

Cornwall's Creative Canvas

Cornwall Arts & Culture + Public Art Strategy

Kick-off Meeting

July 22, 2025

The Planning Partnership
Jane Perdue, Public Art Specialist
TCI Management Consultants

LAND ACKNOWLEDGEMENT

We are gathered on the traditional territory of the Haudenosaunee peoples, the Mohawks of Akwesasne, the original keepers of this land. As settlers, we are grateful for the opportunity to meet here, and we thank all the generations of people who have taken care of this land for thousands of years.

In today's meeting, we will:

- ✓ Introduce the initiation of the **Cornwall Arts & Culture + Public Art Strategy** and the steps in the work
- ✓ Summarize some of the key directions in the City's overarching documents
- ✓ Talk about **Arts & Culture Strategies**
- ✓ Talk about **Public Art Strategies**
- ✓ Highlight Cornwall, are area, **demographics**
- ✓ Get your **input** on arts, culture and public art in Cornwall

What are we doing?

Phase 1: Background Research and Comparative Review



Phase 2: Initial Consultations



Phase 3: Drafting the Strategy

September



What are we doing?

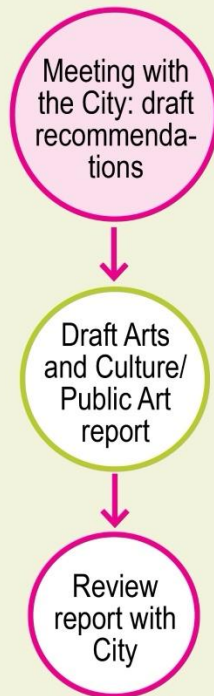
Phase 4: Second Consultation

September



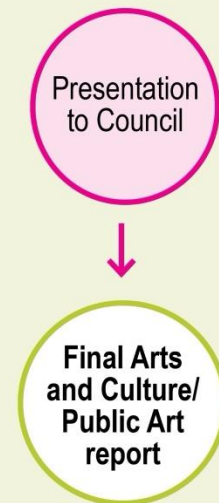
Phase 5: Draft Report

October - November 2025



Phase 6: Present to Council

November - December 2025



Building the Culturescape, 2010

Support expansion of **arts and culture** in Cornwall, and the Townships of Stormont, Dundas and Glengarry. Recommendations include:

- ✓ An independent Regional Arts Council
- ✓ Development of policy to support arts and culture, review funding and staffing support
- ✓ Develop cultural tourism through training, events, marketing and a cultural tourism strategy
- ✓ Invest in arts and culture facilities
- ✓ Maintain cultural assets through mapping, marketing
- ✓ Develop strategic partnerships

Official Plan, 2018 – Arts & Culture

A goal of the Official Plan, with respect to economic development, is to **support expansion of arts and culture in Cornwall**, with reference to the Culturescape Plan for Cornwall and the Communities of Stormont, Dundas and Glengarry.



Official Plan policy supports the development of a dedicated multidisciplinary arts facility/cultural centre to serve as a hub for arts and culture in Cornwall.

Official Plan, 2018 – Public Art

The Official Plan supports the implementation of a **public art** program or public art requirements for development to enhance and express the cultural, heritage, urban design, and tourism character of Cornwall.

Urban Design goals – **Public art** can help foster gateway features and reinforce a heightened sense of place upon the edges and throughout the City

- ✓ **Demarcation of entries and specialty areas and gateways** at major intersection and key Highway 401 interchanges, including locating of substantive public art
- ✓ **Landscaping treatment** - Incorporating public art in the Centretown streetscape environment

Waterfront Plan, 2019

The Waterfront Plan recommended a **Public Art Strategy** that implements public art into new waterfront initiatives.

- ✓ Integrate with Signage and Wayfinding strategy

The Waterfront Plan supports integrated and stand alone **public art** features along Lamoureux Park frontage. Other considerations include:

- ✓ Integrate **public art** project at the **Augustus Street Swing Bridge**
- ✓ Develop **major and minor streetscape gateways** in conjunction with **public art**

Recreation Master Plan, 2021

The Recreation Master Plan highlights Arts and Cultural trends from communities across Ontario that are impacting recreation and parks facilities and services:

- ✓ Growing participation and high levels of appreciation for arts and culture
- ✓ People are experiencing and appreciating arts and culture in less traditional ways
- ✓ Cornwall celebrates local and regional artists in various ways such as Arts in the Park at the Lion's Club Bandshell and other public indoor spaces.

The Recreation Master Plan recognizes and recommends the development of a **Public Art Policy** that reflects community priorities and considers evolving social justice and cultural heritage matters.

Recreation Master Plan, 2021

Cornwall Community Museum and Aultsville Theatre are two notable facilities in Cornwall.

- ✓ **Action:** Continued collaboration with arts and culture community to realize a vision for the Cornwall Arts and Cultural Centre.

One of the core responsibilities of the City's Recreation and Facilities Division is advancing opportunities for arts, culture and heritage.

- ✓ **Action:** Programming – Promote awareness of the critical importance of outdoor play and local opportunities to enjoy the outdoors by **integrating themes of healthy living and arts/culture/heritage into park designs, activities, and events.**

Strategic Priorities 2022-2026

Mission

“... to foster vibrant, inclusive, responsible, and forward-thinking community services for current residents and future generations.”

- ✓ As part of Cornwall's operations, the City seeks to invest in **community arts**.

Economic Development Strategic Plan, 2016

- ✓ The City will continue to promote the cultural and arts sector of Cornwall, working with regional partners where possible

New actions

- ✓ Create a tourism strategy that **connects arts and culture to tourism**
- ✓ Celebrate industrial past, oldest community in Ontario, create culture hub

**What is an
arts & culture strategy?**

Our seven principles.

- 1. Everyone can be an active and creative individual.** An Arts & Culture Plan should respond to the creative needs of everyone in the community – not just “artists” or “performers” – and recognize that creativity is fundamental to mental health and well-being.
- 2. The community creates its own culture and vitality.** Ultimately it is community-based organizations and individuals that determine the community’s creative needs.
- 3. Municipalities (as well as other levels of government) have a responsibility to serve the creative needs of citizens through the provision of arts-related services and/or facilities.**

- 4. Investment in culture is an economic development strategy** and attracts new investments in businesses, creates jobs, and helps build a community's health and vitality.
- 5. The municipality's role is to demonstrate leadership through consultation and policy development that responds to what the community is saying about its cultural and recreation wants and needs.** Then the municipality provides appropriate facilities, programmes, and services, tempered by the wisdom of municipal staff and elected officials regarding what is affordable and reasonable at the time.

- 6. Now is the time.** Especially in times of economic uncertainty the argument that investment in culture is not an 'luxurious frill' but an essential element of a healthy community, must be advanced. As evidenced in cities across North American and Europe, culture-led regeneration shows monies spent on public infrastructure generally offer cost savings in both capital and labour and can spur the creation of new jobs.
- 7.** Any plan for investment in municipal infrastructure and services must **monitor and evaluate progress** and demonstrate the **benefits to the community**.

What Other Municipalities Are Doing to Support their Arts & Culture Sectors (benchmark communities and others)

Funding & Financial Incentive Support

- Provision of municipal funding support directly to artists
- Art micro grants (specifically for social/environmental outcomes)
- Financial support for civic artist laureate / cultural ambassador

Provision of Services and Programming

- Sponsoring arts & culture festivals and events
- Artist in residence programs
- Organization of annual cultural round tables
- Support for Indigenous cultural revitalization
- Arts-integrated health & wellness programming

What Other Municipalities Are Doing to Support their Arts & Culture Sectors (benchmark communities and others)

Planning, Policy & Governance

- Public art policy / “percentage for public art” program
- Arts advisory committee support
- Arts & culture images reflected in municipal branding
- Encouraging investment in ‘creative sector’ as part of economic development strategy
- Participation in Canadian Creative Cities movement

What Other Municipalities Are Doing to Support their Arts & Culture Sectors (benchmark communities and others)

Infrastructure & Cultural Facility Support

- Cultural precincts / arts districts identified and promoted
- Artist-led infrastructure projects
- Involvement in national/international arts programs (e.g. Chautauqua)
- Civic cultural incubators / creative hubs

Promotion, Mapping & Engagement

- Arts & culture in tourism promotion
- Temporary pop-up art installations
- Development and promotion of cultural maps / artist directories
- Civic artist laureate / cultural ambassador

What is **public art**?

What is public art?

- ✓ Public art is a **work of art, permanent or temporary, that is accessible to the public**
- ✓ The art should be **aesthetic/high quality**, and may be **functional** or **commemorative** as well as **free standing** or **integrated** into a site
- ✓ The art should be **commissioned, acquired or donated** to the City in an **open and transparent process**

INTRODUCTION

Role of public art in placemaking

Cornwall recognizes the role of placemaking in city building

“create public spaces that promote people’s health, happiness and well-being.”

It capitalizes on a local community’s assets, inspiration and potential”

The City’s program included pop up shop containers, painted picnic tables and pop-up patios



Cloud Gate by Anish Kapoor - Chicago

TYPES OF PUBLIC ART

- 01 Independent** A **freestanding work** that could be **created independent of its site**, or that **could be moved to another location** without losing its meaning and aesthetic qualities
- 02 Site Specific** A work that is **created as a response to its immediate context** and which would lose its meaning, function or relevance if moved to another location
- 03 Integrated** A work that is a **physical part of a building, structure or landscape**. If the building were demolished, the site redeveloped or the structure removed, the work would be removed or relocated, if possible

Public art can be...

01 Commemorative

02 Destination

03 Temporal

04 Functional

05 Environmental

LOCATIONS FOR PUBLIC ART

Public art can be located in

01 Parks and Urban Squares

02 Streets, lanes, bridges, trails

03 Public Buildings

04 Private buildings/facilities

05 Gateways

06 Unused/vacant spaces

As long as it's accessible to the public.

Public art is typically secured by

01 Including public art as a component of the City's capital projects

02 Requiring developers of projects over a threshold cost to include public art

03 Accepting donations within the framework of a Public Art Plan

04 Allocating funds specifically to public art

INDIGENOUS PERSPECTIVES IN PUBLIC ART

The project team will ensure that engagement and collaboration efforts are made to engage early with the Indigenous Communities of Cornwall, throughout the duration of this project.



North Star by Rebecca Baird - Toronto, ON

PUBLIC ART IN CORNWALL



Mural by Alexandra MacDonald (2021) – Behind the Cornwall Community Museum

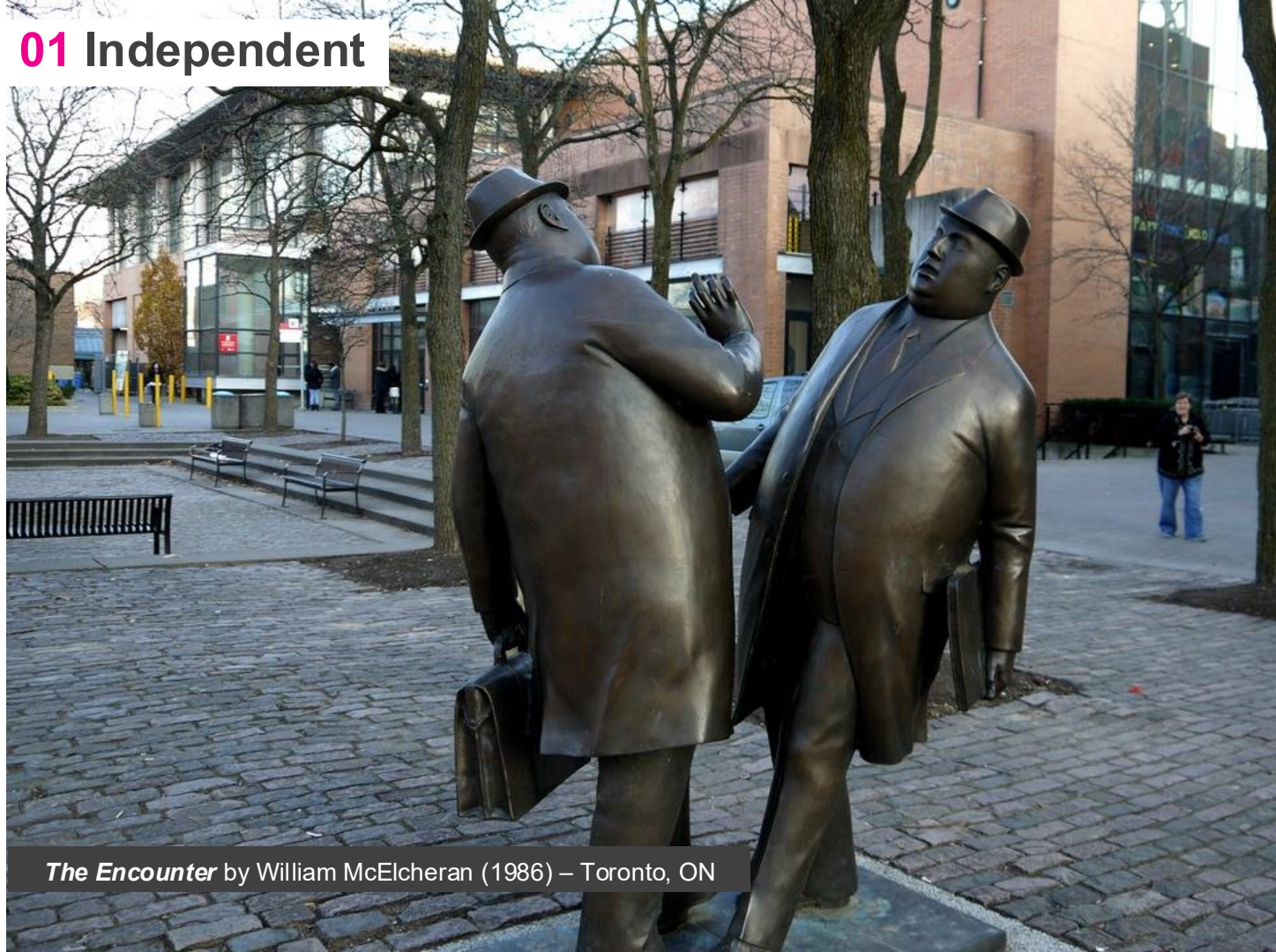


King of the Forest by Ryan Hill (2022) – Lamoureux Park

01 Independent



01 Independent



The Encounter by William McElcheran (1986) – Toronto, ON

01 Independent



Leaping Lamp by Inges Idee (2022) – Toronto, ON



Rabbit Highway by Inges Idee (2022) – North York, ON

01 Independent



Whirlpool Field Maneuvers by Alice Aycock (2018) - Toronto

01 Independent



Free Time by Dean Drever (2023) – Toronto, ON

01 Independent



Boulevard Lake sculpture – Thunder Bay, ON

01 Independent

Sculpture/Open Space



01 Independent



Bear by Tim Hawkinson (2005) – San Diego

01 Independent



The Peacemaker Canoe by Jay Havens (2022) – North York, ON

02 Site Specific



02 Site Specific



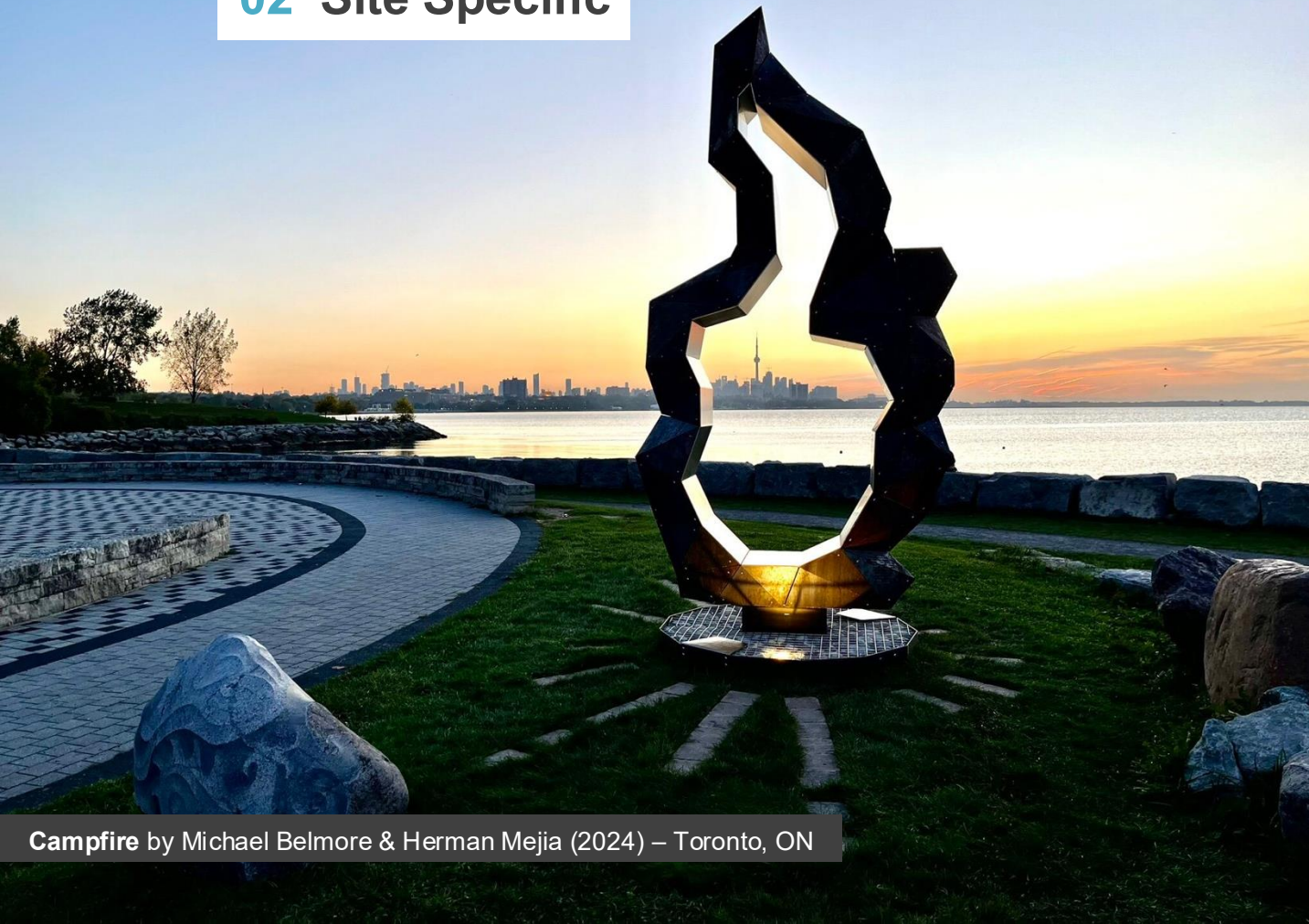
I See What You Mean by Lawrence Argent (2005) - Denver

02 Site Specific



Monument to the White Squirrel by
Brandon Vickard (2020) – CAMH

02 Site Specific



Campfire by Michael Belmore & Herman Mejia (2024) – Toronto, ON

02 Site Specific



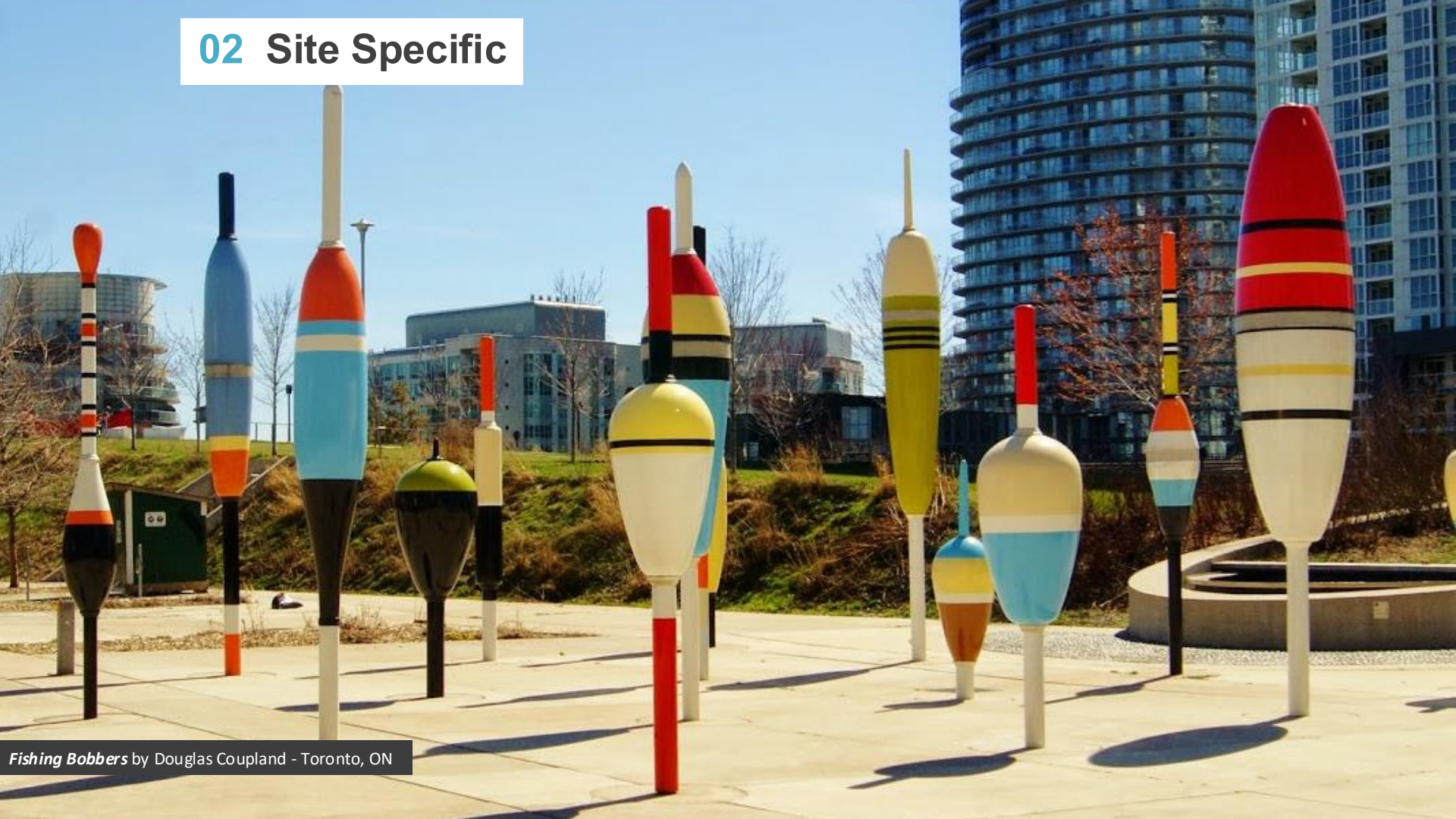
A Departure by Ilan Sandler (2009) –
Lethbridge

02 Site Specific



Rafaga Unleashed by Dam De Nogaes (2004) – H

02 Site Specific



Fishing Bobbers by Douglas Coupland - Toronto, ON

02 Site Specific



Watermark by Gerald Beaulieu (2016)



Faces of Regent Park by Dan Bergeron (2015) - Toronto, ON

02 Site Specific

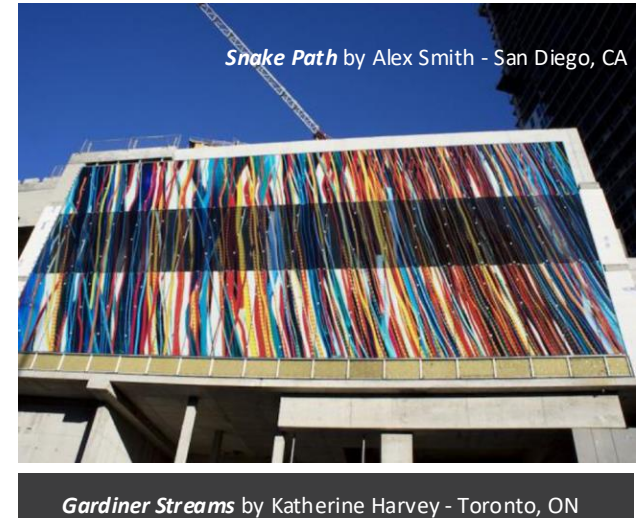


02 Site Specific



Red Ribbon by Turenscape (2007) – Qinhuangdao, China

03 Integrated



03 Integrated



The Ontario Veterans' Memorial by artist Allan Harding Mackay and landscape architectural firms Phillips Farevaag Smallemberg. The Planning Partnership - Toronto

Text written by Jane Urquhart and Jack Granatstein

03 Integrated



The Niagara Escarpment mural by Robert Johannsen (2004) – Georgetown, ON

03 Integrated



Eagle V.1 by Dean Drever - Toronto, ON



03 Integrated



Storm King Wall by Andy Goldsworthy – New York State

03 Integrated



Waiting for Climate Change by Isaac Cordal (2013) - Nantes, France

03 Integrated



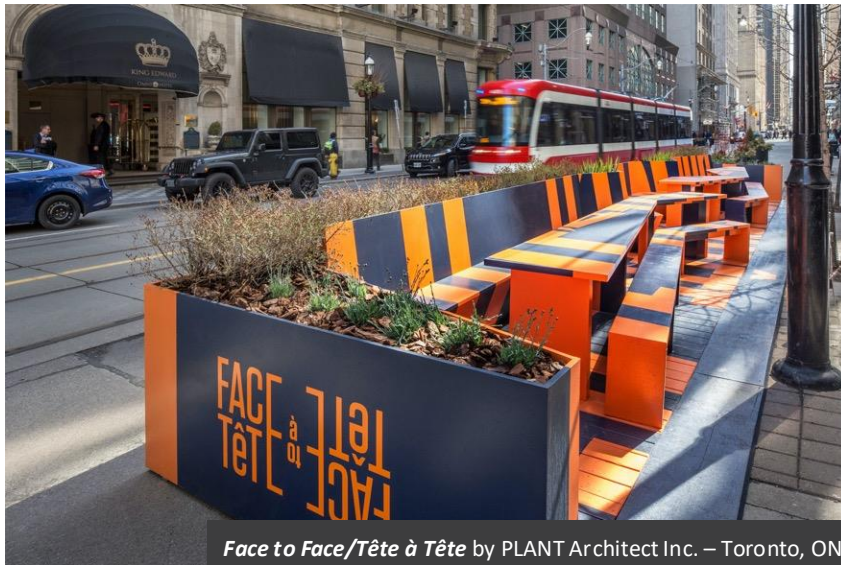
Snake Path by Alexis Smith (1992) – San Diego



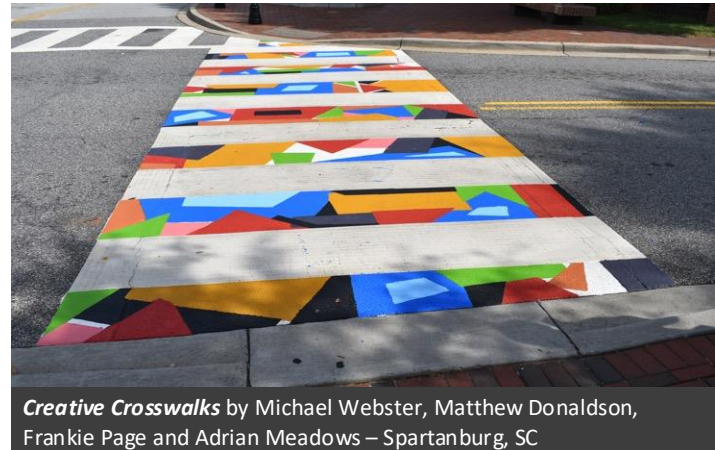
03 Integrated



03 Integrated



Face to Face/Tête à Tête by PLANT Architect Inc. – Toronto, ON



Creative Crosswalks by Michael Webster, Matthew Donaldson, Frankie Page and Adrian Meadows – Spartanburg, SC

03 Integrated



Wayfinding Signage



Historic District signage – Charlottetown, PEI



Map at a Public square – London, UK



Trail signage - Unley SA, Australia

Temporary Installations



Sun-Set by Polymetis - Mississauga, ON



Colorado Art Plaza Mockup by Rebar - Washington, DC

Temporary



Snowcone by Lily Jeon and Diana Koncan- Toronto, ON

Temporary



As If It Were Already Here by Janet Echelman - Boston

Temporary



Pavane by Edith Meusnier (2016) – Riorges, France

Temporary Sound



The Lost Reflection by Susan Phillipsz (2007) - Muenster, Germany

Temporary Light



Puente De Luze by Francisco Gazitua
(existing), Toronto ON

Lightbridge by Urban Visuals, Sarah Keenlyside, John Farah
(lighting/visuals/sound) Nuit Blanche (2013) - Toronto, ON

Case Study 01 Cloud Gate



Cloud Gate by Anish Kapoor - Chicago

- The sculpture was the result of a design competition
 - Iconic destination in Millennium Park
 - Mayor believed in the impact the art would have on increasing tourism and elevating Chicago's image
 - No public funds. All funding came from donations
 - 2 million people visited in the first six months after Millennium Park opened
 - Impact on the adjacent real estate market is estimated to be \$1.4b in the first 10 years
-
- Cost of the installation \$23 million in 2006

Lesson Learned

Economic impact of public art

Case Study 02 MOTH Gardens



MOTH Gardens by Jeannie Thib

- Excellent example of memorial, functional and place making art
- Funds were secured incrementally over 5 years
- Site was identified by City of Toronto planning staff in the public realm plan
- Collaboration between the artist and landscape architect
- Created a new public space from a traffic island

Lesson Learned

Planning for public art; pooling of funds; collaborating with different departments and professionals



MOth Gardens by Jeannie Thib - Toronto

Case Study **03** ArtPrize



- Open international art competition
- 19 days in Grand Rapids, Michigan
- \$500,000 in prizes awarded by public vote,
- \$200,000 awarded by a jury of art experts
- Art is exhibited throughout downtown Grand Rapids – museums, bars, parks, hotels, laundromats, bridges, storefronts
- ArtPrize attracts over 500,000 visitors
- Generates millions of dollars in economic benefit every year

Lesson Learned

An event that attracts 26,000 visitors every day to a small city

The event stimulates conversation about how art connects to audiences and the role it plays in civic life

Public Art Strategy

- ✓ Determine the goals and objectives of the Strategy
- ✓ Define the actions, especially with respect to the waterfront
- ✓ Describe the components of a Public Art Strategy
 - ✓ Art selection, acquisition and commissioning methods
 - Criteria, process, methods to select, art selection panels/juries
 - ✓ Sites and opportunities for public art
 - ✓ Collections management
 - ✓ Implementation and administration

EXAMPLES: PUBLIC ART COMMISSION

PELHAM, Ontario (pop. 20,000)
a gateway to a new downtown
public art budget of \$200,000

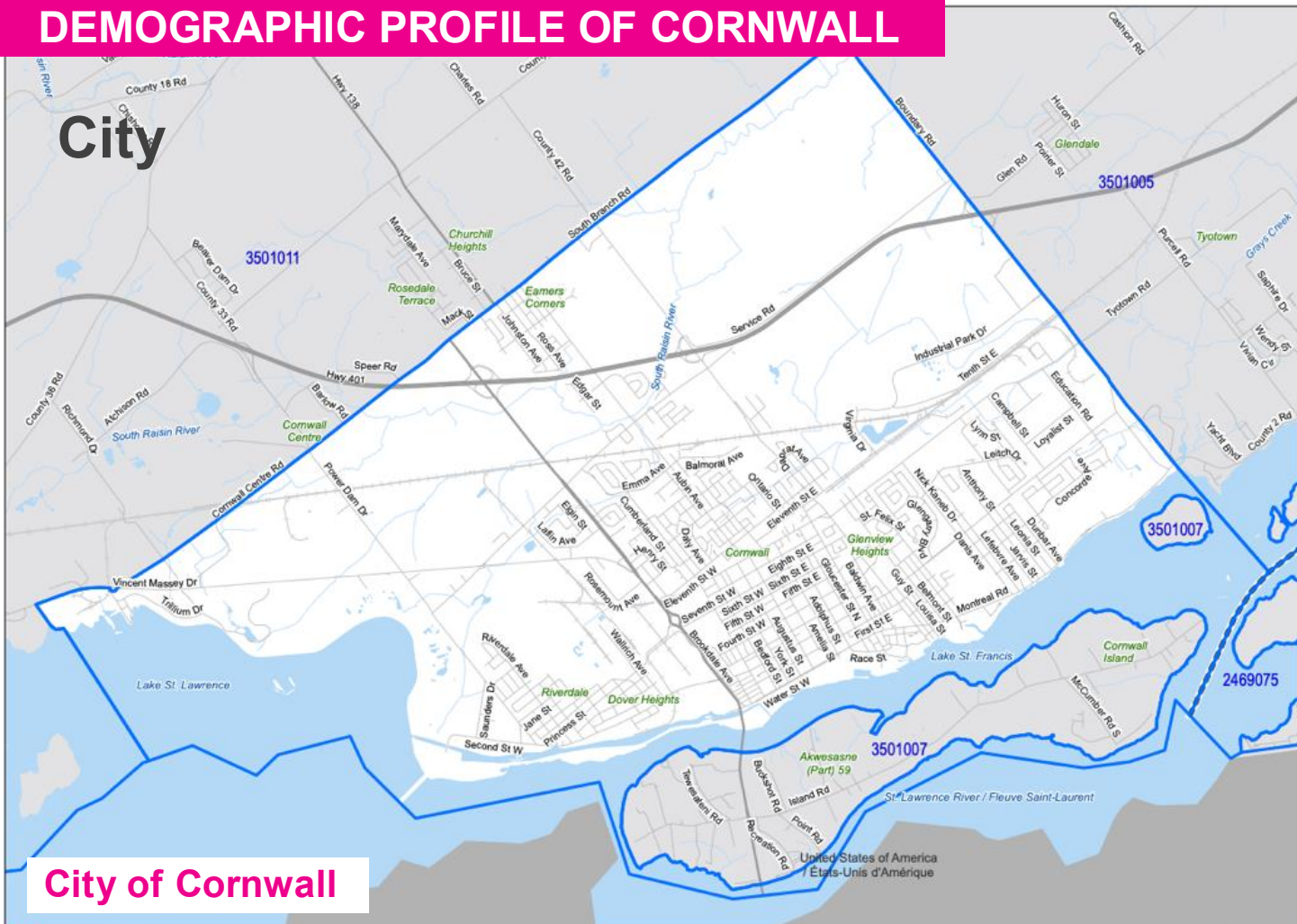
- ✓ Two step process: call for artist credentials and then shortlist to three artist to prepare their proposal
- ✓ 25 submissions were received and reviewed by an Art Selection Panel
- ✓ 3 artists were shortlisted and received \$2,000 to develop their idea
- ✓ Juanjo Novella, from Spain was selected

FREDERICTON, New Brunswick
(pop. 75,000)
public art installation for a new
performing arts centre
Public art budget of \$230,000

- ✓ Two step process: call for artist credentials and then shortlist to artists to prepare their proposal
- ✓ 78 submissions were received and reviewed
- ✓ 5 artists were shortlisted and received \$3,000 to develop their idea
- ✓ An art selection panel chose the artist team of Ann Manuel and Peter von Tiesenhausen

DEMOGRAPHIC PROFILE OF CORNWALL

City



City of Cornwall

**Census Subdivision
Subdivision de recensement**

3501012

Ontario

CSD Name / Nom de la SDR:
Cornwall, CY

3501012 Census Subdivision
Subdivision de recensement

Province / Territory
Province / Territoire

Road / Highway
Route / Autoroute

Hydrographic
Hydrographie

Name / Nom
Nom de localité

1 : 44 442

0 0.5 1 km

Latitude: 44° 07' 42" N
Longitude: 76° 08' 18" W

Projeté dans le système de coordonnées géographiques de l'Ontario
Projeté dans le système de coordonnées géographiques de l'Ontario

Source: Statistique Canada, Recensement de la population, 2011
Source: Statistique Canada, Recensement de la population, 2011



PROFILE OF CITY AND CA ON SOME KEY DIMENSIONS

| Dimension | City of Cornwall | Cornwall Census Agglomeration | Ontario Average |
|--|------------------|-------------------------------|-----------------|
| Population (2021) | 47,845 | 61,415 | 14.224 million |
| Population Growth (2016-2021) | 2.7% | 2.9% | 5.8% |
| Percentage Aged 0-14 | 15.7% | 15.7% | 15.8% |
| Percentage Aged 15-64 | 58.9% | 59.5% | 65.6% |
| Percentage Aged 65+ | 25.4% | 24.8% | 18.5% |
| Median After-Tax Household Income | \$55,200 | \$59,600 | \$79,500 |
| First Language English | 79.2% | 80.6% | 93.5% |
| First Language French | 19.3% | 18.1% | 3.1% |
| Indigenous Identity Population | 5.6% | 5.1% | 2.9% |
| Percentage Own Home | 53.6% | 60.6% | 68.4% |
| Percentage Renters | 46.45 | 39.4% | 31.4% |
| % Immigrants to Canada | 8.4% | 7.6% | 30.0% |
| % Visible Minority | 9.9% | 8.3% | 34.3% |
| % with high school diploma (aged 15+) | 75.7% | 77.3% | 83.3% |
| % with post-secondary diploma or degree (aged 15+) | 43.3% | 45.9% | 57.5% |

Benchmark Communities:

- Prescott
- Brockville
- Belleville
- Quinte West
- Prince Edward County
- Kingston
- North Bay
- Thunder Bay
- Timmins

Chosen because:

- similar waterfront communities in eastern Ontario,
- or usual comparator (North Bay),
- or relatively large indigenous or Francophone population (Timmins, Thunder Bay)

BENCHMARKING COMPARISONS

Some key comparisons:

| Community | Population (2021) | Growth '16 -'21 | Seniors (65+) % | Francophone % (first official language spoken) | Indigenous Identity % |
|----------------------|-------------------|-----------------|-----------------|--|-----------------------|
| Kingston | 132,485 | +3.8% | 22% | 4.3% | 4.2% |
| Thunder Bay | 108,840 | +0.5% | 25% | 3.5% | 14.1% |
| Belleville | 55,071 | +5.0% | 24% | 2.0% | 2.5% |
| North Bay | 52,662 | +2.1% | 21% | 6.0% | 10.7% |
| Cornwall | 47,845 | +2.2% | 24% | 9.8% | 5.6% |
| Quinte West | 46,560 | +6.8% | 22% | 4.5% | 3.0% |
| Timmins | 41,145 | -1.2% | 18% | 4.0% | 14.9% |
| Prince Edward County | 25,704 | +3.9% | 24% | 2.1% | 3.2% |
| Brockville | 22,116 | +1.0% | 18% | 3.5% | 1.0% |
| Prescott | 4,078 | -3.4% | 17% | 4.3% | N/A |

Similarities and Differences

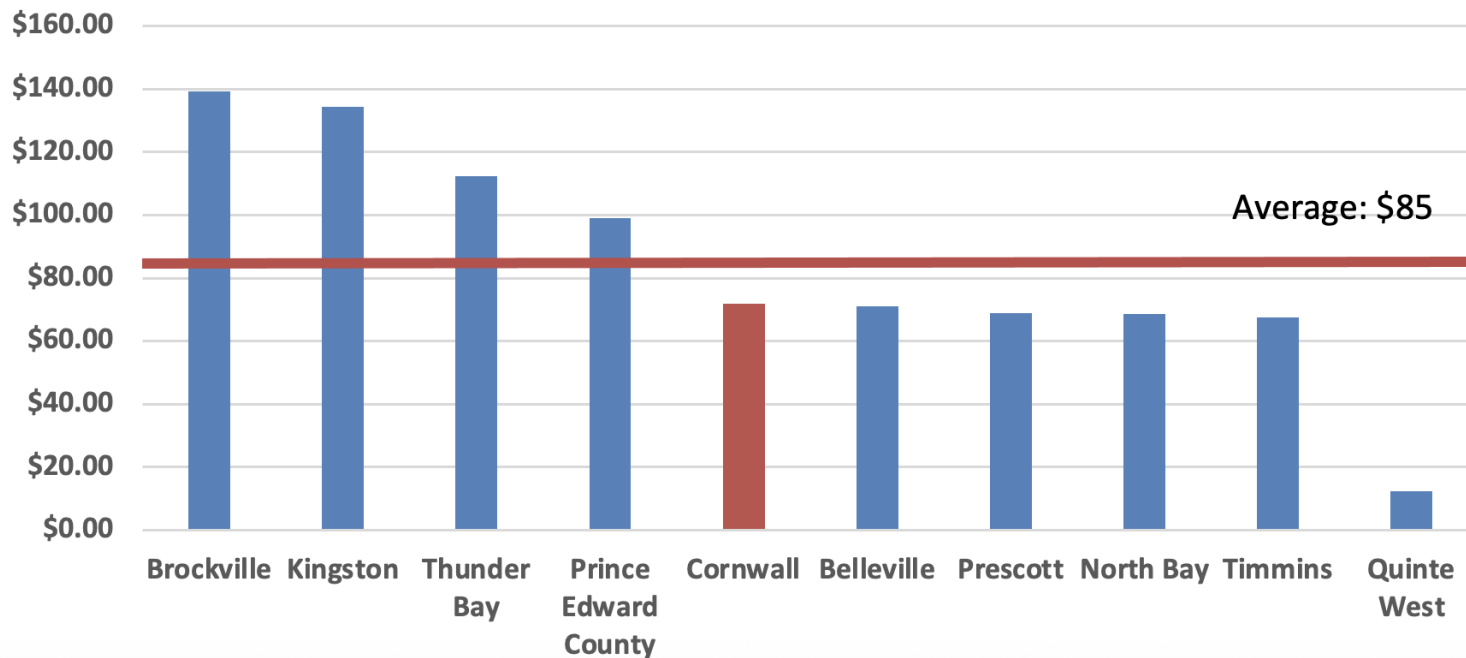
- Cornwall in the middle in terms of population size
- shows modest population growth
- relatively high proportion of seniors
- has the highest proportion of francophones
- third-highest proportion of indigenous identity

BENCHMARKING COMPARISONS

Financial Support for Arts and Culture

Total Cultural Expenditure Per Capita
(including museums and libraries)

- information from Financial Information Returns (FIRs) for 2023
- calculated in a per capita basis (population estimated for 2023)

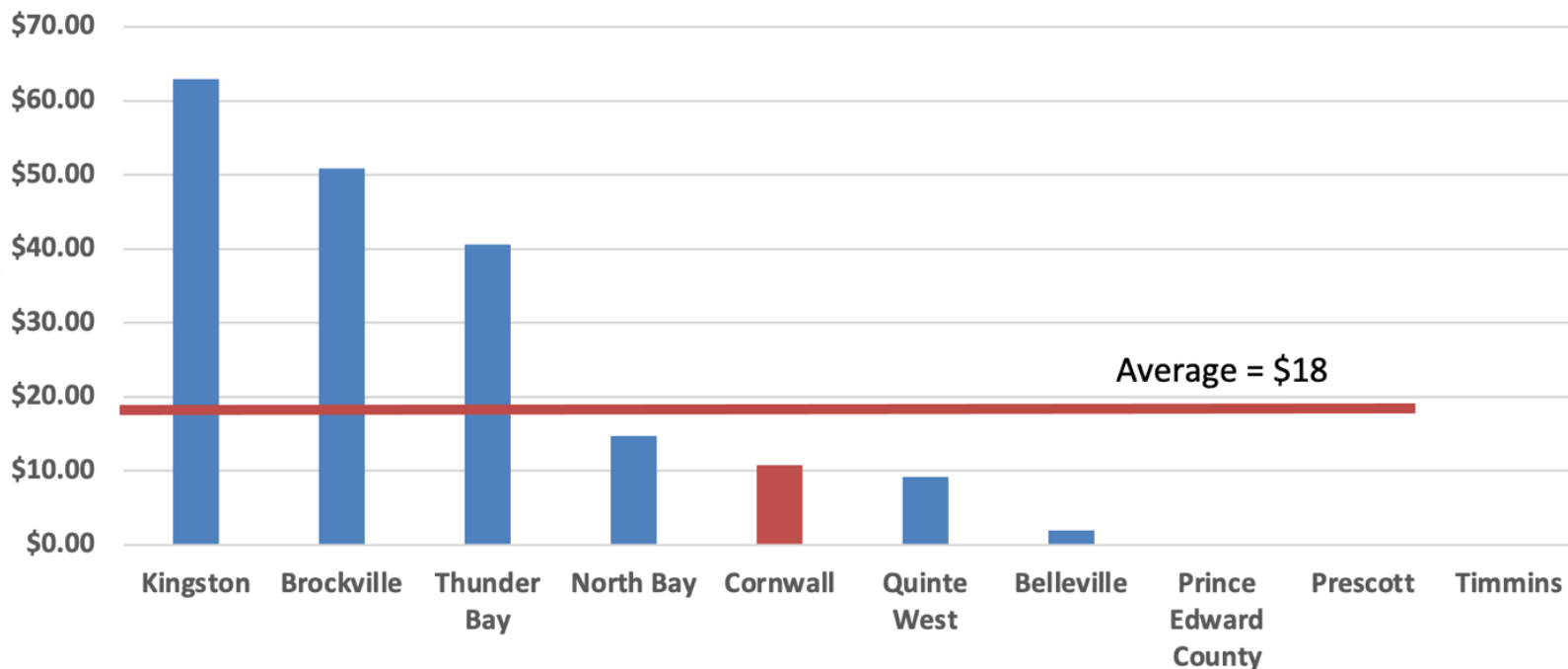


BENCHMARKING COMPARISONS

Financial Support for Arts and Culture

Cultural Expenditure Per Capita
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What happens next?

Phase 1: Background Research and Comparative Review

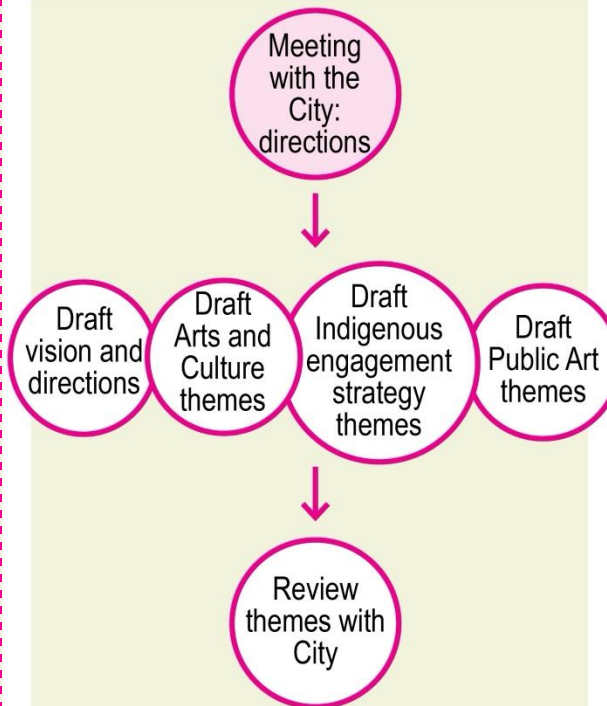


Phase 2: Initial Consultations



Phase 3: Drafting the Strategy

September



DISCUSSION QUESTIONS

What words or phrases should be captured in a vision statement?

Arts & Culture

1. Given Cornwall's demographics, what groups or market segments that should be considered and or better supported in this Arts and Culture Strategy?
2. Ideas for how Cornwall can grow and support arts and culture? Think about festivals, events, creative spaces, promotion, funding, in kind support.
3. Given the range of support activities seen in the benchmark communities, what strategies or actions should be considered for Cornwall?

Public Art

1. What are some of the locations in Cornwall that should be considered for public art?
2. What does public art mean to you?
3. Where are places that you've traveled that have great examples of public art?
4. Are there particular themes you think public art should depict?