

# BRAMPTON: AN ARTFUL FUTURE

## MUNICIPAL PUBLIC ART STRATEGY 2024-2028+



## LAND ACKNOWLEDGEMENT

MASSIVart and the City of Brampton recognize and acknowledge that our work takes place on the Treaty Territory of the Mississaugas of the Credit First Nation, and before them, the traditional territory of the Haudenosaunee, Huron, and Wendat. We also acknowledge the many First Nations, Métis, Inuit, and other global Indigenous people that now call Brampton home. We are honoured to live, work on, and enjoy this land.

Furthermore, we thank the many Indigenous creatives across Turtle Island who shared knowledge, experiences, and desires that helped inform this *Public Art Strategy*.

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# EXECUTIVE SUMMARY

*Brampton: An Artful Future, Municipal Public Art Strategy 2024-2028+* is a five-year plan to establish a cohesive and deliberate approach to developing and administering the City of Brampton's Public Art Program. Public art is recognized as a vital component of city-building that enhances the city's image, public spaces, and the lives of community members. The goal of this *Strategy* is to help shape public spaces that are inviting, inclusive, lively, and honour the distinctive character of Brampton.

Working with public art and placemaking consultant MASSIVart Inc., this *Strategy* was crafted with insights from extensive engagement with diverse Collaborators and Community Members. The *Strategy* benefited by connecting with over 1000 Brampton artists, art professionals, residents, and City staff, including representatives from multiple departments: Building and Growth Management, Brampton Transit, Community Services, Corporate Support Services, Legislative Services, and Public Works and Engineering. Consultations with Collaborators from the local arts, business, and non-profit community, including the Brampton Arts Organization (BAO) and Peel Art Gallery and Museum (PAMA), were integral to its development.

The *Strategy* was informed by background research, including the review of City documents, policies, and existing frameworks, as well as an analysis of public art strategies from across Canada.

## Vision for Public Art:

**Public art in Brampton conveys stories about the city's unique identity and diverse communities – spanning past, present, and future. By transforming spaces and cultivating community and civic pride, public art invites locals and visitors to experience artistic excellence throughout the entire city.**


This vision was developed based on future priorities identified in the engagement process. It serves as guiding inspiration for the City, its partners, and other collaborating entities.





*Sweeping the Clouds Away* by LeuWebb. Location: Snelgrove Community Centre, 11692 Hurontario Street, Brampton Photograph by Herman Custodio.


## Strategic Pillars for Public Art:


The *Strategy* is organized around the following seven Strategic Pillars and a five-year work plan designed to help the City achieve its' **Public Art Vision**.


 **Diversity and Inclusion:** This pillar focuses on showcasing and celebrating the diverse communities, cultures, interests, experiences, and stories that constitute Brampton. It aims to create a vibrant urban fabric that reflects Brampton's uniqueness, fostering community through representation, celebration, and cross-cultural learning.


 **Community Connection:** This pillar fosters a greater sense of place by actively involving the community in public art processes and understanding their values and needs. Through this engagement, the aim is to reflect the city's rich history, community values, and cultures while fostering meaningful connections and a greater sense of belonging.

 **Reconciliation and Indigenization:** This pillar focuses on advancing reconciliation by increasing the visibility of Indigenous living history, culture, and traditions through collaboration, leadership, and stewardship of public art.

 **Accessibility:** This pillar aims to ensure visual, physical, and financial accessibility for everyone to experience the benefits of public art in their daily lives and to centre accessibility and equity in the processes of creating public art.

 **Support Creativity and Innovation:** This pillar encourages and showcases artworks that are visually and/or symbolically unique, inspiring, groundbreaking, and thought-provoking, fostering an environment of innovation.

 **Collaboration:** This pillar fosters a collaborative environment within the Municipality and externally, encouraging cooperation among the private and non-profit sectors, as well as individuals, to work together.

 **Continuous Investment:** This pillar commits to continuous funding for public art initiatives, supporting both ongoing projects and new endeavors that resonate with the community and align with established curatorial guidelines.

Gratitude is extended to the numerous artists, art organizations, and community members who participated in community consultations and provided invaluable advice to shape the direction of this *Strategy*.

## SECTION 1

# INTRODUCING THE PUBLIC ART STRATEGY

# 1.1 INTRODUCTION

**Brampton's *Public Art Strategy* is a five-year+ plan to establish a cohesive and intentional approach to developing and administering the City of Brampton's Public Art Program.**

The following sections introduce public art and outline the **Public Art Vision** for the City of Brampton.

## 1.1.1 Project Background

The City of Brampton has recognized and embraced public art as a valuable tool for building a vibrant, inclusive, and attractive city, demonstrated by its public art collection of over 50 artworks.

2023 was a landmark year for public artwork in Brampton, with the City dedicating over \$700,000 towards 34 new artworks.

Recent achievements in Brampton's arts and cultural sector have been guided by the 2018 *Culture Master Plan*. Notably, the establishment of the Brampton Arts Organization (BAO), which has been instrumental in supporting the City's Public Art Program, and the local arts community at large. A recent highlight was supporting Brampton BOXED, Artwork on Traffic Control Boxes, which showcased the work of local artists.

Building upon these successes, enhanced cross-departmental collaborations, including partnerships with divisions such as Recreation, Parks, and Brampton Fire and Emergency Services, offered expanded avenues to integrate and enliven spaces throughout the city.

The purpose of the *Strategy* is to:

- Outline a cohesive vision for public art across the City.
- Formalize an approach for public art that aligns the City of Brampton's policies from *Brampton Plan (2023)*, *Living the Mosaic: Vision 2040 (2018)* and guidelines and master plans such as the *Integrated Downtown Plan*, *Downtown Public Realm Plan* and *Streetscape Manual*, *Uptown Transit Oriented Communities*.
- Align Brampton with current best practices and trends in public art development and management.
- Enhance public spaces, the built environment, and the overall quality of life for all residents and visitors.
- Better reflect Brampton's growing and increasingly diverse population.

This *Public Art Strategy* is rooted in acknowledging Brampton's history while fostering a dynamic community. Moving forward, it will help shape public spaces that are inviting, inclusive, lively, and honour the distinctive character of the city.



*The Family* by Marion Bartlett. Location: 9056 Chinguacousy Road, Brampton. Photograph by Christina De Melo.

## 1.2 THE VALUE OF PUBLIC ART

Public art is increasingly recognized as an integral component of city-building, enriching a city's image, enhancing public spaces, and positively impacting the lives of its community members.

### 1.1.2 Public Art Supports The City's Strategic Priorities

A robust public art landscape supports *Brampton's 2040 Vision* and the following Strategic Priorities:



#### Health & Well-being:

- Improve a sense of belonging, mental health and happiness through daily interactions with creativity.
- Increase the sense of safety in public spaces by strengthening the connection between people and the spaces they share.



#### Growing Urban Centres & Neighbourhoods:

- Develop destination appeal that attracts and engages both residents and tourists year-round.
- Support a dynamic arts and culture scene that attracts and retains artists, community members, and businesses.



#### Government & Leadership:

- Develop a strong sense of place and civic pride.
- Foster a stronger sense of ownership, belonging, and civic engagement by actively engaging residents in decision-making processes that directly affect their communities.



#### Transit & Connectivity:

- Support healthy and sustainable communities by creating an animated and vibrant public realm and encouraging active transportation.



#### Environmental Resilience & Sustainability:

- Create opportunities for education on the environment and sustainability while fostering opportunities for community stewardship.
- Nurture social connections and foster resilient communities.



#### Culture & Diversity:

- Further Truth and Reconciliation with Indigenous Peoples.
- Reflect and reveal past events and histories to stimulate learning and dialogue about society, past and present.
- Celebrate diversity and foster cross-cultural understanding and community connections.
- Champion and provide resources to artists, supporting the growth and development of the creative community.



*Untitled* by Ron Baird. Location: 25 Quasar Street, Brampton.  
Photograph by Christina De Melo.

### 1.1.3 The Transformative Power of Public Art

For a city to be successful in realizing the benefits of public art, a few key requirements are recommended, including:

1. Continuous investment and funding that is predictable year-to-year and evolves based on community needs.
2. A municipal government that prioritizes public art across all City departments and works collaboratively to achieve shared goals.
3. Support for developing artwork across the city so all residents and visitors can easily access and reap the benefits of public art.
4. Empowerment of community-led and co-created public art initiatives to enable community values and attributes to be authentically reflected in public spaces.

Investing in public art benefits the local community and the overall economic well-being of the city. Brampton can look to the following cities as tangible examples of how public art can support City-wide priorities:

#### CASE STUDY

##### Creating Safe Streets

A study by [Bloomberg Philanthropies](#) demonstrated that across 17 cities in the United States, asphalt artwork, such as crosswalk art, resulted in the following:

- i) 50% decrease in the rate of crashes involving pedestrians or cyclists.
- ii) 37% decrease in the rate of crashes leading to injuries.
- iii) 17% decrease in the total crash rate.

#### CASE STUDY

##### Boosting Cultural Tourism

In Ontario, cultural tourists are valuable assets, as their high spending habits generate \$3.7 billion in GDP province-wide.

Looking at how municipalities across the province that have benefited from tourism generated by public art can provide insights into how public art can support Brampton's tourism and local economy.

[LightOnStratford](#) by Destination Stratford is a month-long public art festival initiated to stimulate winter tourism. During the 2022/2023 Festival, the city, with approximately 30,000 residents, welcomed over 83,000 visitors and generated \$5 million in economic benefits for the region.

#### CASE STUDY

##### Supporting Local Economies

Public art has the ability to foster direct and indirect spending within Brampton's community. When Brampton invests in public art, this investment actively supports the local economy.

For example, an [Americans for the Arts study](#) found that in Nashville, public art projects over \$150,000 are estimated to distribute two-thirds to three-quarters of the budget back into the local economy via fabricators, installers, art handlers, electricians, landscape architects, concrete companies, and other local businesses.

## SECTION 2

# DEVELOPING THE PUBLIC ART STRATEGY

## 2.1 A PHASED APPROACH

The *Public Art Strategy* was developed in partnership with the City of Brampton and public art and placemaking consultant MASSIVart over 12 months.

The following outlines the key phases of developing the *Public Art Strategy*:

### Phase One: January–March 2023

Current Context and Background Research

### Phase Two: April–July 2023

Community and Collaborator Engagement

### Phase Three: August–October 2023

Drafting the *Public Art Strategy*

### Phase Four: November 2023–March 2024:

Finalizing the *Public Art Strategy*

**Phase One**, Current Context and Background Research, involved context analysis and the review of relevant documents, policies, strategies, and existing frameworks to establish a foundation of knowledge of Brampton's current public art landscape.

In addition to this context analysis and document review, MASSIVart conducted a benchmark analysis of public art strategies across Canada to inform, establish precedent for, and inspire the development of critical components of the *Public Art Strategy*.

**Phase Two**, Community and Collaborator Engagement, collected feedback from key Collaborators and Community Members to better understand local insights and inform the *Public Art Strategy's* vision and direction.

**Phase Three** built upon the foundational information and engagement feedback and focused on preparing the draft *Public Art Strategy*, which was circulated amongst City staff and Collaborators for review.

Following a final review and feedback revisions to the draft Strategy, **Phase Four** finalized the *Public Art Strategy* to be presented to City Council for approval.



## 2.2 ENGAGEMENT PROCESS AND RESULTS

Phase Two involved internal and external engagement that gathered key insights to inform the *Public Art Strategy*.

### 2.2.1 Engagement Approach

The goals of engagement were tailored to reach two target audiences, Collaborators and Community Members, aiming to:

- Connect with a broad spectrum of residents to ensure the feedback represents and reflects the diverse voices, perspectives, and identities of Brampton residents.
- Better understand community values, current challenges, and future goals for public art.
- Provide multiple barrier-free and accessible engagement opportunities, for the community to be able to engage and provide input.
- Create awareness and excitement around the *Strategy's* development and the community's role in public art and placemaking.

The following engagement tactics were used to reach the two target audiences:

**a. Community Members:** Those who live, work, learn, and play in Brampton.

- **Pop-up Engagements:**

Five community engagement “drop-in” sessions were held at community centers, libraries and the Brampton Farmers’ Market opening weekend.

- **Online Survey:**

An online survey was shared with the Brampton community and was open to receive feedback between April 2023 and July 2023.

**b. Collaborators:** Key individuals and groups who have experience with or are actively involved in the public art scene in Brampton, as well as City staff and Councillors.

- **Online Survey:**

An online survey was circulated with local arts organizations and institutions, artists and creatives, as well as internally to City Council members and select City staff.

- **Focus Groups:**

Two focus group conversations were held with artists. Participants included local artists and Indigenous artists. Four focus group conversations were conducted with City staff from various departments.

- **Collaborator Interviews:**

Councillors were invited by ward pairings to participate in a 30-minute interview, facilitated by MASSIVart. Additional interviews were held with select City staff to gain in-depth knowledge of challenges and opportunities.

## 2.2.2 Engagement Results

**In total, we connected with 1000+ Collaborators and Community Members in Brampton.**

During our engagement, we gained insights into experiences, challenges, future aspirations, and opportunities. The following highlights crucial points of feedback, which informed the development of the *Public Art Strategy*.

### What We Heard

#### Current State of Public Art

##### Public Art Landscape

The online survey offered valuable insights into the community's perspectives on public art in Brampton. While 79% of respondents expressed some concerns about the current state, a resounding 95% emphasized the importance of public art, reflecting a strong desire for meaningful enhancements.

Words such as “absent” and “sparse” underscore the current sentiments, and indicates an opportunity for positive transformation to align more closely with Brampton's identity and community values.

##### Municipal Processes for Public Art

Collaborators noted inconsistencies in how public art is selected, funded, and approved. Both Collaborators and Community Members described a lack of awareness around the current processes, with no guiding vision to aid City staff in implementing public art. Moreover, the City's capacity for producing public art was indicated as limited due to staffing and funding constraints, which ultimately impact the quality and quantity of public art.

### What We Heard

#### Future Aspirations for Public Art

Collaborators and Community Members envisioned Brampton's future as flourishing with public art across the entire city.

There was a desire for public art in Brampton to strive for the following:

- Support Brampton as a cultural destination with public art that creates engaging and vibrant public spaces, destinations, and landmarks.
- Foster community and civic pride by celebrating and reflecting Brampton's unique identity and diverse communities, both past, present, and evolving future.
- Express community or social values, representing the peoples and cultures within the city or a neighbourhood.
- Showcase local talent while attracting national and international artists, creating experiences that are meaningful, inspiring, and thought-provoking.
- Advance reconciliation by increasing the visibility of Indigenous living history, culture, and traditions.
- Meaningfully engage community members both in public art decision-making processes, and co-creation of public art with artists and community members.
- Support sustainability and resiliency in both materiality and storytelling.

**“The City as a whole is behind in arts and culture. Moving forward, there should be a high investment to not only catch up, but excel.”**  
– Collaborator Focus Group Participant

**“I want to see more public art that allows everyone to be a part of it.”**  
– Community Pop-up Participant

## SECTION 3

# BRAMPTON'S PUBLIC ART VISION AND STRATEGIC PILLARS

## 3.1 A VISION FOR PUBLIC ART

The vision statement was developed based on future priorities identified in the engagement process. It serves as guiding inspiration for the City, its partners, and other collaborating entities. The *Public Art Strategy* is organized around seven Strategic Pillars and a five-year work plan designed to help the City achieve this vision for the future.

### *Defining Public Art in Brampton*

Public art encompasses creative expressions with an artistic vision, located in or viewable from public spaces. It can manifest in various forms, both permanent and temporary, with the core defining principle being the involvement of artist(s) implementing their unique practice and/or creative vision.

### VISION

**Public art in Brampton conveys stories about the city's unique identity and diverse communities – spanning past, present, and future. By transforming spaces and cultivating community and civic pride, public art invites locals and visitors to experience artistic excellence throughout the entire city.**



## 3.2 STRATEGIC PILLARS FOR PUBLIC ART

The *Public Art Strategy* is anchored in seven Strategic Pillars, guiding the City's Public Art Program, and serving as a compass for decision-making and progress monitoring.

While these pillars are fundamental to City-led or owned public art initiatives, they also serve as a beacon for all creators of public art in Brampton, offering a framework of best practices to follow.



### Diversity and Inclusion:

- Showcase and celebrate the many communities, cultures, interests, experiences, and stories that make up Brampton.
- Create a vibrant urban fabric that reflects Brampton's uniqueness, fostering community through representation, celebration, and cross-cultural learning.



### Community Connection:

- Reflect the city's past, present, and evolving future, highlighting Brampton's rich history and adapting to contemporary community values and cultures.
- Foster a greater sense of place by actively involving and engaging the community in public art processes to understand their needs and values.
- Ensure that the artwork reflects Brampton's cultural and/or geographical identity, and engages relevant community members to foster meaningful connections and a greater sense of belonging.



### Reconciliation and Indigenization:

- Advance reconciliation by increasing the visibility of Indigenous living history, culture, and traditions through collaboration, leadership, and stewardship of public art.



### Accessibility:

- Ensure visual and physical accessibility for everyone to experience the benefits of public art in their daily lives.
- Centre accessibility and equity in the processes of creating public art.



### Creativity and Innovation:

- Showcase and support creativity from emerging local artists to established artists of international stature.
- Encourage artworks that are visually and/or symbolically unique, inspiring, unprecedented, and thought-provoking to foster an environment of innovation.
- Support creative opportunities that aid in Brampton's transition into a destination with a thriving creative industry and local economy.



### Collaboration:

- Foster a collaborative environment both within the Municipality and externally to encourage cooperation among the private and non-profit sectors, as well as individuals, working together to achieve Brampton's **Public Art Vision**.
- Respect and value creatives, including their time, knowledge, skills, and individual practice.



### Continuous Investment:

- Commit to and prioritize continuous funding for public art initiatives that resonate with the community and align with established curatorial guidelines.

## SECTION 4

# CURATORIAL GUIDE FOR PUBLIC ART

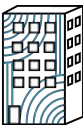
## 4.1 PUBLIC ART FORMS

To achieve the City's **Public Art Vision**, diverse art forms should be implemented across Brampton. The following art forms have been identified to illustrate the diversity of public art. These art forms are not mutually exclusive, allowing a single artwork to embody multiple forms.



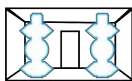
### Sculptures

The most commonly known form of public art, sculptures are three-dimensional artworks typically created from materials like stone, metal, or wood to name a few.



### Murals

Typically painted onto walls, buildings, or public surfaces, murals are artworks that can also be carved, applied, sculpted or assembled (e.g. mosaic, photographic prints, bas-relief).



### Architecture or Landscape Integrations

Artworks that are embedded into architecture or landscape designs. Through this art form, art and design become one, enhancing the aesthetic or cultural significance.



### New Media

New media involves artworks created using digital technologies, from augmented and virtual reality, video, light, and sound-based art. Interactive art installations, which react to data or human interactions, are one of the most common forms of new media art.



### Art Installations

Art installations, like sculptures, are three-dimensional works, but they focus on creating a dialogue with their environment and the viewer. Inherently site-specific, they aim to craft immersive, participative, or contemplative experiences by playing with space, time, and volume.



### Eco-Art or Land Art

Eco-Art or Land Art refers to artworks created using eco-friendly or organic materials. This artwork tends to focus on environmental themes or have an underlying message about sustainability.



### Performance Art

Performance art is an art form where artists use their bodies, actions, or live presentations to convey artistic expressions and concepts.



### Street Art

Street art involves creating visual or text-based artworks in public spaces, using the urban environment as a canvas for self-expression. While sometimes considered illegal, some cities provide designated spaces for sanctioned street art (e.g. [City of Hamilton's Legal Street Art Walls](#)).



### Functional and Play-Based Art

Art that combines artistic expression with utilitarian purposes or interactive components. Through art, items like public furniture (e.g. benches, tables) or other public amenities (e.g. lighting, playgrounds) are transformed into multifunctional artworks.



### Monuments and Memorials

Monuments and memorials commemorate significant milestones or positive contributions to society and communities or acknowledge tragic, controversial, painful, or shameful elements within history and culture. While traditional forms include statues, and plaques, contemporary approaches have explored using public art to share compelling stories through new media, art installations, and performance art (e.g., [Kara Crombie's](#) interactive art installation honouring Philadelphia's rich musical history.).

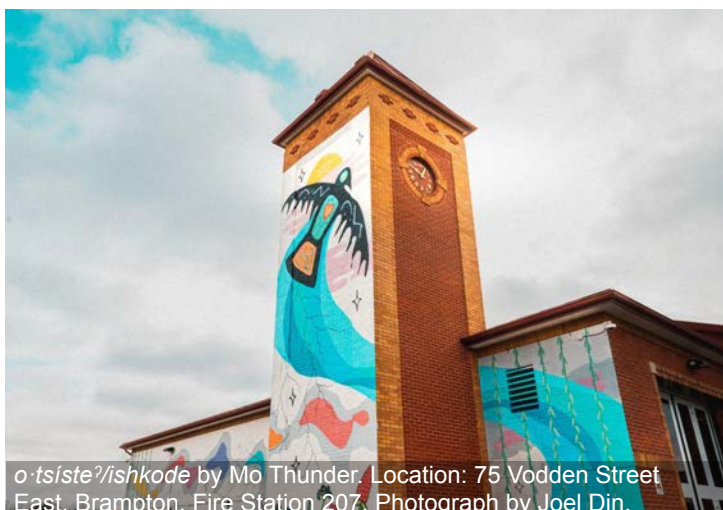
## 4.2 PUBLIC ART AND PLACEMAKING

Placemaking is an approach to city-building that shapes and influences the quality of the public realm to strengthen connections between people and places. Understanding placemaking aids in understanding methods for achieving the City's **Public Art Vision**.

Since public art enhances public space and fosters community connections, it plays a vital role in placemaking. Utilizing public art as a tool for placemaking creates vibrant places where people want to live, work, play, socialize, learn, and ultimately return to.

The approach of combining art and culture within placemaking is known as Creative Placemaking. The goal of this approach is creating a visually attractive and culturally active space that stimulates economic development and enhances the features and quality of the physical environment.

Examples of creative placemaking projects include artful benches along a street, interactive installations in a public square, or community-led events such as art crawls, which showcase local artists and performers.



*o-tsiste?ishkode* by Mo Thunder. Location: 75 Vodden Street East, Brampton, Fire Station 207. Photograph by Joel Din.

### 4.2.1 Methods for Place-based Initiatives

Public art not only enhances the visual appeal of a place, but is also a storytelling tool to create meaningful places. Public art as a multipurpose tool can be used in the following placemaking methods:

#### Placemaking

Transforming a space through collective reimagining to improve or create a place that people want to live, work, play, and learn in. A public art example is using a ground mural at a crosswalk to improve pedestrian safety.

#### Placekeeping

Placekeeping is the strengthening and preservation of social, cultural, and physical aspects of a place or community. An example of placekeeping is [STEPS Public Art's Yue Moon 完滿](#), an annual event in partnership with Toronto's Chinatown BIA, which develops public art to build community and increase awareness of local businesses within Toronto's Chinatown.

#### Indigenous Placekeeping<sup>1</sup>

Indigenous Placekeeping is an approach that prioritizes the care and maintenance of the ecological, historical, and cultural components of a place. This is underpinned by understanding that places and land inherently exist and have agency. This also involves recognizing the relationships between waters, lands, plants, and animals in ways that respect and enhance them. Indigenous Placekeeping also brings the presence of Indigenous histories, cultures, and futures as the focus of the project. [ᐱᓄᓄ \(îNîW\) River Lot 11∞](#) is an Indigenous art park in Edmonton, named after the Cree word for "I am of the Earth". The park includes six artworks by Indigenous artists, with the pieces being "inspired by this land".

<sup>1</sup> See Evergreen and Future Cities Canada (2022) Civic-Indigenous Placekeeping and Partnership Building Toolkit to learn more about Indigenous intercultural placekeeping processes and initiatives for public space:

<https://futurecitiescanada.ca/portal/wp-content/uploads/sites/2/2022/02/fcc-civic-indigenous-toolkit-final-2022.pdf>

## 4.3 PUBLIC ART LOCATIONS

The following are identified public art locations based on the *Brampton Plan 2023*, including:

- Parks and Natural Heritage Sites.
- City-owned Buildings and Utilities.
- Corridors, Boulevards, and Gateways.
- Active & Public Transportation Infrastructure
- Centres, Major Transit Station Areas, Community Areas
- Cultural Heritage Sites and Properties

### 4.3.1 Parks and Natural Heritage Sites

Parks and Natural Heritage Sites are the natural and water features around the city, including urban parks, woodlands, rivers, valley lands, wetlands, etc.

#### Public Art Type Opportunities:



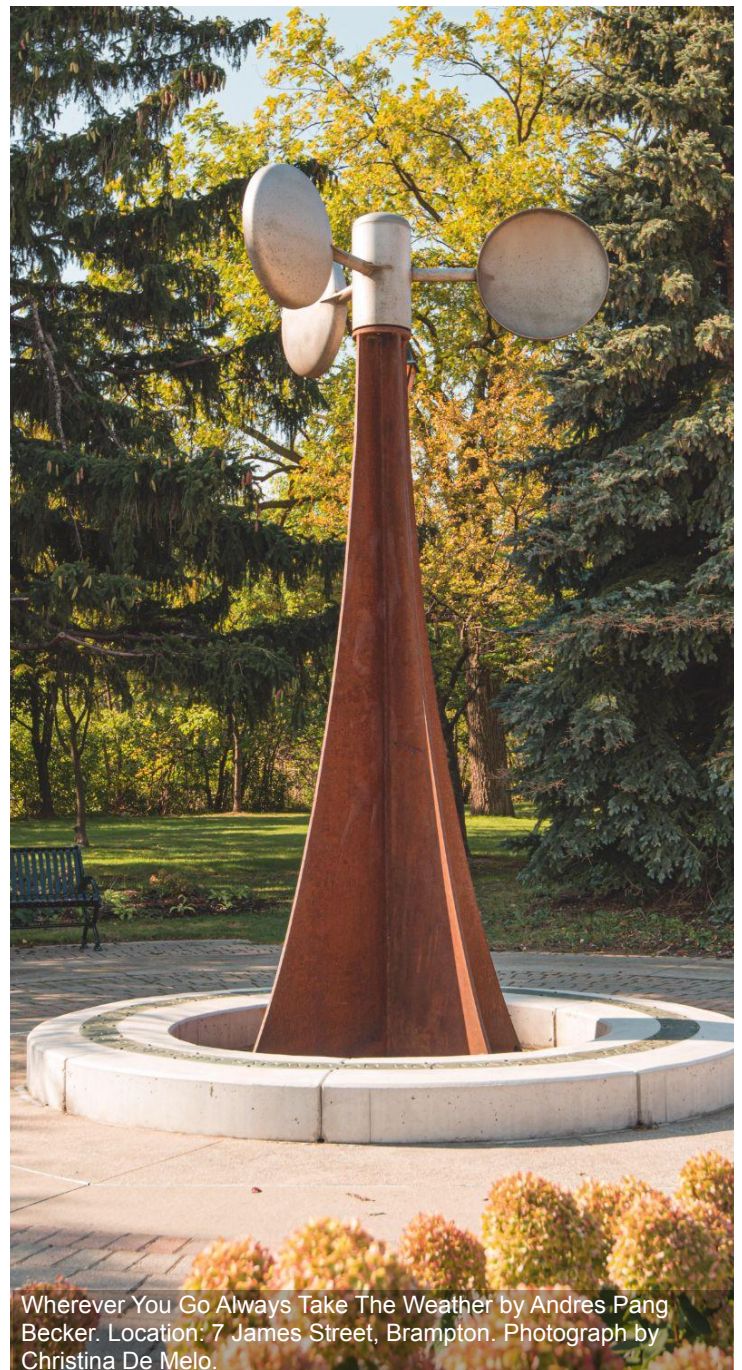
- Eco-Art or Land Art
- Art Installations
- Functional and Play-Based Art (e.g., wayfinding, educational signage, seating, shade, lighting, playgrounds, etc.)
- Performance Art
- Sculptures
- New Media

#### Potential Spaces for Public Art:

- Trails and paths (e.g., Etobicoke Creek Trail)
- Rivers and lakes (e.g., Credit River and Etobicoke Creek)
- Conservation areas (e.g., Heart Lake Conservation Area, Claireville Conservation Area)
- Playgrounds
- Community gardens
- Viewpoints

#### What We Heard

In natural spaces, Community Members emphasized the importance of integrating Eco-Art or Land-Art to increase awareness of natural systems. Additionally, Indigenous Collaborators suggested parks and natural areas for Indigenous placekeeping and public art.



Wherever You Go Always Take The Weather by Andres Pang Becker. Location: 7 James Street, Brampton. Photograph by Christina De Melo.

## 4.3.2 City-owned Buildings and Utilities

Artwork can be integrated into the design or redesign of buildings and spaces, complementing the architecture and/or surrounding neighbourhood. Best practice for integrated artwork is through artist-led design teams, so artwork opportunities can be identified and integrated during the design and construction phase.

### Public Art Type Opportunities:



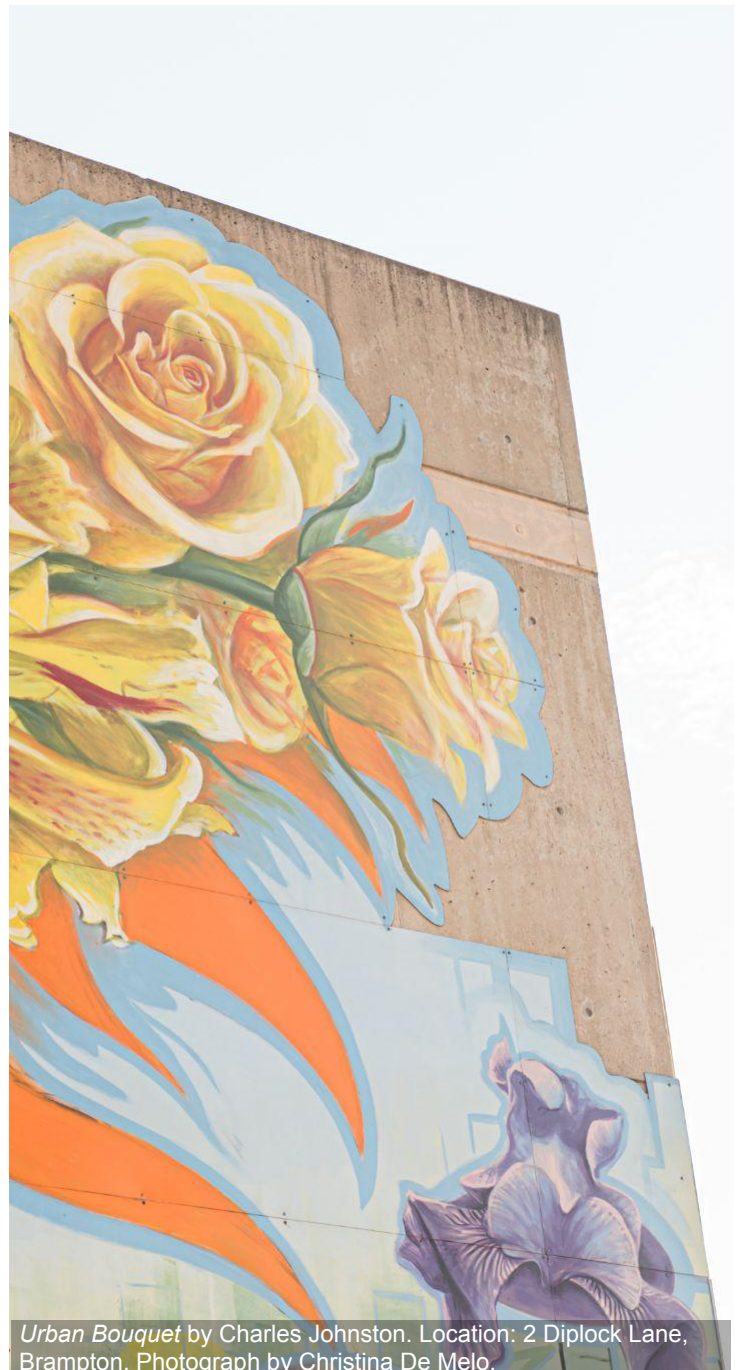
- Art Installations
- Architecture or Landscape Integrations
- Murals
- New Media
- Functional Art (e.g., wayfinding, educational signage, seating, shade, lighting, etc.)
- Performance Art
- Sculptures

### Potential Spaces for Public Art:

- Arts and cultural spaces (e.g., Arts and Culture Hub at Flower City Campus, The Rose)
- Public plazas and squares
- Community and recreational centers
- Public libraries
- Stormwater management
- Facilities (e.g., City Hall, fire stations, etc.)
- Public works (e.g., traffic control boxes, light posts, garbage disposal, etc.)

### What We Heard

Community services, such as libraries, museums, community and recreational centres, healthcare providers, and welcome centres were seen as highly desirable locations for public art.



*Urban Bouquet* by Charles Johnston. Location: 2 Diplock Lane, Brampton. Photograph by Christina De Melo.

### 4.3.3 Corridors, Boulevards, and Gateways

Boulevards and Corridors are prominent streets that provide connections within and across Brampton, and Gateways are major entry points into the city and neighbourhoods (e.g., road ramps, bridges, etc.). The *Brampton Plan* recommends public artwork to support placemaking within Boulevards, develop high-quality pedestrian environments and streetscapes, and improve the public realm adjacent to Highways 407 and 410.

#### Public Art Type Opportunities:



- Architectural Integrations
- Art Installations
- Functional Art (e.g., wayfinding, seating, shade, lighting, etc.)
- Murals
- Sculptures

#### Potential Sites for Public Art:

- Underpasses and pedestrian bridges
- Crosswalks
- Curb extensions and medians
- Traffic barriers
- Noise walls and privacy barriers
- Streetscape infrastructure (sidewalks, crosswalks, laneways, etc.)

#### What We Heard

Community Members recommended that public art be incorporated as a feature along highways, roads, laneways, underpasses, and sidewalks. Some Community Members suggested Williams Parkway as an opportunity to integrate public art.



*Three Screens (Time, Tracks, Trestle Bridge)* by Ron Baird.  
Location: 101 Commuter Drive, Brampton. Photograph by Christina De Melo.

## 4.3.4 Active & Public Transportation Infrastructure

Brampton has a growing transit and active transportation network consisting of bus routes, higher-order transit (LRT/BRT), regional bus and rail systems, as well as recreational trails, bike lanes, and sidewalk networks.

### Potential Sites for Public Art:



- Architectural Integrations
- Art Installations
- Digital Media
- Functional Art and Play-Based Art (e.g., wayfinding, seating, shade, lighting, etc.)
- Murals
- Sculptures

### Potential Sites for Public Art:

- Bus shelters
- Public transportation terminals
- ZÜM vehicles
- Bike lanes and infrastructure
- Multi-use paths and recreation trails

### What We Heard

Community Members shared that public art be included in Brampton's public transportation system and infrastructure, including bus shelters and transit stations.



*BOXED Brampton Project, Seasonscape* by Chelsea Charles.  
Location: 7575 Kennedy Road South (South Entrance of the CAA Centre), Brampton. Photograph by Herman Custodio.

### 4.3.5 Centres, Major Transit Station Areas, Community Areas

Centres, Major Transit Station Areas, and Community Areas in Brampton contain residential and non-residential uses, allowing community members opportunities to live, work, shop, and play locally.

#### Potential Sites for Public Art:



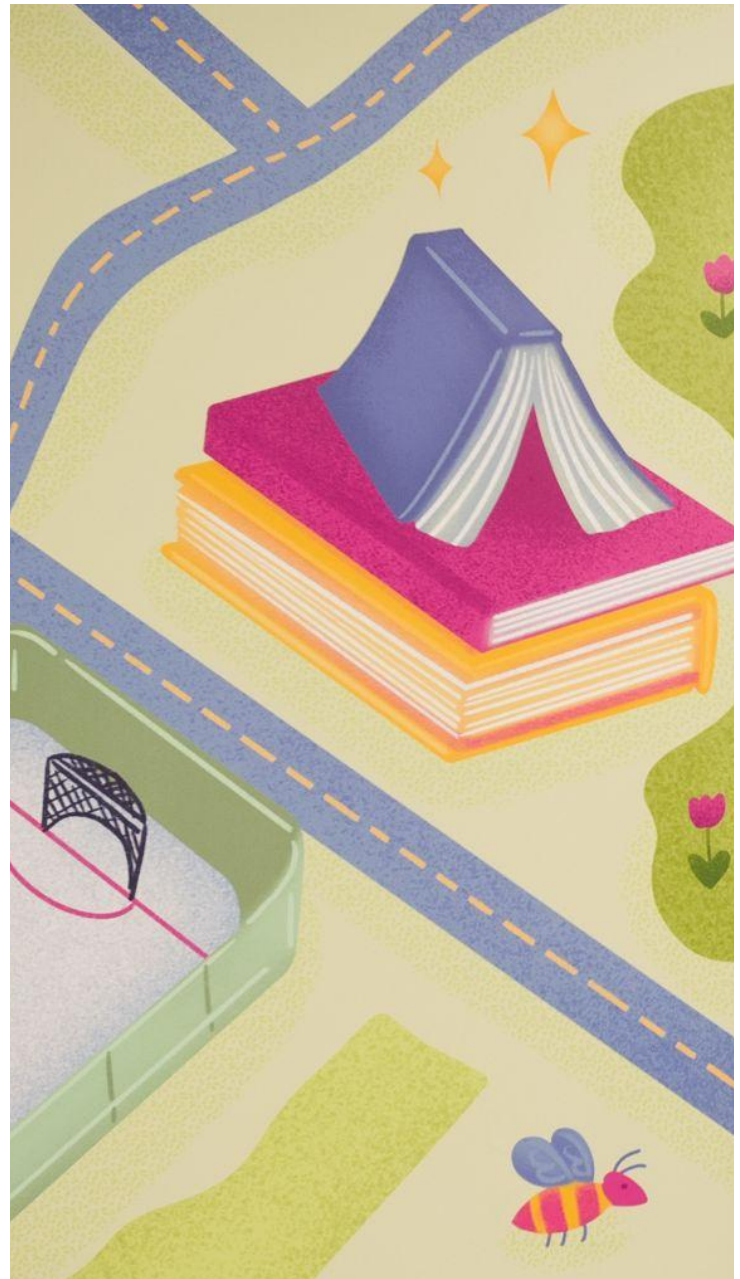
- Architectural Integrations
- Art Installations
- Functional Art and Play-Based Art (e.g., wayfinding, seating, shade, lighting, playgrounds, etc.)
- Murals
- New Media
- Sculptures

#### Potential Sites for Public Art:

- New residential and mixed-use developments.
- Redevelopment projects (e.g., *Downtown Improvement Plan*, *Riverwalk Urban Design and Open Space Master Plan*, *Uptown Transit-Oriented Communities*).

#### What We Heard

Community Members wanted to see public art across all wards, especially in residential areas or newly developed neighbourhoods. They described that public art and vibrancy were lacking outside the downtown core, while still appreciating public art Downtown, and wanting to see that collection increase.



My Neighbourhood Project, *Mapping Memories* by Meegan Lim.  
Location: Century Gardens Recreation Centre, 340 Vodden Street East, Brampton.

### 4.3.6 Cultural Heritage Sites and Properties

In Ontario, places that are cultural heritage value or interest can be protected under the Ontario Heritage Act. Public art can be a useful tool to share stories of the past and develop engaging dialog of Brampton's cultural heritage sites.

#### Potential Public Art Types:



- Sculptures
- Monuments & Memorials
- New Media
- Functional Art (e.g., wayfinding, educational signage, seating, shade, lighting, etc.)
- Performance Art
- Art Installations

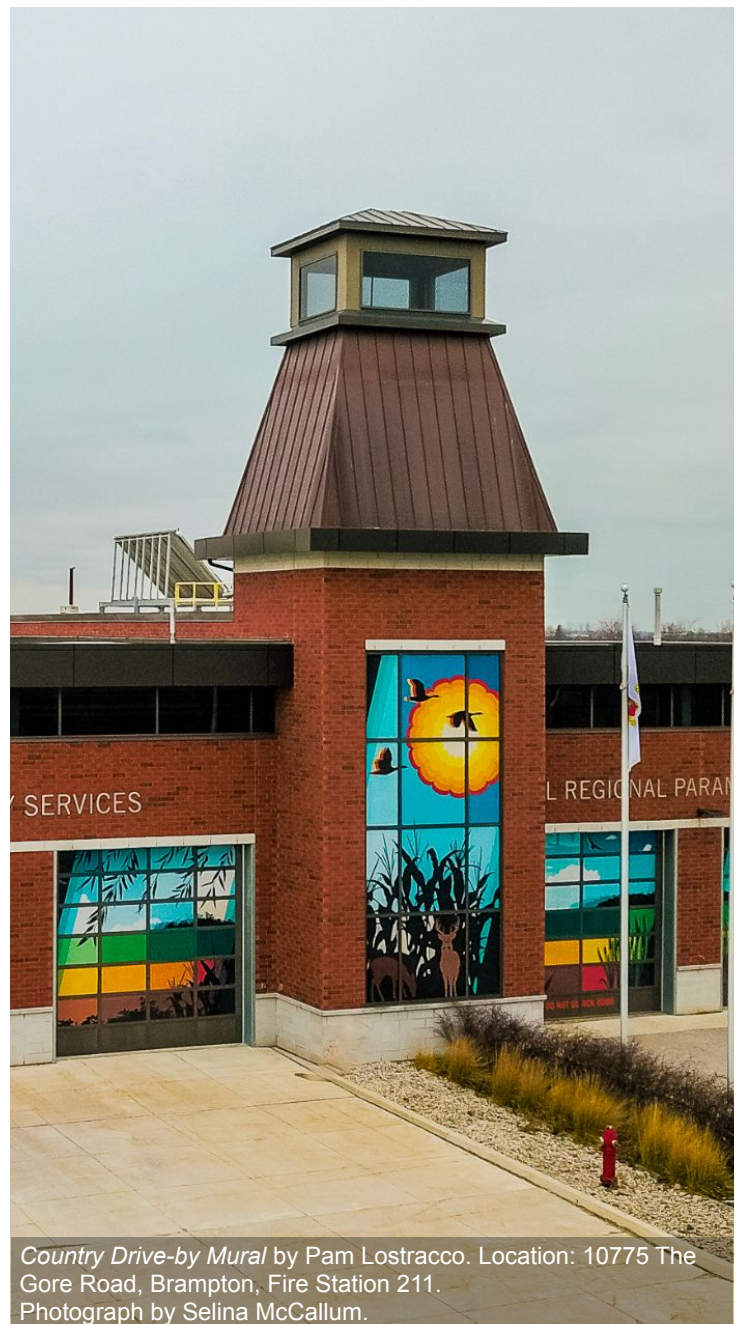
*Note: To minimize risks of negatively impacting a heritage site, temporary artwork, especially new media, should be prioritized.*

#### Potential Sites for Public Art:

- Designated Heritage Buildings
- Churchville Heritage Conservation District
- Main Street South Heritage Conservation District
- Heritage Signage and Plaques
- Cultural heritage sites identified by Indigenous Peoples.

#### What We Heard

Community Members desired public art that showcase the city's history and heritage as part of the city's evolving identity. This includes representing and centering Indigenous heritage and culture, while also increasing representation of equity-deserving communities.



*Country Drive-by Mural by Pam Lostracco. Location: 10775 The Gore Road, Brampton, Fire Station 211. Photograph by Selina McCallum.*

## 4.4 CURATORIAL AND THEMATIC GUIDELINES

The Curatorial and Thematic Guidelines serve as design best practices, ensuring consistency and quality in public art citywide and support the City's **Public Art Vision**. While Municipally utilized for project evaluation, this information can also be used for external groups interested in launching public art initiatives.

The guidelines are designed to be interpreted and adapted to support an innovative and dynamic art scene throughout the city.

### What We Heard

Throughout the engagement process, Collaborators and Community Members voiced that public art should achieve the following:

- Reflect and celebrate Brampton's unique identity of diversity, multiculturalism, Indigenous living heritage and culture, unique community qualities, and natural heritage features.
- Represent Brampton's history alongside its evolving future.
- Become a cultural destination by celebrating local talent while attracting international creatives and artworks, and be at the forefront of contemporary public art practices.

This feedback informed the development of the Curatorial and Thematic Guidelines.

### 4.4.1 Curatorial Guidelines

The following are the characteristics that public art in Brampton should embody:

- **High-quality** in terms of materials, content, skill, and craftsmanship.
- **Showcase a range of artists and skill sets**, including emerging and established artists, as well as a mix of both locally-based and internationally known.
- **Diverse** in styles, types, permanency, themes, content, and selected artists. Additionally, individuals from diverse backgrounds, including equity-deserving communities, should be involved in selection and decision-making processes.
- **Meaningful, relevant, thought-provoking artwork** that contributes to a dynamic public realm, connects to Brampton's communities and land, and encourages dialogue amongst community members and visitors.
- **Supports community well-being** by positively impacting the local community's sense of place, belonging, and safety.
- **Distinct and unique** by interpreting and honouring Brampton's unique social, historical, and geographical identity through contemporary, innovative, creative, and experimental practices.
- **Increase the visibility of Indigenous Peoples** through public art that celebrates and honours Indigenous living heritage, cultures, and achievements. All artwork in Brampton should recognize its location on the traditional land of Indigenous communities. Artworks should be facilitated through engagement, consultation, and collaboration with Indigenous Peoples and communities.



*Ghost Train* by Ron Baird. Location: 100 Commuter Drive, Brampton. Photograph by Christina De Melo.

## 4.4.2 Thematic Guidelines

Artwork themes provide guidance on how to create a cohesive art collection. While an outstanding art collection should touch on many diverse themes, the following five themes should be utilized to foster connections between each independent work.

Selecting a theme should be site-specific to ensure that the content aligns with the surrounding environment and community. Each artwork in Brampton is encouraged to touch on one or more of the following themes:

- **Community:** Showcase Brampton's unique and evolving identity by representing and reflecting diverse histories, communities, cultures, perspectives, and experiences.
- **Contemporary:** Reflect current social values, trends, and art practices.
- **History and Heritage:** Share Brampton's past, including its history and heritage, its cultural and geographical relationship to the place, and the diverse peoples and communities, both past and present.
- **Indigeneity:** Celebrate Indigenous living heritage and culture by sharing traditions, practices, and stories through public art.
- **Nature:** Reflect the natural landscapes and spaces through imagery and use of material, fostering peace and tranquility and integrating artworks within the natural landscape.

# THANK YOU.

**Agence MASSIVart Inc.**

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