

**MONTREAL  
CULTURAL  
METROPOLIS**

**MONTREAL,  
CULTURAL  
METROPOLIS**

A Cultural Development Policy for Ville de Montréal 2005-2015

## Contents

CULTURE – MONTRÉAL'S TICKET TO THE FUTURE	1
MONTRÉAL, CULTURAL METROPOLIS:	
NOW A FACT, ALWAYS A PROJECT	4
Mapping out the future	4
Culture: Personal growth, collective benefits	6
The present situation	8
Our ambitions, our values	10
TO BEGIN WITH...	12
The city and its boroughs	12
Dialogue between cultures	13
Cultural diversity:	
The common heritage of humanity	16
Agenda 21 for Culture	17
Culture, the flagship of	
Montréal's international reputation	18
MONTRÉAL, CULTURAL METROPOLIS:	
FIRST, THE CITIZENS	20
Libraries:	
The infrastructure of a cultural metropolis	22
Multiple programs, common values:	
Municipal venues of cultural dissemination	24
Youth, school, neighbourhood, and culture	26
Culture and social intervention	28
Cultural recreation and amateur arts	30
A partnership with museums	32
The Montréal Heritage Network	37
MONTRÉAL, CULTURAL METROPOLIS:	
CULTURE AND THOSE WHO MAKE IT HAPPEN	38
First, the creators and artists	38
Creative power, new art form practices	40
Montréal, city of festivals	44
The Conseil des arts de Montréal	46
Funding of the arts and culture	48
Cultural industries	52
Cultural equipment	54
MONTRÉAL, CULTURAL METROPOLIS:	
CULTURE, A STAPLE OF EVERYDAY LIFE	56
Heritage	57
Public art	58
Design	60
Cultural poles	62
Street signage and billposting	65
MONTRÉAL, MÉTROPOLÉ CULTURELLE:	
EVERYONE'S BUSINESS	66
The leadership of elected city officials	
and the support of city employees	66
Citizen participation and the responsibility	
of civil society	68
The weight of governments	72
ONLY A BEGINNING...	74

### *Montréal: City of culture, city with a future*

Culture is already at the heart of Montréal's identity, history and social cohesion. With this policy, Montréal also affirms that culture is a key driver of its development, economic vitality and future prosperity.

This document deals with three major concerns: the accessibility to and support of the arts and culture, and culture's impact on the living environment of Montrealers. Everything hinges on the cooperation of all actors, because cooperation is essential to the success of the implementation of this cultural policy.

*Culture is Montréal's ticket to the future.*



Dear fellow Montrealers,

We are very pleased to present the Cultural Development Policy for Ville de Montréal: Montréal, Cultural Metropolis.

*Culture does not only provide a population with meaning, identity and openness. It also adds value to a society: social cohesion, economic vitality, tourist appeal.*

*Montréal is already one of the cities whose creativity and conviviality are known worldwide. And these attributes are already part of our branding, here and elsewhere.*

*Montréal, Cultural Metropolis is a part of our chief development strategy: to make Montréal a city of knowledge, which means linking the acquisition of knowledge, culture, innovation and economic development.*

*This policy is inspired by three major elements: the accessibility to and support of the arts and culture, and culture's impact on the living environment of Montrealers. But nothing can be done without the support and contribution of all citizens. For this reason, we have created the Forum montréalais de la culture, a venue for discussion and exchange of ideas between the City and the cultural milieu, as well as the Rendez-vous du Maire on Montréal, Cultural Metropolis.*

*We hope you enjoy perusing this policy and we invite your input to strengthen Montréal's position as one of the cultural metropolis cities for the new century.*

Gérald Tremblay

The Mayor of Montréal

Francine Sénécal

Vice-president of the Executive Committee, responsible for Culture and Heritage

Montréal

Tremendous creativity, diversity, openness, effervescence – is there a better way to describe Montréal's cultural identity and vitality?

A northern city that is Amerindian, Québécois, Canadian, North American, and, particularly since Expo 67, outward-looking, Montréal has inspired Françoise Sullivan and Gabrielle Roy, Oscar Peterson and Mordecai Richler, Michel Tremblay and Leonard Cohen, Diane Dufresne and Melvin Charney, Beau Dommage and Yves Beauchemin, Guido Molinari and Denys Arcand.

A city of hospitality and immigration, francophone and cosmopolitan, whose population is largely bilingual and increasingly trilingual, Montréal, particularly in the cultural sphere, also feeds and grows on the contributions of immigrant artists like Liliana Berezowsky, Maryvonne Kendergi, Ludmilla Chiriaeff, Mercedes Palomino, Emile Ollivier, Edouard Lock, Wajdi Mouawad, Dany Laferrière, Neil Bissoondath, Lhasa, and Kent Nagano.

*"Montréal is the third city. This is where I built my life. Now I'm celebrating the 50<sup>th</sup> anniversary of my arrival in Montréal. It's my city. As far as I'm concerned, it contains all the other cities – those I've visited and got to know. This is where my life, my friends and my work are.*

*"Montréal may not be as beautiful as Paris, but it is open to every newcomer. What an immigrant appreciates most, is not to be told 'Here you are and here is what we have to offer you.' The greatest gift is to tell him: 'Here you are. What have you got to give?'"*

Naïm Kattan, writer, born in Baghdad. From an interview published in La Presse, June 27, 2004.

An island and a city with a rich natural, historical, artistic and architectural heritage, which it constantly strives to develop, Montréal is also a Mecca of design. Here is also where a worldwide struggle for cultural diversity is orchestrated. Where shows acclaimed throughout the world, from Paris to Las Vegas and from London to Tokyo, are conceived and created.

Montréal is also a world leader in circus arts, as well as a benchmark in theatre, literature for young audiences, contemporary dance, electro-acoustic music, film animation, and cyberculture.

As a centre for training, conception, production, dissemination and conservation, Montréal is in many ways an outstanding cultural metropolis. It owes this to its famous creators, artists, artisans, and producers, as well as to its architects, designers, city planners, teachers, researchers, couturiers, chefs, journalists, advertisers, video game designers, and all the other Montrealers who are creating and producing new ideas.



CULTURE



*“Rather than a mosaic composed of isolated pieces, Montréal offers a rich and original set of interconnections. The region’s strength is not a single dominant asset, but the balance of diverse technological capability and innovation, available skilled and creative talent, and an open and tolerant society.”*

*“Montréal is a dynamic cultural metropolis that holds creation, invention, and emerging talent in high esteem. The fact that a majority of Montréal’s population speaks French and English, and that the local market for culture is relatively small, compels the cultural community to continuously create, renew itself, and export its products. The components of Montréal region’s creative sectors are well known (universities, research institutes, artists, organizations, infrastructures, etc.), and the number of cultural events per square kilometre in the city is exceptional.”*

*“A pervasive creative milieu generates the kind of connections that make Montréal a must-be place to do business, in part by enabling the ‘spill-acrosses’ that create innovation within and across businesses in a region. The Montréal underground helps catalyze these connections and is a major talent magnet.”*

From the summary of the study “Montréal’s Capacity for Creative Connectivity: Outlook and Opportunities,” conducted by Catalytix, January 2005.

This extraordinary creative output engenders a tangible economic vitality. Every year, the cultural sector<sup>1</sup> generates expenditures totalling more than \$5 billion and sustains some 90,000 jobs. It is a major driver of Montréal’s growth, adding thousands of jobs to the tourist industry alone.

Some may think that this cultural vitality can secure Montréal’s status as cultural metropolis. In reality, Montréal has a long way to go before achieving its full potential. A cultural development policy, defined with its partners, will further direct all energies to help it achieve its full potential.

Culture is the cornerstone of Montréal’s identity, history, and social cohesion. This policy intends to take Montréal a step further and make culture one of the main engines of its development, economic vitality and future prosperity.

*“I’m convinced that Montréal will become a cultural metropolis or it will never be a metropolis, period.”*

Simon Brault, president of Culture Montréal, March 30, 2004.

*Culture is Montréal’s ticket to the future.*



*“In the context of globalization and the rise of the new economy, the face of the world’s major cities has changed radically and their hierarchy was significantly restructured, both nationally and internationally. The change has led in particular to a concentration of the higher functions – management and creative activities – in a handful of the world’s largest urban centres (...).”*

*“Faced with this situation, other large cities like Montréal are left with one simple option: adapt by becoming mid-sized metropolises, or isolate themselves and wither away. The cities that best adapt to this new global situation are those that already stand out because of the high quality and the scope of their leading activities, means of communication, and cultural characteristics. Montréal has all these features.”*

Rapport Bachand, pp. 11 and 12.

At the Montréal Summit of June 2002, leading figures in the political, economic, social and cultural sectors described Montréal as “an outward-looking metropolis of creation and innovation,” and urged the city to develop a cultural policy in step with that vision.

In June 2003, an advisory group chaired by Raymond Bachand tabled a report titled *Framework, Guiding Principles, and Statement for a Cultural Policy*. In November 2004, Montréal made public a draft cultural development policy, followed in February and March 2005 by an extensive round of public consultation.

This policy is therefore the result of the process launched in 2002. It indicates clearly Montréal’s desire to put its citizens, as well as its creative and artistic talent, at the heart of its cultural strategy, and to play a leading role by assuming its cultural responsibilities and leadership.

*“Although the past may hold a powerful influence, Montréal has forged an identity as a thoroughly modern city that offers an exceptional quality of life as it provides a window on the world. Efforts to preserve and to promote the city’s heritage should, accordingly, contribute to Montréal’s vitality and to its evolution as a metropolis. This heritage serves the particularly valuable function of providing enduring guideposts from the past that serve to orient the destiny of this quickly evolving contemporary society.”*

The Ville de Montréal Heritage Policy, p. 9.

Although artistic development is its primary focus, “Montréal, Cultural Metropolis” contains the conclusions of an independent **heritage policy**, the knowledge disseminated by the city, in particular through its network of public libraries, and the “**Montréal, Knowledge City**” report which it promotes. “Montréal, Cultural Metropolis” also integrates the dynamic relationships these sectors have with related fields:

- **DEVELOPMENT OF THE TERRITORY.** Covers a significant part of the betterment of the urban living environment: quality of architecture, design, zoning, protection of heritage buildings, street signs, billboards, lighting.
- **SPORTS AND RECREATION.** Montréal recognizes their contribution to the quality of life, health and balanced living of its citizens, as well as to the prevention of social problems, the knowledge and recognition of its natural and cultural heritage, and the development of a sustainable environment.
- **SOCIAL VALUES.** Democracy, solidarity and inclusion are the core values of Montréal’s community life. They are clearly stated in the *Montréal Charter of Rights and Responsibilities*.



- **ECONOMY.** Arts and culture are key drivers of growth for cities in the 21<sup>st</sup> century. The contribution of culture to Montréal’s economy is part of the “Economic Development Strategy”. Culture is also one of the five positioning guidelines of “success@montréal, Montréal’s 2005-2010 Economic Development Strategy”. The other four are the business environment, knowledge, innovation, and openness to the world.
- **SUSTAINABLE DEVELOPMENT.** This concept poses the question of permanence, in ecological, economic, social, and cultural term. This broader vision puts the emphasis on the qualitative relationship between individuals. Two of the four guiding principles of “Montréal’s First Strategic Plan for Sustainable Development” are contained in this policy: better quality of life and increased protection of the environment.

Cooperation between boroughs, corporate services, the Conseil des arts de Montréal and the Montréal Heritage Council, the cultural sector, other partners of the civil society, as well as governments, is crucial to the success of a cultural development policy.

This policy maps out the way to the future. Montréal, despite its size and strategic importance in Québec and Canada, has neither the ambition nor the financial means to take the place of governments. Nevertheless, **now more than ever, it wants to be the lead player in the cultural development of its territory.**

The arts and culture are a value in themselves, an identity, and a fundamental need. That is why Montréal wants to give every citizen greater access to culture and the opportunity to participate in it fully.

*Culture is not only a treasure-trove of knowledge and pleasure; culture is also opening up to the world, uprooting and constructing oneself.*

Quote by writer Danielle Sallenave, included in the brief of the Union nationale des écrivains et écrivaines du Québec (UNEQ), February 2005, p. 2.

Arts and culture also mean intercultural dialogue, social emancipation, research and innovation, contribution to the economy – in fact, all the dimensions that, in the past decades, have become the benchmarks of Montréal's social evolution.

Moreover, in the *Montréal Charter of Rights and Responsibilities*, the city recognizes that “citizens have cultural rights and participate with the city administration in a joint effort to ensure the continued enjoyment of such rights.”



From a municipal point of view, citizen participation in cultural life starts in the neighbourhood and borough, helping each citizen to take root in his community. This community-based factor is of the utmost importance: the more a citizen is put in touch with the world, through the media and new communication tools, the greater his need for cultural and heritage benchmarks, circuits, experiences and networks – and for the creators and artists who embody them – that are nearby and accessible.

Participation in cultural life also extends to the entire city and region. It helps share values and open up to other cultures, in a context of urban diversity expressed in terms of creativity and living environments.

In a broader sense, such participation elevates one from the local to the universal. If we feel a sense of pride upon seeing our artists and creators receive kudos abroad, imagine one's pleasure upon discovering, at a festival or in a review, a moving work of art coming from the other side of the planet.

Culture is also a major driver of social and economic growth. The success of major cities is increasingly tied to their capacity to attract knowledge workers looking for cities where intense cultural activity is a measure of their liveability. It is in these major metro areas, where the new sources of wealth – in particular the production of scientific knowledge and creative activities – are concentrated, that the hottest development concerns are raised: a more equitable sharing of wealth, recognition and exercise of citizens' rights, intercultural congeniality.

“ In recent years, Montréal has offered all the advantages of a major cultural metropolis, a mix of what European and North American cultures have to offer, a symbol of an alternative of hope and possibilities. Its cultural effervescence is very stimulating and very attractive to creative minds working in every field of endeavour.”

From a speech by Kent Nagano, the MSO's designated musical director, given at the Chambre de commerce du Montréal métropolitain, September 21, 2004.

PROJE

“ This knowledge explosion is encouraging a strong culture of creativity. For a city to be capable of attracting, keeping and integrating talented people working in the new knowledge economy, it needs to offer more than a high concentration of scientific and technological activity; it requires a climate conducive to the production and dissemination of new ideas.

From the report of the Montréal Knowledge City advisory committee, November 2003, p. 9.

In such competition between the world's major cities, Montréal can boast of many assets, such as creative power and congeniality:

- The new knowledge-based economy will be dominated by “content providers<sup>2</sup>.” Despite its relatively modest size, Montréal is a major “content provider” and stands out already for the diversity and qualitative and quantitative significance of its creations, which are recognized throughout the world;
- The Festival de Jazz de Montréal owes its reputation to its large attendance, as well as to the quality of its programs and organization. Its large attendance has also boosted the international reputation of several other Montréal festivals. This congeniality, however, is possible only within a community founded on openness and trust, rather than on tolerance alone.

If some major cities owe a large share of their success to their cultural vitality and spirit of innovation, these two elements alone are not enough: a mission needs to be defined, goals for cultural development must be set, and strategies implemented in order to achieve them. This is the course that Montréal intends to follow with its citizens, its cultural sector, and its partners.



## The present situation



Taking stock of the present situation will help identify the strategies that best suit this policy.

Montréal's cultural **strengths** are obvious:

- a population composed of heirs of the aboriginal culture, a francophone majority with a long tradition of Québec creativity, a native English-speaking community well connected to North American dynamism, and multiple other communities that brought with them the cultures of more than a hundred countries;
- a vast, rich and diversified heritage, bearing witness to Montréal's ever-changing history, a source of inspiration for contemporary works and a lever of cultural, social and economic development;
- creators, artists and cultural entrepreneurs making their mark at home and abroad;
- creators open to other disciplines, transcending language and genre barriers, and constantly called upon to renew themselves because the local market is relatively small, thereby multiplying their creative exchanges;
- a major centre for training, creation, production, dissemination and conservation, in a wide range of artistic and cultural fields;
- a diversified cultural supply that includes major events and the full range of cultural institutions and facilities;
- citizens of all ages involved in a wide range of amateur arts;
- a loyal and curious public, open to new ideas;
- cultural sectors organized to promote everywhere the vital role culture plays in the lives of individuals and communities.

**Clearly, Montréal is more than just another cultural city and deserves to be recognized as a cultural metropolis.**

“It is time that our city, once the cradle of Québec's and Canada's industrialization, becomes a pillar of this new economic era where knowledge, innovation and culture cross-pollinate and produce creative effervescence. Today, this effervescence is the mark of the world's major cities or metro centres with the strongest worldwide appeal. Montréal's ambition to become such a city is not only legitimate, it is concomitant with the growth of an innovation-based economy and very much compatible with its social and democratic values.”

Brief of the Université du Québec à Montréal (UQAM) and the Université de Montréal, February 2005, p. 2.



PROJE

On the downside, the challenges are significant:

- many citizens with poor schooling. This not only lowers their financial status, it increasingly leads to cultural exclusion and slows down a community that aspires to knowledge, culture and quality of life;
- inadequate integration of ethnocultural communities;
- the lack of a global vision for development and a truly united investment strategy with the upper levels of government slows down progress;
- underfunding of the arts and culture in general, which in itself is a major problem. Some cultural organizations have become institutions, yet their funding is stagnant. Firms and organizations operating in a small market and bereft of management and marketing resources;
- public funding programs for organizations viewed as too rigid or poorly adapted to the new multi-disciplinary and multi-cultural realities;
- joint-action, interdisciplinary strategies still at the embryonic stage. The same applies to relationships between the cultural network on the one hand and the business or research networks on the other;
- amateur arts neglected by and too isolated from the professional cultural sector.

If Montréal wants to use all its assets as a calling card, at home and abroad, it should first try to remedy these lacks.

Montréal, cultural metropolis is  
now a fact and, at the same time,  
always a project.



#### Mission of the Ville de Montréal

Provide citizens, visitors and businesses with top quality services, at the same cost

Promote Montréal's unique character and see its development through

*Inspired by this mission and the many attributes that make Montréal a cultural metropolis, the city adopts a cultural development policy*

*whose mission will be to help establish Montréal as a world-class cultural metropolis.*

Montréal might claim world-class status as a cultural metropolis:

- if, together with its partners, Montréal uses all the means at its disposal to achieve a true democratization of culture, for the benefit of all Montrealers;
- if, together with its partners, Montréal uses all the means at its disposal to promote the overall enhancement of the funding of artistic organizations operating on its territory;
- if, together with its partners, Montréal uses all the means at its disposal to incorporate a strong cultural dimension in its citizens' living environment.

Concern	Desirable positioning
Cultural democratization	City of knowledge culture →
Funding of the arts culture	Cultural metropolis of creation →
Cultural quality of the living environment	City enhanced by the quality of its cultural intervention →

### City of knowledge and culture

*Montréal will be considered a city that:*

- promotes access to knowledge and culture for all its citizens;
- has undertaken a major upgrading of its network of public libraries;
- has adopted cultural mediation<sup>3</sup> as a strategy to fulfill its accessibility mandate.

### Cultural metropolis of creation

*Montréal will be considered a city that:*

- strives to secure the development and permanence of its creative capital;
- prioritizes creation as a major vehicle of artistic and cultural growth;
- takes a leadership role in the enhancement of the funding of the arts and culture on its territory.

### City enhanced by the quality of its cultural intervention

*Montréal will be considered a city that:*

- regards as a cultural action the sustained concern for quality in the development of its territory;
- incorporates cultural parameters in all its strategies and projects, throughout its territory;
- has developed the Quartier des spectacles project in a well balanced and concerted fashion.



These ambitions are based on **values** that mark Montréal's history, define its way of life, and are shared by the overwhelming majority of its citizens:

- Openness
- Inclusion
- Recognition and promotion of innovation and risk-taking
- Pursuit of quality and excellence

## Montréal, Cultural Metropolis: To Begin with...

BEGIN

### The city and its boroughs

In December 2000, Québec's National Assembly created a new city whose territory covered the entire island of the same name and granted substantial territorial management powers to its boroughs. In 2003, these powers were significantly extended, which ratified the vast autonomy that the boroughs have within their jurisdictions.

During the public consultations on the draft cultural development policy, several organizations voiced their concern regarding so much decentralization, pointing out that it might undermine the new city's capacity to adopt and implement courses of action for all its citizens.

The new context might worry those citizens, organizations and media used to dealing with a centralized administration. However, especially from the point of view of cultural development, this new situation provides stimulating possibilities, in particular through the culture of cooperation it is already generating, the greater number of elected city officials and city employees concerned by cultural issues, and the healthy competitiveness it will create between boroughs.

This policy was developed with the unflagging assistance and contribution of the elected officials and employees of the boroughs and corporate services. It was adopted by the city council whose members represent all boroughs, and will be implemented in the same spirit, further strengthening one of the new city's foundations – the culture of cooperation.

*"In ten or twenty years, a number of Montréal's boroughs will have made a true, original and spectacular cultural U-turn. These boroughs will offer rich living environments to their citizens, and will be the envy of the metropolis which contains them, providing it with sustenance, inspiration and pride."*

From a speech given by Simon Brault, president of Culture Montréal, at the Rendez-vous de la culture du Sud-Ouest, March 30, 2005.



BEGIN

Since its founding, in 1642, and more so since the “Grande Paix de 1701” peace treaty, the beginnings and growth of Montréal have depended on the quality of its relationships with its Native people. Three and a half centuries later, despite some praiseworthy but limited initiatives, it is obvious that though it is a major cultural and economic centre for its amerindian community, Montréal has failed to give its Aboriginal heritage the place it deserves. This situation must be remedied.

*“So, Montréal is about to adopt a cultural development policy at a turning point in its relationship with its First Nations people. Much has been achieved in terms of cooperation, partnership, and development. This has created an embryo which, properly sustained by a vigorous and generous, political will, could make Montréal a model city and brand it on the world stage as a city which champions cultural diversity (...) The opposite would be to let things take care of themselves, and allow veiled prejudice and discrimination continue to undermine and marginalize.”*

Terres en vue brief, February 2005, p. 5.

If Montréal wishes to become a true cultural metropolis, it must recognize the diversity and richness of its Aboriginal heritage. Moreover, the city will take the necessary steps together with all parties concerned, to enhance the visibility of the Aboriginal people in its urban landscape.

Dialogue between cultures



Montréal is Québec's metropolis – hence, the city of adoption and integration of many immigrants – and one of Canada's and the world's major urban centres. Furthermore, as a purveyor of public services, Montréal must fulfill its obligations while nurturing its citizens' sense of belonging to their city and their borough.

Montréal has long been the epicentre of linguistic tensions between francophones and anglophones. Since the adoption of the Charte de la langue française, a quarter of a century ago, a consensus was gradually reached, making French the language in which residents of all origins communicate and participate in public life. This consensus respects the historic rights of the English-speaking minority and the rights of the ethnocultural communities to preserve their mother tongue.

The harmony of this linguistic consensus is crucial to Montréal's future and cultural development. The flow of immigrants that has enriched Montréal for more than a century must continue and grow: in the present demographic context, the future prosperity of Montréal depends on it.

In addition to preserving this vision of harmony, Montréal wants to set an example by adopting a linguistic policy guided by that vision.



French is a major component of Montréal's originality and creativity in North America and throughout the world. Therefore, the city will adopt a linguistic policy stipulating that Montréal is a cultural metropolis where French is the common language and whose anglophone population will be provided with municipal services in their own language.

### *Principles and values*

#### Article 9.

Culture is a key component of Montréal's identity, history and social cohesion and serves as an essential driving force in the city's development and vitality.

#### Article 12.

Montréal's diversity represents a great resource that is further enhanced by fostering the inclusion of and harmonious relations among its communities and persons of all origins.

#### Article 13.

Montréal is a French-speaking city that also provides services to its citizens in English, under the law.

The Montréal Charter of Rights and Responsibilities, adopted by the city council, June 20, 2005, p. 7.

BEGIN



Montréal's future prosperity rests on that linguistic consensus and on the quality of its dialogue between cultures.

*"Interculturalism is rather a tool, an added value, providing culture with new ways to occupy a place, move forward, and grow. Interculturalism is a dialogue between cultures."*

Zab Maboungou, artistic director, Nyata Nyata, at "L'interculturalisme dans les pratiques culturelles: enjeux et perspectives" seminar, October 1998.

*"So far multi-culturalism has been the predominant policy goal, which means strengthening the separate cultural identities of ethnic groups. This is important, it is crucial to feel confident about who one is, but it is not enough if there is little communication between cultures, perhaps reinforcing stereotypes and prejudices. We need to move one step further towards inter-culturalism which builds bridges, helps foster cohesion and conciliation and produces something new out of the multi-cultural patchwork of our cities."*

Charles Landry, *The Creative City*, p. 264.

Montréal wants the intercultural component, characterized by an unrelenting concern for inclusion, to be part and parcel of every municipal activity, especially those of the boroughs, which are much closer to the citizen. It will even go further by adopting a "more global approach," based on "a redeployment of relationships between public authorities and the various constituents of the population," as indicated in the *Rapport Bachand*. But although Montréal is aware of the extent and complexity of these issues, it does not have all the answers and wants to deal with them in a concerted manner.

Therefore, Montréal intends to develop an action plan on ethnocultural diversity based, among other things, on equal access, the strengthening of competence, and public development<sup>4</sup>.

Because it promotes inclusion, dialogue between cultures is a priority for Montréal. The city will mobilize all its powers and institutional and civil society partners. The implementation of this project will be entrusted to the permanent mechanism described in commitment 21.

*"Its leadership together with certain concerted and rallying actions could help Montréal truly change mentalities and integrate in every day life the true meaning of diversity, as advocated by UNESCO, that drives today's world ... All the human and cultural assets that brighten up Montréal are an exceptionally fertile ground for development, as well as an example to set for the world."*

Brief of the Festival du monde arabe, February 2005, p. 11.

Considering that inclusion is one of Montréal's greatest challenges and that dialogue between cultures is a key concern embodied in every municipal activity, Montréal will develop, together with all its partners, an action plan on ethnocultural diversity based on equal access, the strengthening of competence and public development.



Trade liberalization and the abolition of tariff barriers over the past twenty years, have almost quadrupled the international trade of cultural goods and services. Not surprisingly, cultural products have become the subject of bitter confrontations at the World Trade Organization (WTO).

Claiming culture as “the privileged expression of a people’s identity and creativity in all their diversity and an inalienable part of humanity’s heritage,” Québec’s and Canada’s professional cultural sectors have founded the Coalition for cultural diversity<sup>5</sup>, whose offices are in Montréal. Because the acceleration of trade globalization has pitted against one another states and enterprises with uneven resources, which could hinder the diffusion of certain cultures, the Coalition believes that governments should be completely at liberty to adopt the policies required to support the diversity of cultural expressions.

Even though they subscribe to the free market principle and have signed world-trade agreements and free-trade accords, the governments of Québec and Canada, with the support of the cultural sector, uphold the principle stating that cultural policies should not be subject to the constraints of international trade agreements. Consequently, they promote the implementation of a new world mechanism that recognizes cultural diversity.

Montréal is home to many cultural industries and organizations whose products are renowned worldwide: performing arts, publishing, recording, film and television. It goes without saying that if the success of these cultural enterprises depends first on the quality of their products, because the local market for culture is relatively small, that success also depends on the policies – funding, regulations – of governments.



Considering that cultural diversity is part of the common heritage of humanity and that their success is vitally important to Montréal’s cultural future, the city will support the Coalition for cultural diversity, as well as the governments of Québec and Canada, in their international interventions as well as in their information and promotion initiatives aimed at Montréal’s social actors and population.

#### Article 1

Cultural diversity: the common heritage of humanity. Culture takes diverse forms across time and space. This diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind. As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature. In this sense, it is the common heritage of humanity and should be recognized and affirmed for the benefit of present and future generations.

#### Article 8

Cultural goods and services: commodities of a unique kind. In the face of present-day economic and technological change, opening up vast prospects for creation and innovation, particular attention must be paid to the diversity of the supply of creative work, to due recognition of the rights of authors and artists and to the specificity of cultural goods and services which, as vectors of identity, values, and meaning, must not be treated as mere commodities or consumer goods<sup>6</sup>.

From the UNESCO Universal Declaration on Cultural Diversity, adopted unanimously by the 185 Member States, November 2, 2001.

BEGIN

## Agenda 21 for Culture

Set up in Porto Alegre in 2001 by the World Social Forum, the “Porto Alegre Forum of Local Authorities for Social Inclusion” adopted in May 2004, the Agenda 21 for Culture<sup>7</sup>.

The Agenda 21 for Culture incorporates the links between local cultural development, social inclusion, increased citizen participation, and democracy. This inspiring document also promotes the principles, commitments, and recommendations aimed at consolidating the development of culture at the international level, starting with local policies.

Montréal was among the cities present in Barcelona when the Agenda 21 for Culture was adopted, and its city council ratified the Agenda 21 for Culture in June 2005.

Montréal will not only adopt a cultural development policy, it will also make culture a key component of its urban policies. Furthermore, it will help monitor and implement the Agenda 21 for Culture, locally and internationally.

*Article 11. Cultural policies must strike a balance between public and private interest, public functions and the institutionalization of culture. Excessive institutionalization or the excessive prevalence of the market as the sole distributor of cultural resources involves risks and hampers the dynamic development of cultural systems. The autonomous initiative of the citizens, individually or in social entities and movements, is the basis of cultural freedom.*

From the Agenda 21 for Culture, adopted in Barcelona, May 2004.



Creativity, quality of life, intellectual and cultural vitality are the key arguments for attracting tourists, conventioners, enterprises, international organizations, renowned researchers and artists, to those cities of the world which, because of their qualities more than their size, can claim cultural metropolis status.

Montréal has these qualities and intends to take the necessary steps to preserve, develop and promote them.

Montréal is a natural centre of hospitality, trade, promotion and exchange, as much for artists from across Québec and Canada, as for foreign creators, artists and artisans who have settled on its territory. Furthermore, the innovation and quality of the works disseminated in most cultural sectors have greatly enhanced its profile on the highly competitive world market.

To enhance its reputation, Montréal should better promote its many assets and better identify itself as a cultural metropolis, locally as well as nationally and internationally.

“One of the structuring elements of this competitiveness is precisely the image that the metropolis projects on the international stage. (...) In the Chambre's opinion, culture is one of the basic components of this trademark.”

Brief of the Chambre de commerce du Montréal métropolitain, February 2005, p. 4.

“Whether they are right or not, these two New York publications (*Spin* and *The New York Times*) describe a regenerated scene that puts Montréal on the map. 'What all the recent attention means is that Montréal is a lively scene, like New York, Halifax, Boston, Manchester, London,' concludes Olivier Lalande. 'I think Montrealers have known this all along... The only thing that has changed is that the rest of the world is now taking notice.’”

“Montréal, la Seattle du Nord?”, *Le Devoir*, February 26, 2005, p. A1.

“If there is one artistic discipline that has greatly contributed to Montréal's international reputation, it is surely dance! The success of Jean-Pierre Perrault, Edouard Lock, Ginette Laurin and Marie Chouinard, to name the most famous, have helped and are helping still make Montréal an international dance centre, attracting to this city many creators, choreographers and dancers, from Canada and abroad.”

Brief of the Regroupement québécois de la danse, February 2005, p. 8.

Because culture is a key component of its trademark and reputation, the city will enhance its positioning as a cultural metropolis, locally as well as nationally and internationally, by building on its cultural effervescence, the synergy between knowledge, artistic creation and heritage, and its various niches of excellence.

“Montréal is one of the cities whose creative vitality is known worldwide. It is essential that Montréal's significance as a centre of cultural development be given special consideration. The metropolis's specific role as a centre of cultural import and export should be promoted throughout Québec”

Brief of the Guilde des musiciens du Québec, February 2005, p. 2.





CITIZENS

*Objective: Accessibility*

*Strategy: Mediation*

Montréal considers access to culture to be a universal right. But this right is fragile and vulnerable, because large sectors of the population, due to economic, social or cultural reasons, feel alien or unwelcome to this celebration of culture. A true cultural democratization takes more than the enhancement of the cultural supply; it requires the steady, targeted and concerted development of the demand. This action has a name: cultural mediation.

A cultural mediator is a go-between, a guide, a messenger, a human intermediary who calls on a potential public to promote, explain, even help it adapt, the cultural services offered. He helps individuals and groups – marginalized clientele as well as citizens too taken up by their daily lives – to better identify with and appropriate their cultural institutions. A cultural mediator strives to make everyone feel he is an active participant in our cultural output and collective memory.

Cultural mediators have been around for a long time: librarians and cultural organizers, to name only two, already act, by definition, as mediators. To be successful, this cultural mediation strategy also requires the continuous contribution of a large number of socio-community and sociocultural organizations. It is not enough for Montréal to support these organizations and develop partnerships with them; it should also do its part within its own administration<sup>8</sup>.



### The first steps towards a “Knowledge City”

*“A learning city is much more than a place whose members are simply well-educated; it goes well beyond learning in classrooms. It is a place where individuals and organizations are encouraged to learn about the dynamics of where they live and how it is changing; a place which on that basis changes the way it learns to grasp the opportunities at work and leisure, formally and informally; a place in which all its members are encouraged to learn; finally and perhaps most importantly, a place that can learn to change the conditions of its learning democratically.”*

- Charles Landry, *The Creative City*, p. 267.

A knowledge city, first and foremost, is a learning community concerned with lifelong learning as much as with education. It constantly nurtures a desire for knowledge, intellectual curiosity and scholastic perseverance.

Even though cities cannot – and should not – replace the educational networks, they possess a formidable tool for the transmission of knowledge: their libraries. Their mission, activities and resources make libraries the best promoters and builders of a learning culture.



Libraries are windows to knowledge and imagination. They help us comprehend the world, launching us on voyages of discovery, sharing, acquisition and creation. Indeed, in the everyday world, they are a critical stage in the evolution and flourishing of culture.

“*The city administration should not underestimate the importance of a neighbourhood-by-neighbourhood approach in the development of Montréal’s assets and networks and the creation of an environment favourable to exchange and creativity. In this respect, the development of neighbourhood and school libraries is of utmost importance.*”

Report of the Montréal, Knowledge City advisory committee, November 2003, p. 82.

For many citizens, libraries are the gateway to and the first encounter with culture in all its forms. These truly living environments and community and identity venues transmit knowledge and skills in a flexible and informal manner, adapted to the needs of every mind.

Even if the decentralization of libraries has had a positive impact on local services, operating within a network secures the overall quality of their customer service. Library autonomy and operating within a network are not contradictory. Even institutions keen on preserving their independence, like university libraries, have realized that a long time ago. Operating within a network engenders an added value, in terms of universality, quality of services, and economies of scale: integrated strategic vision, standby mode, sharing of expertise, networking of libraries, harmonized supply of basic services, bulk purchases.

However, there are serious disparities from one library to another. Some are among the best in Canada, but the libraries of most boroughs fall short of the standards set for large urban centres. One example, regarding collections: the best equipped borough has 7.8 books per resident, while the poorest equipped has 1.2 books<sup>9</sup>. The boroughs with the poorest population have the widest gap to bridge.

Libraries are a key link in the transmission of knowledge. If Montréal wants to join the ranks of the world’s leading cities of knowledge, it must consolidate its network and upgrade its libraries, steadfast in its concern for mediation between citizens and books.

For the next few years, libraries have set the following strategic development objectives:

- secure Montrealers’ access to quality services;
- increase readership and library attendance among those aged 17 or younger;
- reinforce the use of libraries as a tool of social integration and development;
- reinforce their role as living environments;
- help Montréal become a city of books and knowledge.

*“Mediation is necessary to seek out the reader wherever and whoever he may be – a child, an adult learning to read and write, a user or non-user, or simply a recent immigrant. Mediation programs and activities best express the vital and dynamic role of libraries.”*

Diagnostic des bibliothèques municipales de l’île de Montréal, July 2005, p. 25.

**Libraries are no longer what they used to be. These centres of knowledge, culture, entertainment and technology have integrated the Internet and the virtual data banks.**

Libraries are the responsibility of the boroughs and play a vital role in cultural and community life:

- they are a local service;
- they cater to 700,000 subscribers (6 million visitors, 12 million loans)<sup>10</sup>;
- subscribers are of all ages and backgrounds;
- libraries nurture identity by preserving and transmitting knowledge and heritage;
- their mission, as defined by UNESCO, touches on all spheres of individual and collective life, including continuous and lifelong learning;
- their collections reflect both popular and classic cultures;
- for many years, libraries have been providing free access to cyberculture and, in many cases, digital literacy;
- their collections and activities constantly defend and promote cultural diversity and identity.

The year 2005 marks the beginning of the implementation of the ten-year plan of the updating and upgrading of Montréal's network of public libraries. Its goal is to reach the average set for Canadian cities with a population of more than 500,000.

First, this plan will involve the electronic networking of Montréal's libraries. This will provide users with many advantages: a single user card, on-line services, a single database, a universal loan and return system, and integration with the network of the Bibliothèque nationale du Québec.

The plan also entails increasing the number of specialized and non-specialized employees, ongoing staff training, updating the collections of some libraries, extending business hours, bringing up to standards, expanding or building some facilities.

Montréal will set a plan for the updating and upgrading of its libraries, which will include increasing the number of specialized and non-specialized employees, updating collections, extending business hours, electronic networking, as well as bringing up to standards, expanding or building some facilities.

After making 2005 – the year Montréal was selected by UNESCO as the World Book Capital and the new Bibliothèque nationale du Québec was inaugurated – year 1 of the updating and upgrading plan of its libraries, Montréal will pursue its implementation with a view to reaching within ten years the average set for Canadian cities with a population of more than 500,000.



Multiple programs, common values:  
Municipal venues of cultural dissemination

Since the early 1980s, Montréal has developed a network of municipal disseminating venues which actively contribute to the decentralization of culture.

In the former city, the Maisons de la culture network built its reputation on its support of disciplinary development and new art forms. In the former suburban municipalities, disseminators generally preferred programs with mass appeal.

Notwithstanding their differences, multiple partnerships (like the one with the school network) and the Conseil des arts de Montréal's touring programs have helped municipal cultural disseminators grow into veritable local engines of cultural vitality. They have helped organize cultural dissemination throughout the island, providing the entire population with professional multidisciplinary programs. Together, they attract every year more than 600,000 Montrealers.

In the past quarter of a century, the municipal dissemination venues have become part of Montréal life, the media have adopted them as icons of Montréal's cultural and artistic accessibility, and today they are even part of the cultural sector's "collective consciousness." In fact, the municipal cultural infrastructures are recognized gateways, identified as serious partners of the development of the cultural sector, a key link between creative talent and the public, and an essential tool for the development of a new public.



The main cultural venues selected by the boroughs for cultural dissemination purposes are:

Centre culturel de Dorval  
Centre culturel de Pierrefonds  
Centre culturel de Verdun  
Centre culturel et communautaire Henri-Lemieux  
Centre des loisirs de Saint-Laurent  
Théâtre Mirella et Lino Saputo du Centre Leonardo da Vinci  
Chapelle historique du Bon-Pasteur  
Complexe culturel Guy-Descary  
Maison culturelle et communautaire de Montréal-Nord (to open in 2006)  
The Maisons de la culture  
Ahuntsic-Cartierville  
Côte-des-Neiges  
Frontenac  
Maisonneuve  
Marie-Uguay  
Mercier  
Notre-Dame-de-Grâce  
Plateau-Mont-Royal  
Pointe-aux-Trembles  
Rivière-des-Prairies  
Rosemont–La Petite-Patrie  
Villeray–St-Michel–Parc-Extension  
Salle Jean-Grimaldi  
Salle Pauline-Julien  
Stewart Hall  
Théâtre Outremont  
Théâtre de Verdure  
Victoria Hall  
and several public libraries, churches, community halls, and art galleries.

In the new city, the boroughs are responsible for the programs and activities of their cultural dissemination venues.

Although they are managed independently, the cultural disseminators of the boroughs have been networked, to help them trade expertise, communicate with the public, and work with their metropolitan partners.

Their conclusion: in the past quarter of a century, things have changed and the guideposts are no longer the same. While preserving their gains and respective identities, they need to take a fresh look at such issues as new and emerging creative talent, Native artists, the growing presence of ethnocultural communities, cultural mediation, the network's complementarity with the private culture sector, the physical and technological upgrading of many existing infrastructures, as well as funding and pricing.

The consolidation of this formidable engine of accessibility will further increase the challenge of the new city, of the new demographics, and of Montréal's new cultural environment.

A seminar on municipal cultural dissemination will be organized in that spirit, to allow all partners to assess the new situation and the accessibility to culture throughout Montréal.

The seminar will also help take stock of all efficient practices and achievements, identify a common mission that is complementary to the cultural sector, and define the means needed to achieve that mission.

The City – in this case, the boroughs, with the support of the corporate service and the cooperation of the Conseil des arts de Montréal – will convene by June 2006 a seminar that will help assess a quarter of a century of cultural action, clarify and implement a collective mission better suited to Montréal's new environment, and identify the means needed to achieve it.



School is where today's and tomorrow's Montréal society is built and shaped, day in day out. The State is responsible for the cultural education of the young, in arts, science, history and heritage, and the quality of such education is of the utmost importance to the future of a cultural metropolis. Is the State doing enough? For sure, the introduction of the new educational system will help bridge the serious gap in arts education, both at the primary and secondary levels.

“*The CSDM also supports the development of Montrealers by making Montréal a learning city, a city of knowledge, and since learning is its area of expertise, it wants to help reach that goal via a greater synergy between Montréal's actors. Montréal has the expertise and resources in matters of cultural content, and the CSDM knows how to integrate it and develop it. The two institutions are complementary and need each other's help and support.*”

Brief of the Commission scolaire de Montréal, February 2005, p. 5.

The island's schools offer a broad range of cultural activities and initiatives. Could they do more? Could they do better? Could a partnership between Montréal, its boroughs, schools and school boards, based on the promotion of culture, the discovery of one's neighbourhood and city, produce an environment more conducive to the acquisition of knowledge, a greater sense of curiosity? The experience definitely is worth trying.

“*In this respect, the dropout problem is particularly alarming. It is a serious problem with dramatic consequences. People with limited schooling have a very high unemployment rate and a very low capacity for going back to the work force. (...) This committee believes that a metropolis like Montréal cannot afford to give up on a single dropout, especially when it is entering this new era of knowledge.*”

Report of the Montréal, ville de savoir advisory committee, November 2003, p. 31.



Montréal and its school boards have had long, significant relationships, particularly in culture-based matters. Montréal, for example, provides schools with \$1 million in services. Yet there is room for improvement. But such a project will produce results only if it has the full support and cooperation of schools, boroughs and relevant organizations.

Montréal will review, together with the school boards of its territory, the various areas of cooperation, with the aim of optimizing the cultural services provided to the young, in schools and boroughs, and, if necessary, elaborate a joint-action plan aimed at helping youngsters drop back into school and the social life of their community, in particular via the arts and culture-based projects.



Integrated Urban Redevelopment (IUR) won unanimous support at the Montréal Summit and was identified as a priority. This integrated territorial approach was included in the city contract, in the “Plan d’action du gouvernement du Québec contre la pauvreté et l’exclusion sociale”, and in Montréal’s urban development plan.

In the past thirty years, the IUR approach has gained ground in many cities of the western hemisphere. Its chief target is to improve the overall liveability of problem neighbourhoods. Some countries have even adopted it as a national policy or program.

Its basic principle states that principal partners – community sector, private and government agencies, municipal actors – should work together with the population concerned with a view to:

- better identifying their situation and defining specific issues;
- identifying actions and projects with real impact;
- ensuring their implementation.



Even though the first five projects of Montréal’s Integrated Urban Redevelopment Program placed more emphasis on socio-economic issues and means, two of them already call upon the arts and culture to take an active part in a revitalization strategy.

“*Opération Galt in Côte Saint-Paul–Émard gave the Sud-Ouest one of the first IUR projects. In our opinion, adding a cultural segment to this program will enhance the living conditions in those problem neighbourhoods. Culture is a vehicle of social integration and a cultural segment will help fight cultural exclusion.*”

Brief of Regroupement économique et social du Sud-Ouest (RESO), February 2005, p. 4.

There is nothing new about arts and culture playing a key role in social interventions in problem neighbourhoods, particularly those targeted at the young: they create a feeling of trust and promote self-esteem, creativity, and intergenerational dialogue. The activities of the Cité des arts du cirque (TOHU) in the Saint-Michel neighbourhood is a shining example.

The city will add a cultural segment to its Integrated Urban Redevelopment Program, enhance access to amateur arts in projects stemming from this program, and give more consideration to the contribution of culture to Montréal’s social development.

The “Entente sur le développement culturel entre la Ville et le ministère de la Culture et des Communications du Québec” provides financial backing for borough-based, cultural mediation initiatives and projects aimed at fighting cultural exclusion, especially in Montréal’s more sensitive neighbourhoods and sectors.

The arts and culture are not only vehicles of social inclusion. The close relationship between the cultural and the social is deeply rooted in social economics. Twenty percent of Montréal’s social economy ventures operate in the cultural sector and are a major driver of cultural accessibility and democratization<sup>11</sup>.





Cultural recreation and amateur arts are, among other things, tools for initiation to the arts and culture. This makes them efficient ways to democratize culture and often underestimated but vital tools for social integration and cohesion at the borough level. One example: in cosmopolitan Montréal, artistic practices connected with expression heritage act as means of transmission, reappropriation and conservation of cultural traditions for the city's many communities.

Cultural recreation – practicing something for the fun of it – stimulates personal growth, learning and creativity. It includes several fields of endeavour, in particular scientific recreation, activities associated with cultural and intangible heritage, and amateur arts.

More specifically, the amateur arts involve one's active participation in a creative process, in various artistic disciplines – theatre, dance, music, visual arts, media arts, or creative writing.

Practicing an art as an amateur develops one's creativity, critical thinking, imagination and openness to new ideas. It all comes full circle: often inspired by the acquaintance with professional creators and artists, in turn, these practices help develop a new public for professional dissemination.

Montréal should monitor its population's practices, tastes and needs, and study the culture-based recreational activities in vogue elsewhere. It should also support innovative research and emerging needs, as well as encourage and promote Montréal's best amateur arts practices.

Like the dissemination venues of professional culture, cultural recreation and amateur arts services and supply are managed by the boroughs. The strategies for the development of cultural recreation are devised in each borough, together with the local population. This stimulates the participation of citizens in the development of their recreational activities, by enabling them to take an active part in their community.

Cultural recreation helps establish ties between citizens and the cultural sector. And the involvement of professional artists, recognized experts, cultural organizers and teachers, could only enhance the quality of such activities and projects.

Lastly, practising a culture-based recreational activity in one's living environment helps build one's sense of belonging to one's neighbourhood and borough. Since this sense of belonging is more developed among those who practice an amateur art, they should be given access to those facilities best adapted to their art. A cultural venue can thus foster the convergence of cultural resources and develop into a vital part of a neighbourhood.

Montréal will support cultural recreation and amateur arts:

a) by actively seeking contributions from professional artists and other recognized experts to projects undertaken with the population;



b) by devising support programs for culture-based recreational events, promoting, among other things, the richness of Montréal's expression heritage;

c) by creating a fund for the upgrading and development of culture-based recreational infrastructures.

Montrealers have access to a host of museums and exhibition, interpretation and archival centres, whose mandate is the acquisition, enhancement and dissemination of heritage. They provide best access to knowledge and culture.

Of the ten Montréal venues which attracted the most visitors in 2004, seven (including the Centre des sciences at the Old Port) are museums.

Casino de Montréal:	6,251,933
Montréal's Old Port:	5,523,421
Bell Centre:	1,452,364
Jardin botanique and Insectarium:	964,520
Biodôme:	805,463
Museum of Fine Arts:	382,173
Parc olympique:	291,672
Pointe-à-Callière:	277,548
Musée d'art contemporain:	170,117
Planétarium:	134,024

Source: Tourisme Montréal, Indicateur Plus, December 2004, cumulative for the year 2004.

As noted by the Montréal Museum Directors Board (MMDB), "(...) museums are not only educational venues. They are agoras, places where we learn to live together, understand each other, pass on values, promote dialogue between cultures, develop an identity, interact and exchange with the world<sup>12</sup>."

At the Estates General on Montréal Museums, in 2003, the MMDB proposed that Montréal embark on a new partnership with its museums<sup>13</sup>. Montréal readily accepts that proposition – it could only benefit its entire population – and will make its museums privileged partners in the implementation of its new cultural development policy.

This partnership applies to several aspects of Montréal's cultural intervention. Some are dealt with elsewhere in this document, in particular the cooperation with municipal dissemination venues and school boards, the funding strategy for the arts and culture, cultural poles and signage.

Montréal hopes this partnership will give priority to cultural mediation, especially among the young.

The city will subscribe to a privileged partnership with Montréal's museums in the implementation of its cultural development policy. This partnership will give priority to cultural mediation for Montrealers, particularly the young.



"Montréal has the cultural vitality of major cities, plus that human factor that makes it a most welcoming place. Its green space, its mountain, its waterways, its diversity, its openness, its love of fun and the arts, its capacity to renew itself without losing sight of its roots. Montréal inspires me because here I feel I'm always in tune with the times."

Yann Perreau,  
Author, composer, performer.

Montréal will promote  
Pointe-à-Callière as a  
national museum.

To enhance access to knowledge, culture and heritage, Montréal, in addition to its libraries and dissemination venues, has gradually set up recognized institutions of conservation and dissemination: the Musée Pointe-à-Callière, the Centre d'histoire de Montréal and the Musée de Lachine, as well as the Muséums Nature Montréal: the Jardin botanique, the Insectarium, the Biodôme and the Planétarium<sup>14</sup>.

The Musée Pointe-à-Callière was established by the city, with the support of the upper levels of government, on the very site where Ville Marie was founded, as part of the celebrations of Montréal's 350<sup>th</sup> anniversary. Since its inauguration in 1992, Pointe-à-Callière has received more than two million visitors, attracted by its architecture, its archaeological site, and the quality of its international exhibitions.

Pointe-à-Callière is funded mainly by the city, and governments do not contribute to its operating costs. This is all the more astonishing because it is the second most popular museum in Montréal (with the exception of the science museums), now well established as a full-fledged national museum. Furthermore, an expansion project is in the works, which will turn it into a world-class archaeological museum and a first-rate tourist attraction.

Montréal would like to set up a true partnership with the governments of Québec and Canada, to help Pointe-à-Callière become a truly national museum and provide it with the resources needed for its future development.



The Centre d'histoire de Montréal and the Musée de Lachine are municipal museums with modest resources. Initiation and popularization are an important part of their mandate.

Since 1983, hundreds of thousands of people – including a great number of students of all ages as well as new immigrants – have become acquainted with Montréal's history and heritage at the Centre d'histoire de Montréal, whether at its exhibitions at the Place d'Youville fire station, or through its activities and special projects. It is a recognized museum since 2000.

The Musée de Lachine collection includes a classified site and archaeological collection, an artistic and historical collection, some of the oldest whole buildings on the island of Montréal, and an outstanding sculpture garden.

Montréal will increase the resources of these municipal museums so they can better fulfill their mandates.

Scientific culture is a basic component of cultural development and has a special place in Montréal.



In the past three quarters of a century, Montréal has developed the largest complex of natural science museums in Canada, visited every year by more than two million people, including 600,000 youngsters: the Jardin botanique, the Insectarium, the Biodôme, and the Planétarium.

Like the Cosmodôme, these four institutions receive funding from the Communauté métropolitaine de Montréal and the Government of Québec, which further enhances their recognition factor regionally and across Québec. The Jardin botanique, the Insectarium and the Biodôme are located in the Maisonneuve pole<sup>15</sup>.

Since 1966, the Planétarium, located in the downtown area, has attracted more than five million people, and is now showing its age. Montréal intends to build a new Planétarium, with the financial help of the upper levels of government and the private sector. It will be located near the Biodôme. Bringing it closer to the other natural science museums will reinforce their critical mass. It will have greater impact on scientific culture, especially after its contents are updated, and enhance the tourist appeal of the Pôle Maisonneuve and the eastern part of Montréal.

Every year since its inauguration in 2000, the Centre des sciences de Montréal at the Old Port has been visited by more than 600,000 people, mostly youngsters, filling a serious gap in the chain of museums that sustain Montréal's scientific culture.

Museums are one of the growing number of links that tie together the arts, science, technology and heritage, and contribute to Montréal's distinctive identity as a cultural metropolis. This aspect will be dealt with in the following chapter.

*“Scientific culture invites all Montrealers to take part in the scientific imagination, share knowledge and create new forms of expression and solidarity, to secure a sustainable future. Every day, Montréal's artisans and volunteers innovate in such fields of cultural animation as robotics, comic strips, the social circulation of knowledge, astronomy, plastic arts, biotechnology, creative writing, virtual games, or citizen ethics. (...)”*

*Montréal, city of knowledge, is also one of Québec's major poles of scientific mediation. In fact, Montréal is home to the leading players in the public communication of science, scientific publications, documentary mediation of science, science-based recreation, and the museology of science.”*

Joint brief of Science pour tous and the Société pour la promotion de la science et de la technologie, February 2005, pp. 4 and 5.







## The Montréal Heritage Network

The “Chambers Report” defines heritage as follows: “Heritage means any asset or group of assets, natural or cultural, tangible or intangible, that a community recognizes for its value as witness to history and memory, while emphasizing the need to safeguard and protect it, make it their own, develop it and disseminate it<sup>16</sup>.”

Heritage, whatever its form, can be valued, respected and preserved only if it is kept alive in the minds of the population. For this reason, the Montréal Heritage Network (MHN) project, which won unanimous support at the Montréal Summit, was adopted as a priority project.

“ *The Montréal Heritage Network seeks to promote the interaction of parties active in the field of heritage, to facilitate the pooling of know-how and of resources, and to offer its member associations and institutions greater visibility as a means of raising awareness about all forms of heritage.*”

The Ville de Montréal Heritage Policy, May 2005, p. 52.

The MHN’s principal actors will be those now disseminating Montréal’s heritage: museums, archival centres, municipal facilities, historical societies, organizers of thematic events and tours, presenters at heritage sites and interpretation centres, heritage and archaeological tour guides.

In addition to rendering Montréal’s heritage accessible and intelligible, the Montréal Heritage Network will reinforce Montréal’s identity, diversity and richness, and enhance its heritage stock, as a cultural asset and a tourist attraction.



The city will support the implementation of the Montréal Heritage Network (MHN) whose principal mandate will be to promote the heritage actors and their activities. With this aim in view, the MHN will assemble and make use of a large number of resources, to efficiently reach the largest audience possible.

Finally, to encourage citizens, particularly the young, to go to shows, museums and other cultural venues, the city supports a “cultural showcase” project. As a tool for exploring and discovering program offerings, it will allow ticket purchase both at regular and reduced last-minute rates. It will encourage spectators, particularly – with special rates – the less fortunate, to take a closer look at art, even its boldest creations, thereby developing a new public.

## Montréal, Cultural Metropolis: Culture and those Who Make It Happen

### First, the creators and artists

In Montréal, culture is first and foremost the result of a critical mass of creative talent in a variety of fields, interacting and investing its resources in its work. Its contribution sustains the vitality of local creativity by continuously integrating new technological and media concepts, which, in turn, help create new forms of expression, often collaboratively or via interdisciplinary, intercultural and international exchange.



This vitality, greatly appreciated by Montrealers and visitors alike, produces a creative effervescence, popular hits as well as high-end events that bestow on Montréal a solid artistic credibility and enhance its prestige, locally as well as internationally.

The small size and fragmentation of the local market have become creative constraints, compelling creators to continuously renew themselves in order to retain and increase their public. Montréal's cultural community is well organized – creative groups, institutions, schools, industries, and representative organizations – yet it always gives priority to creativity, transforming Montréal into a veritable artistic and cultural laboratory.

For the city – and increasingly for its entire population – this creative power is not only part of its identity, it is also a major asset of its global positioning. Therefore, Montréal should identify the means that will enable it, artistically speaking, to remain a creative metropolis.

The first means is certainly the respect of every type of intellectual property. Even though this concern is widespread, Montréal should review all its practices on that score. The same applies to legislation on the status of the artist.

On this last point, the distinction between professional artist and amateur practitioner of an art is very clear as far as the city is concerned. The status of artists practicing an art on their own and are being paid for their services should never be put in doubt whether they are labelled “new” or “emerging” talent, or whether they must do other work to make ends meet because they earn very little from their art.

*“The arts and culture are the producers of creativity and innovation par excellence. Cultural effervescence is intrinsically tied to what we call ‘creative cities’ that best position themselves in the context of the new economy.*

*But first and foremost, the arts generate meanings. Their products are aimed at the soul, therefore at the intangible part of men. They offer interpretations of the world, build awareness, provide possibilities.*

*Their impact cannot be quantified.*

*In this sense, Montréal's future cultural policy should serve as a base, to facilitate the vital work of artists through various interventions and programs.”*

Brief of the Conseil québécois du théâtre, February 2005, p. 23.

The RQD believes in artists; they contribute a great deal to the creative and innovative environment of a city like Montréal. Artists, like citizens, should be at the heart of the city's cultural development policy. Whatever his discipline may be, an artist's work turns him into a mediator between the citizen and the inner and outside worlds where we all try to find meaning to life's great mysteries. A cultural policy that aims at enhancing the artists' living and working conditions ensures the steady development and renewal of Montréal's creative power. It also enables the population to contribute to that creativity insofar as it has access to works that bear the mark of quality and excellence.

Brief of the Regroupement québécois de la danse, February 2005, p. 3.





Montréal's avant-garde artists and cultural effervescence are its defining features. They make it stand out among cities of the same size that aspire to cultural metropolis status, but whose activity is generated mostly by more traditional cultural niches and the dissemination of imported creations.

Montréal is a true laboratory of artistic and cultural products – particularly in the performing arts: theatre dance, literature, music, circus – with high professional standards and a high level of activity and visibility.

Indeed, innovation and creativity define many aspects of Montréal life. The cutting-edge sectors of its economy and its network of universities and colleges are also oriented towards research, development and new technology.

Montréal's cultural sector owes its strength to the synergy between the major institutions which ensure the city's prestige and the many creativity-based festivals and organizations which provide targeted audiences with the best works produced here and abroad.

Creativity defines Montréal's identity and gives it a strategic lead. This lead must be maintained at all costs.

*Montréal converses with the sky  
as if,  
Freed of the forest,  
She is watching constantly,  
Anxiously,  
The light's omens:  
Orange in winter from its street-  
lights filtering  
through the snow,  
Yellow in the spring when its skirt  
is soaked with slush,  
White in the summer's stifling heat  
And magnificent in autumn's  
tender hues.  
A stopover for birds,  
It's an ugly city with many cen-  
turies still to make herself pretty.  
It's that slow advance towards  
beauty that sucked me  
in its wake,  
In its poetry,  
Its poetry that likes to hide.*

Wajdi Mouawad  
Playwright and director



The metropolises that best position themselves at the global level are those that best promote the creative and innovation potential of their various sectors. The structure and professional expertise of the Conseil des arts de Montréal make it the best scout of local creative talent.

Rapport Bachand, p. 44.

Montréal's creators, artists and artisans are versatile and fast learners. The fact that the local market is relatively small compels every sector to produce a raft of projects that must be constantly renewed. The emergence of urban cultural weeklies has brought to light the extraordinary quantity of original creations presented in all sorts of local venues, regardless of language or genre.

These new art form practices, this culture and these venues, whether they are mainstream, avant-garde or alternative, account for a good share of the originality and strength of Montréal's output. This critical mass is sustained by the input of young graduates as well as veteran cultural researchers and practitioners, and is definitely worth preserving.

Maintaining Montréal's high standing as a creative and innovative cultural metropolis requires the following actions:

- to valorize innovation and risk-taking, whether they involve emerging talent, cultural organizations, festivals or major institutions;
- to promote intercultural exchange;
- to promote synergy between the knowledge and research sectors and the cultural community, as well as interdisciplinary exchange ;
- to encourage projects involving art and technology;
- to foster the consolidation and development of festivals and events focusing on contemporary creations;
- to ensure better support of new art form practices;
- to provide organizations with the means to invite foreign talent to work on original projects in all creation-based sectors;
- to enhance, jointly with the city's program of international relations, the promotion of Montréal's creativity with a view to increasing visibility, dissemination and reception;
- to host major international cultural fora.

The city will support – via its Conseil des arts as much as its services, boroughs and paramunicipal companies – initiatives that help Montréal stand out for its creativity, its artistic risk-taking, and the innovation of its cultural products.



Cyberculture is not a passing fad. Today's world rests on social and economic foundations that did not even exist a few years ago. In an era where interaction between the arts and new technologies marks the world's new artistic and cultural frontier, Montréal can pride itself on being one of the world capitals of cyberculture – the artistic and social expression of the penetration by digital technology of nearly every human activity.

Its media arts centres and products, the remarkable contribution of its universities<sup>17</sup>, the diversity and renown of its cybercultural thinkers, the ingenuity of its researchers, and the number and quality of its e-magazines, have bestowed on Montréal an enviable international reputation in the world of cyberculture. Moreover, a high percentage of the world's animation and special effects software are produced by local firms or companies firmly established in Montréal.

*“A few digital content producers (video games, culture-based information and creativity) constitute a veritable cultural industry and a driving force in Montréal and Québec. Their original products enrich and enhance Montréal's and Québec's culture (...)*

*In the culture-based creativity sector, some Montréal artists and researchers are producing, on a small scale, works or projects using interactive digital technologies, particularly at the Société des arts technologiques (SAT), with the help of Fondation Daniel-Langlois or within Hexagram.”*

Success@montréal, Montréal's 2005-2010 Economic Development Strategy, Ville de Montréal, p. 51.



“With nearly 68% of all jobs in the technological sector, the information and communications technologies industry (ICT) is Montréal's leading sector of economic activity. Entire sectors of these ICTs—multimedia, audiovisual and digital sound, digital arts, or roughly 15,000 jobs—contribute to culture-based content closely related to the arts and are determined by their creativity. In fact, Montréal's downtown area is energized by 38,500 ICT related jobs.

“Montréal's technology-based economy is so significant that its impact on the local culture should be fully acknowledged. This impact is so fundamental that it now shapes Montréal's code of cultural references. One could even claim that contemporary Montréal culture, so modern in its capacity for innovation and its openness to the world, draws greatly on technology-based science.”

Brief of Concordia University, February 2005, p. 10.





The city, which is already present in cyberculture through the interventions in media arts of the Conseil des arts de Montréal, will be very sensitive to the needs of Montréal's cyberculture firms, whether they are active in the arts, research or industrial development, making sure that its contribution is always pertinent and efficient.

In cyberculture, in addition to the implementation of the actions included in its success@montréal, Montréal's 2005-2010 Economic Development Strategy, the city will work cooperatively with the sectors concerned and its institutional partners on a permanent monitoring unit, to secure the conditions conducive to the consolidation and growth of cyberculture in Montréal and to the enhancement of its international reputation.



Montréal is known worldwide for the quality of its festivals. These have grown in the past two decades at an unprecedented rate. The growing number of these cultural events rests first and foremost on the congeniality of Montrealers, the excellence of the cultural enterprises, and the diversity of the artistic community.

This phenomenon has generated a bevy of cultural, economic and tourist benefits unseen anywhere else in North America, and fostered an extraordinary process of international exchange. Every year, Montréal plays host to about 100-odd festivals and events. Nearly half of them are world-class affairs. Some popular events can draw up to 200,000 people of all ages and origins, at the same time and in the same space, with no major security problems.

Throughout the year, Montréal also hosts many other high-caliber artistic events as well as emerging events that present the artistic output of local and foreign talent, expanding their public and building Montrealers' appetite for new ideas and contemporary works.

These world-class festivals are key to Montréal's branding as a "city of festivals" and the development of its tourist industry: they generate \$200 million of expenditures<sup>18</sup> for Montréal alone, and substantial tax revenues for the upper levels of government.

Every year, through its Bureau des festivals, created in 1988, the city provides festivals with financial as well as technical assistance. This assistance and the participation of the Conseil des arts de Montréal in certain festivals amount every year to nearly \$5 million. As with major cultural institutions, the Communauté métropolitaine de Montréal (CMM) has never contributed to the funding of these festivals, although they attract people from all over the metropolitan area.

Because Montréal's reputation at home and abroad is tied to the promotion of every form of creativity, it should secure the good health of these world-class festivals and events, founded on the dissemination of contemporary works in literature and the performing, visual, audiovisual and media arts.

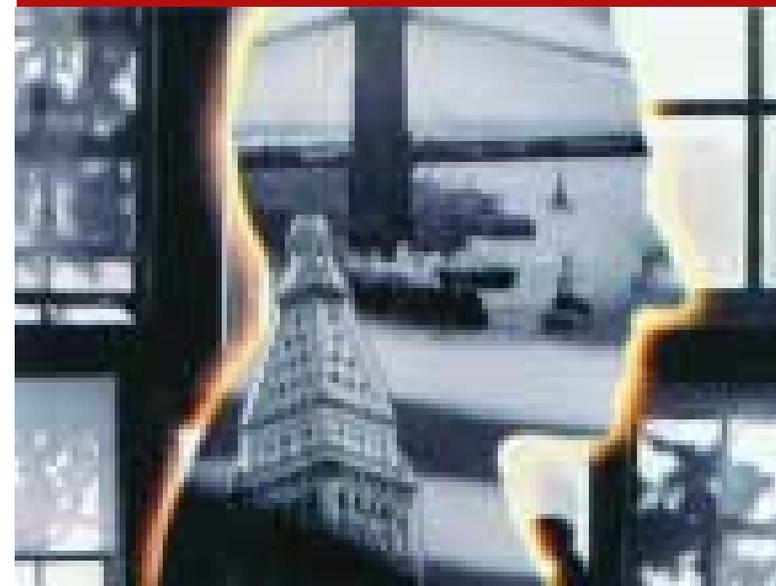
In addition to building the Montréal public's awareness of the best shows and the most innovative works and trends, these festivals partly make up for the city's poor record in hosting foreign productions and organizations. The situation is all the more delicate since our artists and companies, the emblematic ambassadors of Montréal's creativity, are increasingly invited abroad without ever returning the compliment. And no matter how creative it may be, a metropolis that fails as a host is doomed to marginalization and a decline in stature.

*"The festivals of contemporary works rejoice in their bias in favour of creativity, in their reputed excellence, in their unconditional support of their community and public, in their international prestige – undeniably, they are part of Montréal's identity. Yet all these riches conceal an unspeakable destitution. They carry very little weight indeed when time comes to look for funds."*

Brief of the Festival de théâtre des Amériques, February 2005, p. 3.

The closing of the Festival international de nouvelle danse, in 2003, was a reminder, as if one were needed, of the real difficulties encountered by many of these events. Like the upper levels of government, Montréal is concerned about the precariousness of many festivals and events, and to ensure their survival, it proposes that they be included in a long-term development plan.

The city will work together with its public partners and its Conseil des arts, to devise and implement a long-term development plan for Montréal's world-class, cultural festivals and events that disseminate contemporary works.



*"Montréal offers Québec a great opportunity. Indeed, how can one envision Québec without Montréal? How, in the past forty years, could have Québec's culture taken root and spread beyond its borders without the incubator that is Montréal?"*

Brief of the Regroupement des centres d'artistes autogérés du Québec, February 2005, p. 4.



Although the major popular cultural events and festivals are among the pillars of Montréal's cultural and tourist activity, especially during the summer months, their success depends on some factors that are beyond their control: weather conditions, international security, fluctuations in the tourist trade. Moreover, other cities on the eastern part of the continent are setting up and supporting their own festivals.

The survival of Montréal's major cultural festivals requires the consolidation of their funding and the enhancement of their prestige, in particular through marketing practices better adapted to a competitive context.

The city will work together with its public partners and Tourisme Montréal, to devise and implement a long-term development plan for Montréal's major cultural festivals.





In 1956, the city entrusted the Conseil des arts de la région métropolitaine with “the mandate to coordinate and promote cultural initiatives in the Montréal region, in particular by funding artistic events in Montréal<sup>19</sup>.” It is the oldest municipal institution of its kind in Canada and has since been widely emulated. Its start-up budget of \$129,000 grew tenfold by 1980, when the Conseil’s responsibilities were transferred to the Montréal Urban Community.

“

*The metropolises that best position themselves at the global level are those that best promote the creative and innovation potential of their various sectors. The structure and professional expertise of the Conseil des arts de Montréal make it the best scout of local creative talent.”*

Rapport Bachand, p. 44.

The 1980s were a period of considerable growth as the Conseil des arts de Montréal focused on artistic excellence: a substantial increase of its budget, island-wide touring activities, inauguration of the Maison du Conseil des arts. The Grand Prix du Conseil des arts, created in 1985, is a very prestigious award. The budget of the Conseil des arts de Montréal was frozen for a long period during the 1990s, then increased again from 2003 on. This increase will continue in the coming years.

Its increased budget has enabled the Conseil in recent years to increase its support of innovation and new and emerging talent, in particular by including in its programs some 50-odd new artistic companies and by developing, together with Forum Jeunesse, an action plan to equip the new generation of artists. The Conseil has also fostered the inclusion of creators and artists from Montréal’s ethnocultural communities.

Moreover, the Conseil has done some strategic thinking with a view to enhancing and simplifying its own operations. The creation of sectorial advisory committees, the amendment of its regulations – allowing it to increase its membership and appoint members of the artistic community who are still active –, and the introduction in 2006 of a multi-year funding system, are some of the measures being implemented.

Starting in 2006, the Conseil des arts will be the responsibility of the agglomeration of Montréal<sup>20</sup>. The agglomeration council will set the major orientations of the Conseil des arts and appoint its directors. The city, which will play a major role in this council, will promote the relationship between the two bodies in a manner that is best summarized in the famous diplomatic axiom of “non-interference and non-indifference.”

Montréal wishes to put forward two courses that are clear, complementary, and in the spirit of the above and of the findings of the Comité directeur sur l'harmonisation des programmes de soutien aux organismes culturels<sup>21</sup>.

First, it believes that the Conseil des arts de Montréal:

- should focus on the roles assigned to it: funding professional non-profit artistic organizations, funding disciplinary development, and recognizing excellence;
- in order to fulfill its mandate, should be given all the autonomy it needs, so that its selections are based strictly on artistic merit.

Furthermore, the city wants to promote a culture of cooperation between the cultural sector, the Conseil des arts de Montréal, the Service du développement culturel and the boroughs. A permanent exchange mechanism will be set up to that effect to facilitate debate on strategic issues of common interest<sup>22</sup>.

Montréal will set up a permanent mechanism for cooperation between the cultural sector and the administration with a view to ensuring that all strategic issues of common interest are reviewed regularly and monitored appropriately.

The city will ratify the legal autonomy of the Conseil des arts de Montréal, with regard to the duties assigned to it: funding professional, non-profit artistic organizations, funding disciplinary development, and recognizing excellence.



Even though the upper levels of government provide – according to their means – most of the public funds allotted to the arts and culture, the city also has a role to play and wishes, more than ever, to orchestrate the solutions and be part of them.

Considering the budget stranglehold imposed on Montréal by its present taxation system, these solutions must be studied globally. This requires the examination of the relative extent of every partner's contribution.

The budget of the Conseil des arts de Montréal stood at \$8.6 million between 1990 and the creation of the new city in 2002. It is now \$10 million, an increase of nearly 16% in three years, which is quite substantial in the present context.

What is the extent of that effort? Is the city really doing its share? How does Montréal's contribution compare with that of the upper levels of government?

	CONSEIL DES ARTS BUDGET	OVERALL BUDGET	CONTRIBUTION TO EVERY \$1000 SPENT
MONTRÉAL	\$10 MILLION	\$4 BILLION	\$2.50
QUÉBEC	\$70 MILLION	\$55 BILLION	\$1.27
CANADA	\$150 MILLION	\$200 BILLION	\$0.75

According to these figures, the city contributes \$2.50 to every \$1000 spent, which is almost two times more than the Government of Québec and more than three times more than the Government of Canada. This comparison is all the more striking when one considers that Montréal's main source of revenue is its property tax – which taxes regardless of one's capacity to pay – while the upper levels of government can count on an infinitely more diversified taxation system that allows them to deduct taxes according to everyone's capacity to pay.

For several years, Montréal has been fighting hard to obtain the Government of Québec's permission to diversify its sources of revenue, in order to meet its obligations as a metropolis, in particular in matters of culture.

Even though the city is doing more than the governments, it intends to further increase the Conseil des arts de Montréal's budget, because Montréal's artistic and cultural development is of strategic importance and the Conseil is the leading scout of local creative talent. However, an increase requires a substantial improvement of its present taxation system.

The city will continue its effort to increase the budget of the Conseil des arts de Montréal as it has done since 2003. However, such an effort requires a substantial improvement of its present fiscality.

A global view of the funding of the arts and culture requires the participation of the Communauté métropolitaine de Montréal.

Montréal is home to a number of major cultural institutions – museums, symphony orchestras, theatre, opera and ballet companies – known throughout the region and often beyond. A significant share of the Conseil des arts de Montréal budget goes to fund their activities.

The activities of these institutions are of great significance. They provide the population of metropolitan Montréal with the best works of the world's cultural heritage. They also provide artists and technicians with major venues for creation, production and employment. They promote cultural tourism, contribute to the region's economy, and raise Montréal's international profile. In view of the impact and prestige of these major institutions, it is only logical that their funding be the responsibility of all levels of government and of the entire region which profits from their activities.

If Montréal's cultural institutions get 27.5% of their funding from Québec, Ottawa's contributions account for less than 5%. The city's contribution amounts to 2.1%, while the national average is 4.9%<sup>23</sup>. This is partly due to the fact that the budget of the Conseil des arts of the CUM was frozen from 1990 to 2001. The principal reason is, however, that the region outside the island of Montréal does not contribute to their funding.

*“R-1: That Montréal ask the Communauté métropolitaine de Montréal to recognize the pertinence of regional funding by contributing financially to the metropolitan region's major cultural institutions and events.”*

From the recommendations of the Commission permanente du conseil sur le développement culturel et la qualité du milieu de vie, in “Le soutien financier aux grandes institutions culturelles à caractère métropolitain”, April 18, 2005.

The development of the arts and culture is the responsibility of the Communauté métropolitaine de Montréal. The CMM's contribution would be all the more pertinent since one-third of the spectators or visitors of these cultural institutions established on MMC territory come from outside the island of Montréal. The same logic applies to major festivals. Furthermore, the CMM already contributes to the funding of scientific culture institutions established on its territory<sup>24</sup>.

Obtaining the Communauté métropolitaine de Montréal's financial contribution to the funding of the arts and culture will be a priority for the city. This contribution will be earmarked for Montréal's major cultural institutions and festivals. For the sake of efficiency and coherence, the contribution to artistic organizations should be entrusted to the Conseil des arts de Montréal.



Montréal wants major cities to be recognized, in terms of taxation, for what they have become and for the role they will be playing in the 21<sup>st</sup> century. Because of the enormous contribution of the arts and culture to the development of the societies of the future, the city also wants the upper levels of government, especially the Government of Canada, to increase their contribution to their respective arts councils.

As shown on the table above, in their respective budgets, the funds allocated by Montréal to its Conseil des arts de Montréal are **almost two times greater** than those allocated by the Government of Québec to its Conseil des arts et des lettres du Québec (CALQ) and **more than three times greater** than those allocated by the Government of Canada to its Canada Council for the Arts (CCA). If Québec allocated to the CALQ a percentage equivalent to the one Montréal gives the CAM, the CALQ's budget would jump from \$70 million to \$137 million. If Ottawa allocated to the CCA a percentage equivalent to the one Montréal gives the CAM, the budget of the Canada Council for the Arts would jump from \$150 million to \$500 million.

Such expectations may seem utopian in the short term, yet these figures underline the growing necessity for a society whose development rests on creativity and innovation to invest in its support of the arts and creativity.

Even the smallest increase of these budgets will not only provide significant benefits for hundreds of Montréal arts organizations, it would also give a boost to the major cultural institutions of Québec's and Canada's major cities, all of which have been plagued with an alarmingly low level of funding for many years.

Convincing the governments of Québec and Canada to increase the budget of their respective arts councils will be a priority for the city.





Citizens and firms are constantly canvassed by a multitude of causes, each one more important than the other, and only give to the cultural sector roughly 1% of their total contributions<sup>25</sup>.

In the past 30 years, because of inflation, the major cultural institutions had to make do with a steady decline in operating grants. Moreover, because of globalization, the private sector has also reduced its contributions.

Small and medium-size companies, thanks to their creativity, audacity and risk-taking, are doing all the research and development work required in cultural production. Often, their efforts are rewarded with wide recognition, and sometimes worldwide. Still, their financing remains precarious and very much dependent on public funds. Genuine patrons are hard to find and private sponsors are not adapted to or interested in artistic forms that do not reach a wide audience.

For Montréal, the funding of culture should be able to count in the future on more substantial contributions from citizens and businesses. The support of the business community is highly significant.

“ *The Chambre wishes to support the city's interventions aimed at building the business community's awareness to the impact the funding of cultural institutions and artists has on Montréal's cultural vitality. The Chambre wants the business community to regard the support of the cultural sector as a corporate value (...)*”

Brief of the Chambre de commerce du Montréal métropolitain, February 2005, p. 7.

New mechanisms should be considered. They could involve taxation or the amalgamation of donations. The Ontario Arts Endowment Fund Program, launched in 1998 by its provincial government, is worth looking at. The announcement contained in the last budget of the Government of Québec, concerning the creation of Placements Culture<sup>26</sup>, is a step in that direction.

To underscore the business community's commitment to and support of cultural development, the Conseil des arts de Montréal will revive in 2006 the Prix Arts-Affaires de Montréal. By recognizing the business community's support of the arts and culture, this award will encourage other individuals and businesses to do the same.

The city will strongly support the Government of Québec's initiative to encourage, via the appropriate mechanisms, citizens and businesses to invest more in the arts and culture.

Montréal's cultural industries – film, television, performing arts, recording, publishing, multimedia, arts and crafts, etc. – reach a broad public, locally, nationally and internationally. The production and broad dissemination of creative works and products combine cultural and economic benefits, provide artists and technicians with major centres of creation, production and employment, and contribute substantially to Montréal's cultural metropolis status.

Cultural industries are not funded by the city. They are the responsibility of organizations created for this purpose by the upper levels of government, such as the Société de développement des entreprises culturelles (SODEC), Telefilm Canada, the Canadian Television Fund, and Musicaction. Because the local market is small, public funding (via direct contributions or tax credits) is essential to these industries. It is also, on the world stage, the founding principle of cultural diversity.

The city wants to find other ways to support the development of cultural industries operating on its territory.

To date, the audiovisual industry has received the lion's share of city funding through the Bureau du cinéma et de la télévision de Montréal, which coordinates all filming on its territory.

It is worth mentioning that local film and television producers account for 72% of all film shoots. The vitality and long tradition of our film industry have produced highly skilled artists and technicians who are greatly appreciated by foreign directors shooting in Montréal.

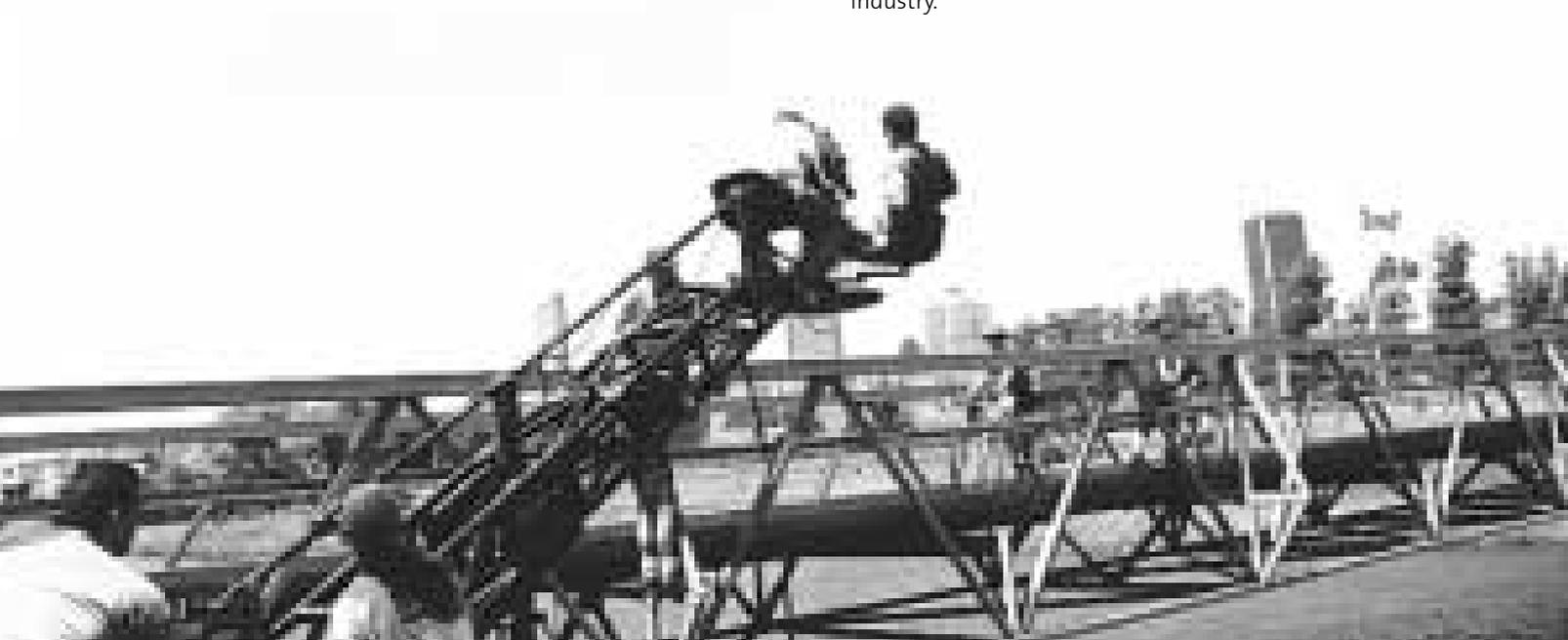
The Bureau has long been trying to convince foreign producers to shoot their films in Montréal. It acts as an intermediary for the boroughs, in terms of film locations and permits, it provides contacts and information about the regional film and television industry, and assistance in matters of private and public production support programs. But even though the number of foreign films shot in Canada has risen sharply in the past ten years, Montréal's share is a little less than 20%.

Television and film production is a powerhouse of economic activity, generating 35,000 direct jobs, \$1.4 billion in wages, and more than \$520 million in tax revenues<sup>27</sup>.

Because of stiff competition, the city intends to step up its efforts to woo more foreign film productions through prospecting, positioning and joint actions with the local industry, to enhance Montréal's competitive edge as a world-class production centre.

That is why Montréal was one of the principal architects of the Forum métropolitain de l'industrie cinématographique (FMIC), held in November 2004. This event helped rally a large part of the industry and set the basis for a strategic plan for the coming years. This plan includes two major elements.

First, the creation of the Bureau du cinéma et de la télévision du Québec (BCTQ), located in Montréal. The BCTQ's chief mandate will be to attract more international productions, harmonize Québec's reception of producers, and carry out successful projects that will benefit the entire film industry. The second element involves the creation of a venture-capital investment fund to help finance certain productions. In turn, this will help increase the volume of business and the development of the local audiovisual industry.



The city will elaborate, together with its partners, a structured and coherent development plan for the film and audiovisual industry. The plan will first focus on the priorities set at the Forum métropolitain de l'industrie cinématographique (FMIC), i.e. the creation of a Bureau du cinéma et de la télévision du Québec (BCTQ), located in Montréal, as well as the creation of a venture-capital investment fund.

In recent years, the show business industry has often expressed concerns about municipal by-laws. Indeed, the "Quartier des spectacles" concept was born from a need, expressed by the ADISQ<sup>28</sup>, to promote the theatres of the eastern sector of the downtown area, which contains 80% of Montréal's stages: 28 theatres with a total seating capacity of 28,000. When the concept was finally presented at the Montréal Summit, it was identified by all speakers as a "structuring initiative."

The Quartier des spectacles "structuring initiative" has become a strategic priority for Montréal. It is dealt with in the following chapter, in the section on cultural poles.

During the round of public consultations, several organizations brought to the city's attention the precarious situation of a number of venues of alternative culture, such as bars and small stages. The concerns are diverse: rent hikes produced by real-estate development, representation in the Partenariat du Quartier des spectacles, billposting. Although Montréal is already looking into some cases, it would like to build a more stable and productive partnership with that sector and will support the creation of an association that will include all these dissemination venues<sup>29</sup>.



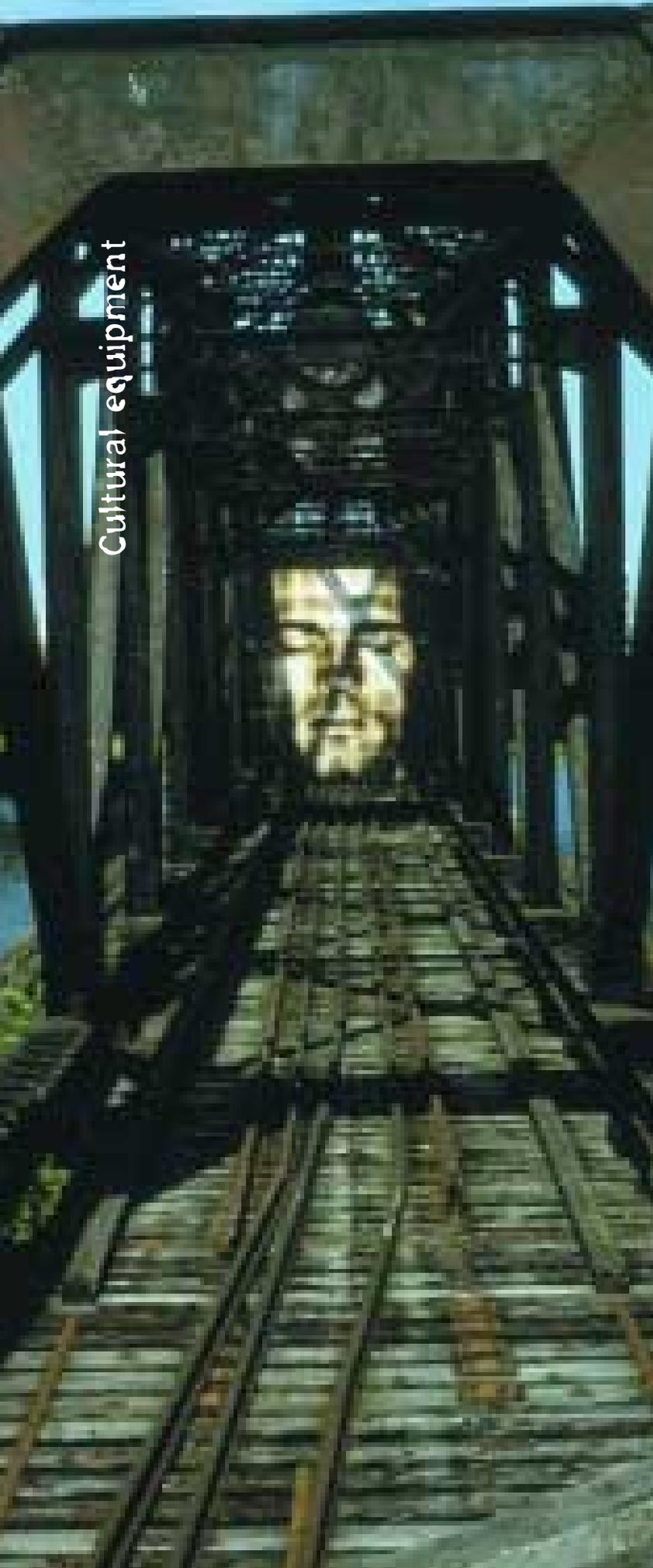
The selection by UNESCO<sup>30</sup> of Montréal as the World Book Capital for one year, starting April 23, 2005, confirms the significance and vitality of Montréal's publishing industry. The city devotes 2% of its expenditures to its network of libraries, and for the past forty years, it has taken an active part in the promotion of writers and outstanding literary works by awarding every year the Grand Prix du livre de Montréal, which underlines excellence in literary creation and promotes a recently published book.

The city also contributes to the promotion of arts and crafts. The Marché Bonsecours has been associated with arts and crafts since 1995. Since its restoration by the city, its galleries and boutiques of Québec creations make it an exceptional showcase at the heart of historic Old Montréal for the industry's artisans and an attractive site for visitors. Moreover, every year, the city and the Conseil des métiers d'art du Québec give the Prix François-Houédé, to reward and promote excellence in the recent output of Montréal's arts and crafts industry, and stimulate the dissemination of the works of its young artisans.

In 1996, the city created, in partnership with the Association des galeries d'art contemporain (AGAC), the Prix Pierre-Ayot, to underscore and reward excellence in the visual arts by promoting an emerging talent and recognizing the support given by disseminators to young and emerging artists.

The Prix Louis-Comtois was created in 1991 by the AGAC. Managed in conjunction with the city, it aims at consolidating the reputation of an artist in mid-career and underscoring the quality of his output in contemporary art in Montréal.





Even though the cultural sector is first and foremost concerned with content, it is essential that creators, artists and artisans be able to work in environments that help their talent develop and encourage citizens to participate in the celebration of creativity. Hence the city's financial contribution, in addition to its planning mandate and cultural responsibility.

Under the city contract, Montréal and the Government of Québec created in 2003 the Forum des équipements culturels, which manages the Fonds des équipements culturels.

The Forum was allocated a 5-year, \$1-million budget to study the situation and develop a plan for those municipal and private cultural facilities deemed strategic. The Fonds was allocated, equally by Québec and Montréal, a four-year, \$40-million budget, for the implementation of that plan. The overall objective of this initiative is to ensure the upgrading and development of a network of infrastructures for the dissemination of quality cultural products.

The city is as happy about the completion of the Grande bibliothèque as it is about the plans announced by the Government of Québec regarding the Place des arts area; they confirm the importance of institutions like the Montréal Symphony Orchestra and the Conservatoires d'art dramatique et de musique, and will reinforce the western portion of the Quartier des spectacles the same way the Grande Bibliothèque has consolidated the Quartier latin.

Montréal is committed to building a Place des festivals around the Place des arts. The terms and conditions of this project will be laid out after consultation with the Partenariat du Quartier des spectacles, which includes the city's principal public, cultural, community and private partners.

Other major projects are at several stages of discussion or study: the expansion of the Museum of Fine Arts, the Maison Théâtre, Pointe-à-Callière and the Musée d'art contemporain; the restoration of the Théâtre de Quat'sous and Théâtre Denise-Pelletier; the construction of the Jewish Museum; the Maison de la danse and Maison de la poésie projects. The city, aware of their strategic significance to a cultural metropolis, will do everything in its power to see these projects through.

In the scientific culture sector, Montréal will build a new Planétarium, within the perimeter of the Maisonneuve pôle. (See section 3.6, *a partnership with museums.*)

*"Although I grew up in Sainte-Agathe-des-Monts and am currently squired in the village of Hudson, I have always considered myself a Montrealer—the city where I was born, went to university, married and had children, and betrayed innumerable times in affairs with other cities. But Montréal always welcomed and forgave. Similarly, although I have spent many years in other countries, I have always felt the province of Québec to be my home with its rich and competitive fusion of languages, its self-inflicted complexities, its multifarious character and its defiance of norms—mon frère, mon semblable.*

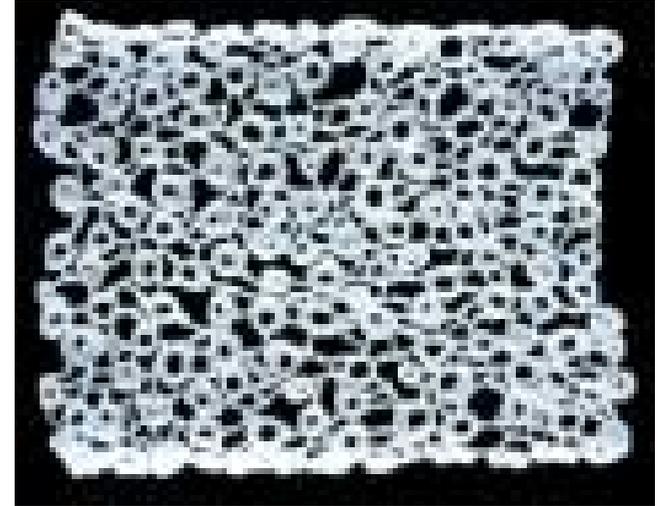


*In effect, I have found no other city or region in the world to compare over the long term with the syncretic advantages offered by Montréal and Québec, at once dauntingly cosmopolitan in their cultural sophistication and yet built to the human scale in their live ability and charm, a mixture of intellectual vitality and common sociability. Despite the problems and distractions that inevitably beset us, Montréal is a city to be celebrated, Québec is a province to be happy and productive in. This may sound sentimental but it is the simple truth."*

David Solway  
Author

This does not settle, however, the financing of the expansion or upgrading of major metropolitan facilities. The financing of cultural facilities calls for a public-private partnership approach as well as the creation of an investment fund.

The city will help find new ways to finance cultural facilities. One of them will be to create investment funds for major projects, set up with the help of public partners and the private sector.



The visual arts and arts and crafts, because of the type of work and needs involved, require a particular environment suited for creation. That is why many artists and artisans work in old industrial buildings: they provide plenty of space, many windows, and handy equipment such as freight elevators. The same applies to rehearsal halls and production venues. This concerns other artistic disciplines as well.

Most of these buildings are located in an industrial wasteland. The urban redevelopment of recent years threatens to drive away their first settlers, namely artists, artisans, and small cultural companies.

To enhance its positioning as a city of artistic and cultural creativity, Montréal must possess assets that can attract and retain talent. The Montréal Summit showed how tenuous the situation of artists and artisans still is in matters of working and living space, despite the many measures taken by the city in the past. Their primary concern is the availability, access and maintenance of workshops, with or without living facilities.

The Montréal Summit also underlined the importance of maintaining and developing creation venues, and increasing support to creators and artists. Therefore, the city should study all avenues that will help achieve this objective. Real-estate policies, common-housing programs, by-laws and tax laws, are some of the solutions worth exploring.

The city, working closely with the boroughs concerned and other partners, will design an action plan and the necessary tools to help it consolidate and develop artists' studios, with or without living facilities, especially in central neighbourhoods, by promoting, among other things, the artists' access to ownership.



To be successful, cultural development strategies and subsequent actions must make culture attractive and valuable in the eyes of the population. To achieve this, culture must be present, manifest, recognized and valorized in every part of Montrealers' material environment. And valorization means enhancing the cultural quality of the living environment.

Urban planning and development are the basic tools of the valorization of culture. Montréal and its property developers can provide the population with a harmonious and stimulating environment by offering it quality architecture and urban design, and by protecting and developing its heritage.

Therefore, Montréal intends to integrate in its urban development plan and policies, as well as in all its daily interventions, an unflagging concern for harmony, pursuit of quality, and valorization of the arts, culture and heritage. The contribution of designers and artists, from the planning stage onward, will make such integration much easier.



*First, Montréal is my childhood.  
The Thirties and the Forties,  
the war and postwar years.  
It's Rue Coloniale, Rue Saint-Urbain,  
the impressive Boulevard Saint-Joseph,  
with its flowerbeds and its chestnut  
trees.*

*The Montréal of my childhood,  
is first a neighbourhood, people.  
It's my family.  
My neighbours.  
The sidewalks and the balconies.  
Dad's candy store.  
Primary school.  
It's my friends.  
The games, the races, the cries and  
the laughter.  
The warm summer evenings.  
The Himalayan snowbanks.*

*The Montréal of my adolescence  
is the discovery of creativity.  
The theatre, poetry, dance, music.  
The unrelenting buzz of young artists,  
Who reclaim, dare, and propose.*

*The Montréal of the Sixties  
is a window opening on the world.  
Welcoming others—all others.  
It's getting acquainted with diversity.  
It's setting course for modernity.  
It's the city I love.*

Andrée Lachapelle  
Performing artist

## Heritage

“The living environment includes houses, households, urban amenities, local landscapes, and all the usual objects that make up daily life. In addition to its spatial, territorial and biological dimensions, the living environment also includes attributes that appeal to memory, identity and aesthetic appreciation. These dimensions constitute the cultural component of a community's living environment.”

Rapport Bachand, p. 36.

These “attributes that appeal to memory, identity and aesthetic appreciation” refer firstly to heritage concerns. These are too important to be addressed fully in this document, therefore, the city has devoted to them a separate policy. Montréal's Heritage Policy went through a major process of concertation and public consultation, before it was adopted by city council on May 30, 2005.

Several aspects must be taken into consideration in matters of heritage, in addition to cultural awareness building, activities and mediation, all of which are the responsibility of the museums and Montréal Heritage Network. (See chapter 3.)

An excerpt from the Heritage Policy, dealing with local heritage, perfectly reflects the city's concern in matters of cultural quality of the living environment.



“Local heritage determines the character of our neighbourhoods and influences the quality of our living environments. Most of Montréal's heritage falls into this local category and consists of institutional, commercial and residential buildings, as well as neighbourhood parks. The preservation of neighbourhood identities depends on protecting local heritage. Urban planning by-laws have protected local heritage for more than a decade by defining sectors based on their heritage characteristics and by ensuring that qualitative criteria apply to the evaluation or analysis of operations planned for such sectors. Such management mechanisms have generally been applied to residential and commercial heritage, but less attention has been paid to other forms of heritage, such as those pertaining to the educational sector. The boroughs are now responsible for administering local heritage properties, pursuant to the measures set out in the complementary document of the Master Plan.”

The Ville de Montréal Heritage Policy, p. 59.

## Public art

Public art is the extension and expression of a population's interest in the quality of its cultural life and environment. A collection of public art also fulfills pedagogical, tourist and promotional functions, enhances identity and creates historical landmarks.

*Montréal and I adopted each other thirty-five years ago. It might not be the prettiest, the greatest or the richest of the world's great cities. Yet, nothing could make me leave this true living environment, this city of differences and exchanges, this place that breeds hope, sustains dreams, and attracts the warm-hearted.*

Michel Goulet  
Sculptor



There are about 300 works of public art on the island. Most are concentrated in the boroughs of Ville-Marie, Lachine, Plateau Mont-Royal, Saint-Laurent and LaSalle.

In 1989, the former city of Montréal set up a public art bureau and a public art intervention plan. Its aim was to integrate the conservation and promotion of works, including the appropriate documentation and an appropriate identification system, that would also allow for the efficient integration of cultural or heritage circuits.

Since 2002, and together with the boroughs, this approach has made very good use of every expertise available. The city should take advantage of this momentum and draw up an overall intervention plan worthy of a cultural metropolis, because “public art constitutes an asset in Montréal’s strategic quest for international status<sup>31</sup>.”

This plan will propose continuing the acquisition of new work, enhancing conservation, and reviving the promotion of the collection, all of them working collaboratively with the boroughs. It will also deal with two other aspects of public art: the implementation of a program for integrating arts into architecture, involving the city and all municipal construction projects; and the definition of a support mechanism for all artistic works installed temporarily on public property.

Montréal will encourage businesses to incorporate works of public art in their new building projects, and ensure the adoption and implementation of a by-law protecting public art works located on private properties<sup>32</sup>. In addition, Montréal will set up a public art advisory committee, which will advise it in such matters.

Lastly, Montréal, while promoting local talent, should open up more to foreign artists in a spirit of reciprocity and with a view to enhancing its collections.

The city will formulate, together with the boroughs, an overall public art intervention plan that will include a program of acquisition of new works, a municipal program to integrate arts into architecture, as well as measures to protect all public art located on private property.



## Design

Montréal has a longstanding interest in design: there was a “Design Pavilion” at Expo ’67, and one of the goals of the Institut de design Montréal is to make our city a world-class design centre. The city is a lead actor in this field, as shown by the tremendous success of the “quartier international,” developed in partnership with public and private institutions. And in the past ten years, the Commerce Design Montréal competition, by recognizing small-size projects, has contributed a great deal to the popularity and democratization of the design concept. Lastly, the recent arrival of the International Design Alliance (IDA) consolidates Montréal’s status as a design city.

*“Indeed, due to the size of its stock of movable assets and real estate, Montréal’s buildings and other properties make up a substantial part of the urban landscape in which it plays a part. On this matter, the city must definitely set an example and affirm its credibility in matters of quality so that it may demand the same from other private and public developers.”*

Rapport Bachand, p. 61.



EVERYDAY



Design is a major aspect of Montréal's new Economic Development Strategy for 2005-2010, made public in June 2005. To promote the betterment of the urban living environment, for the benefit of all residents and visitors, the city should include in its own interventions the design concerns it promotes among its partners. In the coming years, the "Ville de design, design de ville" project will constitute the spearhead of this approach, which consists of working both locally and globally.

The city will better integrate the design concept in its projects – public spaces, buildings, road repairs, street furniture – and continue to promote it among its citizens and its institutional and private partners, and to work on positioning Montréal as a world-class design city.

## Cultural poles

For many years, the “cultural pole” concept has aroused great interest. The Montréal Summit identified it as one of the new city’s integrating and rallying projects. The ultimate goal is to enhance the population’s experience in art, culture and heritage, not only in the downtown area but throughout the city, as well as Montréal’s attraction as a cultural metropolis, while respecting the living environment and identity of every urban sector targeted.

A recent study has provided the framework for the elaboration of this concept<sup>33</sup>:

- A cultural pole is a pole of access to culture, a pole of creation and cultural life, or a pole that confirms Montréal’s cultural positioning.
- Its significance may be enhanced by its heritage or tourist value, its intercultural aspects, the presence of cultural formation and research activities, or a specific contribution to the consolidation of the cluster of cultural industries.

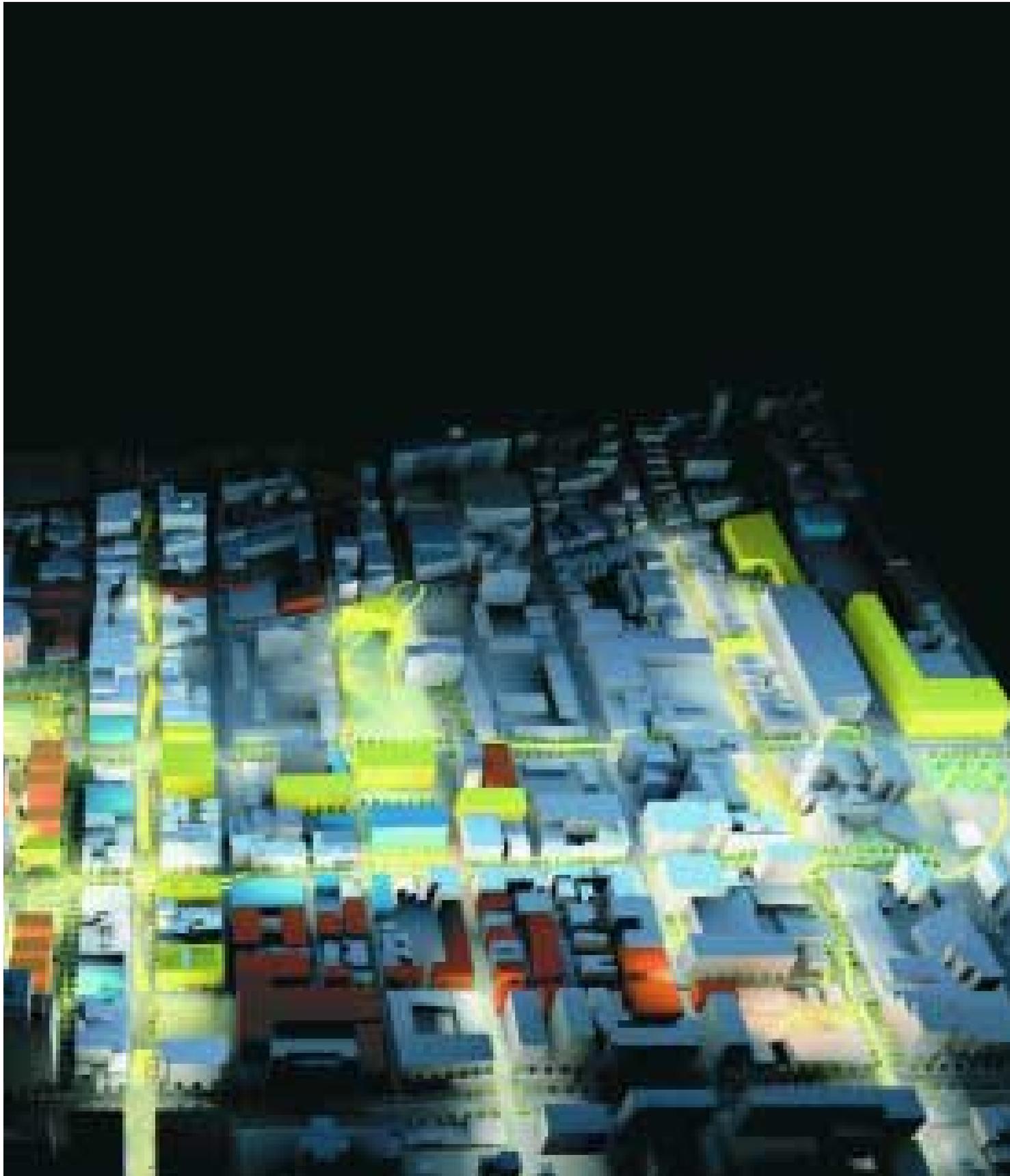
A pole emerges as it attracts cultural activities sharing the same development dynamics and the same material space, defining its limits, character, and identity.

In the implementation of its cultural development policy, Montréal will devise a strategic intervention plan on cultural poles. This plan will contain two programs: one for the support of cultural poles, aimed at developing target poles, and the other aimed at developing new poles, together with the boroughs and partners concerned.



EVERYDAY

30



With a view to enhancing Montrealers' discovery and experience of their city and its art, culture and heritage, and consolidating Montréal's attraction as a cultural metropolis, the city will implement a strategic intervention plan on cultural poles, that maps out the development of existing poles, as well as a development program for new poles,

The Quartier des spectacles is worth developing because it involves:

- a collective project that is first and foremost cultural, based on congeniality, and sure to transform the neighbourhood into a major public venue open to all Montrealers;
- the development of an attractive and harmonious neighbourhood that respects the soul of that place, reconciles the needs of the cultural community with those of other interested parties, and, through appropriate measures, permits real-estate development, so threatening these days, without driving away the artists and cultural organizations located there;
- the creation of an international cultural destination;
- taking the partnership experiment further still by entrusting a non-profit organization – the Partenariat du Quartier des spectacles – with the mandate to deliver a shared development vision and a global proposition for its implementation.

to be worked out with every borough and partner concerned.

The territory delimited by the “Quartier des spectacles”<sup>34</sup> project is Montréal's most important cultural pole. It is a pole of access to culture, a pole of creation and cultural life, as well as a pole that confirms Montréal's cultural positioning.

Viewing it in terms of “Quartier des spectacles” rather than a concentration of show business venues had two positive effects: one, the emphasis was placed on cultural development and urban planning; two, it laid the foundation for a genuine partnership between the city, the show business industry, the other actors of the neighbourhood, and the governments.



Street signage and billposting



Montréal has a rich cultural heritage and a host of dissemination venues, in particular its many museums, all of which bear witness to the past and present vitality and creativity of its population. For that population to further appropriate and participate in Montréal's cultural riches, these venues should be provided with better and more harmonious signs that enhance their accessibility and visibility.

The public consultations helped better document the many problems which the alternative culture sector is having with the municipal authorities every time it posts bills to give public notice of its shows, events and festivals.

The city is aware that it cannot merely apply its by-laws regarding billposting. It should promote productive consultations between the corporate services, the boroughs and the cultural sector with a view to identifying and implementing solutions that will be acceptable to everyone<sup>36</sup>.

The city will install more coherent cultural signage, networking and providing the necessary visibility to all institutions, facilities, events, public art works, and other significant expressions of Montréal's culture and heritage.

## Montréal, Cultural Metropolis: Everyone's Business

The adoption of this cultural development policy is the outcome of a three-year consultation process. For Montréal, however, it should be the beginning of an ongoing process of implementation, carried out by the city's elected officials and administration, supported by citizens and civil society, and steadily shored up by the upper levels of government.

Montréal cannot become a true cultural metropolis without the continuous cooperation of all actors of its development.

"Les Incendiaires is an artistic initiative, a social act, a reflection on drifting. The work is a tribute to the homeless of this world – exiles who cannot speak or find rest."

André Fournelle  
sculptor

Temporary installation on public property, completed March 14, 2005 on Parc des Festivals in Montréal by André Fournelle in collaboration with the Réseau d'aide aux personnes seules et itinérantes de Montréal. Simultaneously exhibited on the square in front of Centre Georges Pompidou, in Paris, with the participation of the collective of associations Les Morts dans la Rue.



**The leadership of elected city officials and the support of city employees**

The city's elected officials should be the first to explain and promote the cultural development strategies proposed by the city. They have best access to the members of their boroughs and their communities, and are in the best position to hear them out and talk to them. Of all social actors concerned, they can best embody, represent and promote the city's commitment to the Montréal's cultural development.

There is one group of social actors that definitely should be rallied to Montréal's cultural policy; they are the territory's other elected officials: school commissioners, the members of the National Assembly and of the House of Commons, and colleagues of the Communauté métropolitaine de Montréal. All are in a position to make or influence decisions on questions of cultural policy.

The city's elected officials will assume the leadership and promotion of Montréal's cultural development, in their boroughs, at the city level, and among their counterparts sitting on school boards, at the Communauté métropolitaine de Montréal, at the National Assembly and in the House of Commons.





To be successful, the Montréal, Cultural Metropolis project needs a recurrent event to monitor its progress.

Once a year, the mayor of Montréal will invite all partners concerned to a *Rendez-vous du Maire on Montréal, Cultural Metropolis*, to review the city's cultural policy and its implementation.

Cultural parameters should be considered in all of the city's major policies and strategies. In order to achieve its cultural development objectives, the city should mobilize all ranks of elected municipal officials.

The consolidation of *Montréal's cultural metropolis* status requires the unflagging cooperation and support of city employees and management, as well as the integration, complementarity and consistency of the actions of the corporate services and boroughs. For example:

- the city's management sends a clear message to all boroughs and departments in favour of the *Montréal, Cultural Metropolis* project;
- the boroughs devise an arts and culture action plan to help them make their respective territories more distinctive and attractive;
- the corporate services apply the concerns, objectives and commitments of *Montréal, Cultural Metropolis* to their policies, programs and projects.

The cultural dimension should be incorporated not just in policies and strategies, but also in the planning and execution of major development projects initiated by the city, as well as in all the interventions carried out every day throughout the territory.

In this spirit, city employees should develop a "cultural reflex" the better to shore up the leadership of their elected officials in implementing the *Montréal, Cultural Metropolis* project. This implementation will be reviewed annually, under the responsibility of the city manager.

*"Montréal's cultural policy, like Barcelona's, should be at the heart of every city action. In other words, every one of city hall's strategic decisions and daily actions should be required to take culture into account."*

Simon Brault, president of Culture Montréal, March 30, 2004.

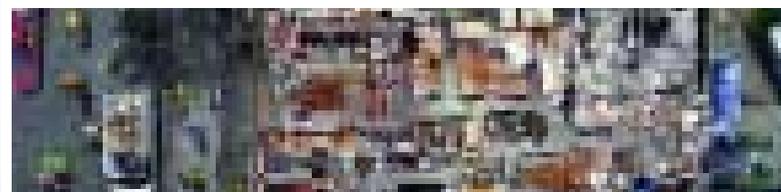
To prepare for the *Rendez-vous du Maire on Montréal, Cultural Metropolis*, the city manager will submit once a year a progress report on the *Montréal, Cultural Metropolis* project.

In addition to the leadership of elected officials and the support of the city apparatus, all members and groups of the **civil society** must be called upon to contribute and together build a spirit of mutual cooperation. These partners are:

- all citizens interested in cultural issues;
- Montréal's professional creators, artists and artisans, as well as the organizations they belong to or that represent them;
- the training, creation, production, dissemination, and conservation organizations: graduate schools, companies, institutions, festivals, enterprises, museums;
- the education network, from primary school to university, for its role as initiator and builder of awareness of culture among the young, and for its mission as producer and disseminator of knowledge;
- the unions, particularly teachers' unions;
- the organizations of cultural leisure activities and amateur arts;
- social and community organizations, which are very active in neighbourhoods and boroughs;
- private and public firms, for their sponsorship and support of cultural activities, their presence in the city, and their contribution to its urban planning and development;
- the media, both traditional and new, disseminators of culture with strong influence on the public.

In a democratic society, citizen participation in culture involves taking part in discussions on cultural issues. This requires that citizens be given the opportunity to voice their opinions on municipal cultural programs, services and facilities, as well as interculturalism, the cultural components of urban planning and development, the legislation's impact on culture, and all major cultural concerns.

Some boroughs already possess such mechanisms as advisory committees on culture or committees of library friends. These mechanisms should be more widely used, to help develop citizen appropriation and responsibility.



“I’m Melissa Auf Der Maur, and I love my city, Montréal.

I’ve spent the last ten years telling everyone I meet in Europe, in the United States, that Montréal is the greatest city in the world.

Every bar, every artistic project is very alternative. I don’t think there’s an underground movement to be discovered here. Everything is underground.

And like a fountain, Montréal’s cultural pipeline gushes out everywhere.

It’s nice to be different, not to try to be like everyone else. So... I think that’s what Montréal really is.

To be different here – immigrant, gay, lesbian, wacky – the city offers lots of options. I think we are (...) very tolerant of differences, but I don’t think we tolerate drabness.

From an interview with Melissa Auf Der Maur, on the “109” show, broadcast on RDI, August 12, 2005



The mandate entrusted by the city to the Office de consultation publique de Montréal had two objectives: **one, to find out what citizens and organizations think of its proposition; two, to stimulate a feeling of belonging and appropriation vis-à-vis a richer document.**

The city is pleased with the quantity and quality of the comments it received from its citizens in general, and its cultural sector partners in particular. About forty organizations representing professional creators, artists and producers, submitted briefs, containing an extraordinary amount of information and studies on the situation of the arts and culture in Montréal. In the policy’s final version, the city tried, as best as it could, to respond adequately to all messages received.

The Montréal Summit was a milestone in city-cultural sector relations. More than ever, the representatives of the cultural sector had a say in the matter, as equal partners of Montréal’s development, alongside political, economic and social leaders.

Now that this strategic partnership has been launched, the city hopes it will endure and grow. Since 2002, the cultural sector has created its own representative organization, Culture Montréal, which is now recognized by the Ministère de la Culture et des Communications du Québec as “a partner in the cultural development of the Montréal region.” The city works closely with Culture Montréal, a collaboration that will surely intensify during the implementation of the Montréal, Cultural Metropolis project.



Other culture-based sectors also voiced their opinions, firmly and clearly. The education sector was one of them.

*“The CSDM is pleased with the city’s decision to make Montréal a cultural metropolis and culture its trademark. (...) It supports the proposition’s orientations and recognizes culture as a vehicle for personal growth, affirmation of identity, intercultural dialogue, social emancipation, artistic research and innovation, as well as a tool for social integration and cohesion.”*

Brief of the Commission scolaire de Montréal, February 2005, p. 3.

*“The orientations of the Montréal, Cultural Metropolis policy show great vision and a firm resolve to make culture Montréal’s international trademark. We fully support these intentions as well as most commitments made in this project. However, the city should broaden its policy along more solid international guidelines. It would be useful to cover more fully Montréal’s cultural and artistic scene, including the major contribution of its universities to the training of the new generation of artists and to the dissemination of culture in all its forms.*

*That being said, when Montréal will undertake its cultural development and promotion policy, it can always count on the Université du Québec à Montréal and the Université de Montréal, Montréal’s two major public universities, highly committed and open to the world. Consider this as a solemn commitment to the Montréal, Cultural Metropolis project.”*

Joint brief of UQAM and Université de Montréal, February 2005, pp. 9 and 10.

*“We should seize this rare opportunity of cohesion, especially in matters of culture, a factor that best consolidates the minds and sensibilities of our community. (...) If this shared vision produces concrete results, it could further sustain Montréal’s revival on all fronts at the turn of the 21<sup>st</sup> century.”*

Brief of Concordia University, February 2005, p. 3.



Several organizations proposed to the city various types of partnership.

*“Now is the time to create a true city-museums partnership that will provide Montréal’s network of museums with a voice in municipal politics, to continue building these permanent institutions into tools of cultural democracy, urban development, and cultural planning.”*

Brief of the Société des directeurs des musées montréalais, February 2005, p. 18.

*“The RESO supports the major objectives and orientations of Montréal’s draft cultural development policy. In our opinion, the consolidation of Montréal’s positioning as a cultural metropolis requires the support of the cultural dynamics in the field. That is why we insist on the development of strong cultural poles, like the one developing in the neighbourhoods bordering the Lachine canal. The RESO assures the city of its full cooperation in making cultural development a key component of its social and economic development.”*

Brief of the Regroupement économique et social du Sud-Ouest, February 2005, p. 7

*“The ELAN congratulates the city’s ambitious cultural policy initiative. We look forward to taking an active part in future discussions on this policy’s progress and implementation.”*

Brief of the English Language Arts Network, February 2005, p. 4.

*“Alliance NumériQC hopes it has shown in this brief presentation the strategic importance in Montréal and Québec, as well as worldwide, of the digital content industry. As a representative of this sector, Alliance NumériQC offers its collaboration to the municipal authorities, to help Montréal become a leader in digital content.”*

Brief of Alliance NumériQC, February 2005, p. 7.

*“First, we would like to express our satisfaction with Montréal’s draft Cultural Development Policy and its vibrant, modern and broad vision. (...) We think that it is in the city’s as well as in our best interest to clearly identify in the Cultural Development Policy the Old Port as ‘a national cultural facility’ and recognize the Société du Vieux-Port de Montréal as a major partner of the city in matters of culture.”*

Brief of the Société du Vieux-Port de Montréal, February 2005, pp 2 & 3.

Some organizations have shed valuable light on lesser known or less documented concerns, as did Terres en vue on Native issues. Others helped the city to better understand the situation of the English-speaking arts community<sup>37</sup>, of artists from ethnocultural communities<sup>38</sup>, of alternative cultures and the needs of their young artists and entrepreneurs<sup>39</sup>, and the complex socio-economic and socio-cultural concerns<sup>40</sup> of many Montrealers who are victims of exclusion.

Businesses have a major responsibility in the cultural development of a metropolis in which they are established and carry out their activities. The city is delighted with the clear position taken by the Chambre de commerce du Montréal métropolitain. It heralds a true partnership between the arts and culture community, the business sector and the city and its various bodies.

*"Lastly, the Chambre wants to inform the city that it intends to play a contributing and responsible role and, together with the sector's actors, help promote the concrete and structuring projects associated with the cultural development of the metropolis. The Chambre also wants to reiterate its intention to help the city convince the private sector of the importance of making the support of the cultural community a true corporate value. Montréal is known unofficially as a cultural metropolis; let us make the necessary efforts and take the necessary steps to make that trademark official."*

Brief of the Chambre de commerce du Montréal métropolitain, February 2005, p. 9.

To become everyone's business, the Montréal, Cultural Metropolis project requires a genuine culture of cooperation between citizens, organizations, institutions, and all sectors which consider culture as a key driver of Montréal's development. And in the briefs presented at the public consultations, many organizations expressed interest in participating in a future advisory body.

To this effect, the city will create the Forum montréalais de la culture. This forum will bring together the principal partners of Montréal's cultural development, it will meet twice a year, and it will represent civil society at the annual "Rendez-vous du Maire on Montréal, Cultural Metropolis," aimed at assessing the implementation of the city's cultural development policy and at discussing actual concerns and everyone's contribution.

In addition to advising every borough that does not have one to set up an advisory body for culture, Montréal will create the Forum montréalais de la culture, whose mandate will be to promote cooperation between the principal partners of Montréal's cultural development.



From the Conseil des arts et des lettres du Québec to the Canada Council for the Arts, from Radio-Canada to Télé-Québec, from SODEC to Telefilm Canada, from the National Film Board to the Grande Bibliothèque, from Place des arts to the Centre des sciences de Montréal, the presence in Montréal of such government agencies and corporations and the impact of government cultural action are considerable.

Yet, to be successful, a cultural development policy requires first and foremost the long-term cooperation of the public authorities.

A positive result of such cooperation is the “Entente sur le développement culturel” reached 25 years ago between the Ministère de la Culture et des Communications du Québec and the city. All agree that it was this agreement that led to the revival of Old Montréal. The \$255 million invested in the past 25 years have generated more than \$1.5 billion in private investments.

It is paramount to develop in the same spirit a cultural development vision shared by the city, the Communauté métropolitaine de Montréal and the governments of Québec and Canada.

The city will develop, together with the Communauté métropolitaine de Montréal and the governments of Québec and Canada, a cultural development vision that recognizes Montréal’s essential role as cultural metropolis, as well as the investment strategy required.

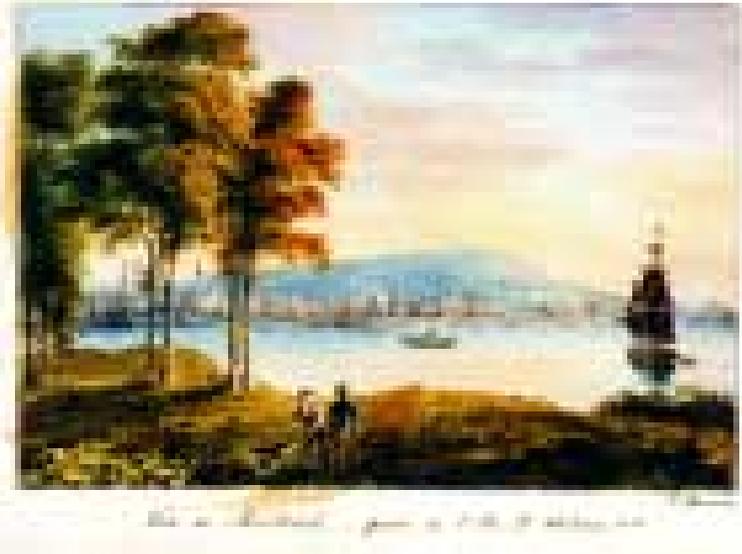
From the many meetings and conversations that played a part in the preparation of this book, one overall conclusion can be expressed in the words of Naïm Kattan: ‘Cities grow within us, enriching our interior space – this dream we have of the life we share.’

It seems to me that this is how the inhabitants of this ‘city state’ feel – how Montrealers feel. Their city grew with them. It filled their inner space, their dream of the life they share. They know this city is capable of solidarity, of producing progress and wealth. They are proud that its reputation has been restored, proud of its unquestionable attractions and of what it is beginning to offer them. Here, perhaps, and elsewhere in the world, we are witnessing the emergence of a direct and inclusive urban citizenship amid a world disrupted by conflicting currents that both divide and unify.”

Jean-Louis Roy, “Montréal, ville nouvelle, ville plurielle”, Hurtubise HMM, 2005, p. 227.



EVERYONE'S BUSINESS



It was mentioned at the beginning of this document that despite its size and strategic significance in Québec and Canada, Montréal wishes more than ever to lead the cultural development of its territory.

To do this, Montréal should have the means to achieve its ambitions and it is in the Québec government's interest that its metropolis be given the proper resources needed to carry out its own development.

Montréal is aware of the structural problems that plague the Québec government, and shares its view on the fiscal imbalance between Ottawa and the provinces.

Montréal too is in dire straits, financially and structurally. The Government of Québec has specifically pledged to diversify municipal taxation.

Clearly, Montréal could never rise to the challenges of the 21<sup>st</sup> century, in particular that of its cultural metropolis status, with a taxation system adapted to the 20th century. It is paramount that Montréal diversify its sources of revenue.

*“Québec’s international reputation is a relatively recent phenomenon. In recent years, it has greatly contributed to the prestige of Montréal as an emerging cultural city and a rising star among the world’s major cultural metropolises.*

*I make the same claim as you when I say that Montréal is a cultural metropolis and that it should continue to consolidate its presence on the world stage.”*

From the speech given by Line Beauchamp, Québec Minister of Culture and Communications, March 17, 2005.

*“All of us should help develop this little known treasure. Culture is already an essential vehicle of development and will be playing a greater role yet, because our future depends on it.*

*Montréal’s cultural development is not only a strategic issue; it must become the common cause of all citizens, elected officials, cultural and business communities, and the governments of the entire region.*

*It is now time to take action. Together we can convince the upper levels of government that culture is certainly an investment with unlimited return. Better still, it is the foundation of our collective future.”*

From the speech given by Gérald Tremblay, The Mayor of Montréal, at the award ceremony of the Grand Prix du Conseil des arts de Montréal, March 15, 2005.

## It's Only a Beginning...

The adoption of this policy concludes a process that took more than three years.

From the outset, at the Montréal Summit, all wanted this process to be as broad and inclusive as possible.

Montréal also wanted this policy to be not only municipal, but for all Montrealers – the citizens, creators, artists, organizations and businesses who nurture and shape Montréal's cultural development.

Montréal will implement this policy and, more than ever, will need the support of its internal and external partners, because **this policy will achieve its objectives only if everyone adopts it and shares in the responsibility of its undertaking.**

To show its commitment to the cultural development of Montréal and seal the bond of trust with its partners, Montréal will end this policy with a moral financial commitment.

The figures shown in the appendix have set the level of Montréal's gross expenditures in cultural development. Moreover, Montréal is actively negotiating with the Government of Québec with a view to enhancing its taxation system by diversifying its sources of revenue, e.g. access to sales tax revenues, exemption from the PST for its own purchases<sup>41</sup>.

From the 2006 budget onward, Montréal will maintain its level of expenditures allocated to culture, and include any amounts that may be added to its budget after negotiations with governments aimed at improving its taxation system.

*In 2025, Montréal is known worldwide for its cultural vitality, its festive spirit, its joie de vivre, and its openness. It takes pride in its French-speaking, cosmopolitan population and capitalizes on the diversity and unity of its social fabric. Its cultural activity is still intense and its artistic sector highly creative. Services are accessible to all and every household has access to decent lodgings. Participation in the community is considered crucial to the collective well-being. Inclusion is a local characteristic and a source of pride.*

"Cap sur le monde : bâtir une communauté compétitive, attractive, solidaire et responsable", Communauté métropolitaine de Montréal, 2003.

BEGIN



## List of commitments

1. If Montréal wishes to become a true cultural metropolis, it must recognize the diversity and richness of its aboriginal heritage. Moreover, the city will take the necessary steps together with all parties concerned, to enhance the visibility of the First Nations in its urban landscape.

---

2. French is a major component of Montréal's originality and creativity in North America and throughout the world. Therefore, the city will adopt a linguistic policy stipulating that Montréal is a cultural metropolis where French is the common language and whose anglophone population will be provided with municipal services in their own language.

---

3. Considering that inclusion is one of Montréal's greatest challenges and that the dialogue between cultures is a key concern embodied in every municipal activity, Montréal will develop, together with all its partners, an action plan on ethnocultural diversity based on equal access, the strengthening of competence and public development.

---

4. Considering that cultural diversity is part of the common heritage of humanity and that their success is vitally important to Montréal's cultural future, the city will support the Coalition for cultural diversity, as well as the governments of Québec and Canada, in their international interventions as well as in their information and promotion initiatives aimed at Montréal's social actors and population.

---

5. Montréal will not only adopt a cultural development policy, it will also make culture a key component of its urban policies. Furthermore, it will help monitor and implement the Agenda 21 for Culture, locally and internationally.

---

6. Because culture is a key component of its trademark and reputation, the city will enhance its positioning as a cultural metropolis, locally as well as nationally and internationally, by building on its cultural effervescence, the synergy between knowledge, artistic creation and heritage, and its various niches of excellence.

---

7. Montréal will set a plan for the updating and upgrading of its libraries, which will include increasing the number of specialized and non-specialized employees, updating collections, extending business hours, electronic networking, as well as bringing up to standards, expanding or building some facilities.

---

8. After making 2005 – the year Montréal was selected by UNESCO as the World Book Capital and the new Bibliothèque nationale du Québec was inaugurated – year 1 of the updating and upgrading plan of its libraries, Montréal will pursue its implementation with a view to reaching within ten years the average set for Canadian cities with a population of more than 500,000.

---

9. The City – in this case, the boroughs, with the support of the corporate service and the cooperation of the Conseil des arts de Montréal – will convene by June 2006 a seminar that will help assess a quarter of a century of cultural action, clarify and implement a collective mission better suited to Montréal's new environment, and identify the means needed to achieve it.

---

10. Montréal will review, together with the school boards of its territory, the various areas of cooperation, with the aim of optimizing the cultural services provided to the young, in schools and boroughs, and, if necessary, elaborate a joint-action plan aimed at helping youngsters drop back into school and the social life of their community, in particular via the arts and culture-based projects.

---

11. The city will add a cultural segment to its Integrated Urban Redevelopment Program, enhance access to amateur arts in projects stemming from this program, and give more consideration to the contribution of culture to Montréal's social development.

---

12. Montréal will support cultural recreation and amateur arts:
  - a) by actively seeking contributions from professional artists and other recognized experts to projects undertaken with the population;
  - b) by devising support programs for culture-based recreational events, promoting, among other things, the richness of Montréal's expression heritage;
  - c) by creating a fund for the upgrading and development of culture-based recreational infrastructures.

---

13. The city will subscribe to a privileged partnership with Montréal's museums in the implementation of its cultural development policy. This partnership will give priority to cultural mediation for Montrealers, particularly the young.

---

14. Montréal will promote Pointe-à-Callière as a national museum.

---

15. The city will support the implementation of the Montréal Heritage Network (MHN) project whose principal mandate will be to promote the heritage actors and their activities. With this aim in view, the MHN will assemble and make use of a large number of resources, to efficiently reach the largest audience possible.

---

16. The city will support – via its Conseil des arts as much as its services, boroughs and paramunicipal companies – initiatives that help Montréal stand out for its creativity, its artistic risk-taking, and the innovation of its cultural products.

---

17. In cyberculture, in addition to the implementation of the actions included in its success@montréal, Montréal's 2005-2010 Economic Development Strategy, the city will work cooperatively with the sectors concerned and its institutional partners on a permanent monitoring unit, to secure the conditions conducive to the consolidation and growth of cyberculture in Montréal and to the enhancement of its international reputation.

---

18. The city will work together with its public partners and its Conseil des arts, to devise and implement a long-term development plan for Montréal's world-class, cultural festivals and events that disseminate contemporary works.

---

19. The city will work together with its public partners and Tourisme Montréal, to devise and implement a long-term development plan for Montréal's major cultural festivals.

---

20. The city will ratify the legal autonomy of the Conseil des arts de Montréal, with regard to the duties assigned to it: funding professional, non-profit artistic organizations, funding disciplinary development, and recognizing excellence.

---

21. Montréal will set up a permanent mechanism for cooperation between the cultural sector and the administration with a view to ensuring that all strategic issues of common interest are reviewed regularly and monitored appropriately.

22. The city will continue its effort to increase the budget of the Conseil des arts de Montréal as it has done since 2003. However, such an effort requires a substantial improvement of its present fiscality.

23. Obtaining the Communauté métropolitaine de Montréal's financial contribution to the funding of the arts and culture will be a priority for the city. This contribution will be earmarked for Montréal's major cultural institutions and festivals. For the sake of efficiency and coherence, the contribution to artistic organizations should be entrusted to the Conseil des arts de Montréal.

24. Convincing the governments of Québec and Canada to increase the budget of their respective arts councils will be a priority for the city.

25. The city will strongly support the Government of Québec's initiative to encourage, via the appropriate mechanisms, citizens and businesses to invest more in the arts and culture.

26. The city will elaborate, together with its partners, a structured and coherent development plan for the film and audiovisual industry. The plan will first focus on the priorities set at the Forum métropolitain de l'industrie cinématographique (FMIC), i.e. the creation of a Bureau du cinéma et de la télévision du Québec (BCTQ), located in Montréal, as well as the creation of a risk-capital investment fund.

27. The city, working closely with the boroughs concerned and other partners, will design an action plan and the necessary tools to help it consolidate and develop artists' studios, with or without living facilities, especially in central neighbourhoods, by promoting, among other things, the artists' access to ownership.

28. The city will formulate, together with the boroughs, an overall public art intervention plan that will include a program of acquisition of new works, a municipal program to integrate arts into architecture, as well as measures to protect all public art located on private property.

29. The city will better integrate the design concept in its projects – public spaces, buildings, road repairs, street furniture – and continue to promote it among its citizens and its institutional and private partners, and to work on positioning Montréal as a world-class design city.

30. With a view to enhancing Montrealers' discovery and experience of their city and its art, culture and heritage, and consolidating Montréal's attraction as a cultural metropolis, the city will implement a strategic intervention plan on cultural poles, that maps out the development of existing poles, as well as a development program for new poles, to be worked out with every borough and partner concerned.

31. The city will make the Quartier des spectacles project a strategic priority. This collective project will be developed in a spirit of cultural growth and harmony between its various functions, and turned into a user-friendly venue for all Montrealers, as well as an international cultural destination.

32. The city will install more coherent cultural signage, networking and providing the necessary visibility to all institutions, facilities, events, public art works, and other significant expressions of Montréal's culture and heritage.

33. The city's elected officials will assume the leadership and promotion of Montréal's cultural development, in their boroughs, at the city level, and among their counterparts sitting on school boards, at the Communauté métropolitaine de Montréal, at the National Assembly and in the House of Commons.

34. Once a year, the mayor of Montréal will invite all partners concerned to a Rendez-vous du Maire on Montréal, Cultural Metropolis, to review the city's cultural policy and its implementation.

35. To prepare for the Rendez-vous du Maire on Montréal, Cultural Metropolis, the city manager will submit once a year a progress report on the Montréal, Cultural Metropolis project.

36. In addition to advising every borough that does not have one to set up an advisory body for culture, Montréal will create the Forum montréalais de la culture, whose mandate will be to promote cooperation between the principal partners of Montréal's cultural development.

37. The city will develop, together with the Communauté métropolitaine de Montréal and the governments of Québec and Canada, a cultural development vision that recognizes Montréal's essential role as cultural metropolis, as well as the investment strategy required.

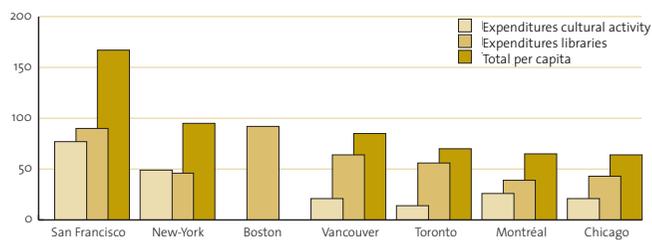
38. From the 2006 budget onward, Montréal will maintain its level of expenditures allocated to culture, and include any amounts that may be added to its budget after negotiations with governments aimed at improving its taxation system.

## Comparison of expenditures<sup>1</sup> per capita in cultural activity and public libraries (in canadian dollar)

### Large Canadian and US cities - 2003

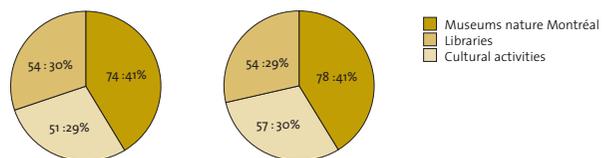
	Population	Expenditures cultural activity	Expenditures libraries	Total per capita
San Francisco <sup>2</sup>	793,600	77	90	167
New-York <sup>2</sup>	3,313,573	49	46	95
Boston	589,141	N.D.	92	-
Vancouver <sup>2</sup>	568,442	21	64	85
Toronto <sup>2</sup>	2,481,494	14	56	70
Montréal	1 862,608	26	39	65
Chicago <sup>2</sup> & 3	2 896,016	21	43	64

### Per capita expenditures



### Ville de Montréal's cultural expenditures in proportion of total operating expenditures<sup>4</sup>

	Expenditures 2003		Expenditures 2004	
	\$	%	\$	%
Libraries	74 M \$	2,0 %	78 M \$	2,0 %
Cultural activities <sup>5</sup>	51 M \$	1,4 %	57 M \$	1,5 %
Muséums nature Montréal	54 M \$	1,5 %	54 M \$	1,4 %
Total	179 M \$	4,8 %	189 M \$	4,9 %



#### Notes annexes :

- Cultural activity expenditures exclude financing costs.
- Source: Toronto Culture Division for cultural activities.
- Chicago's per capita in cultural activity is based on an average of expenditures for the years 2000 to 2003.
- Expenses include financing costs.
- This amount includes contributions of \$9,0 million in 2003 and \$9,5 million in 2004 to the Conseil des arts de Montréal, and \$4,1 million in 2003 and 2004 to the Musée d'archéologie et d'histoire de Montréal.

NOTES

- 1 Études d'impact économique des activités culturelles de la région de Montréal (06) pour l'année 1992-1993, Bureau de la Statistique du Québec (BSQ).
- 2 "Content provider" refers to those societies that are the most creative versus those that are principally "content consumers."
- 3 See chapter 3, page 20.
- 4 As indicated in the brief of the Délégation culturelle sur la diversité dans les arts.
- 5 From the "Declaration of principle of the Coalition for cultural diversity". Founded in the spring of 1998 by the major associations of Québec's cultural sector, the Coalition expanded its membership as early as the fall of 1999, by calling on Canada's major professional cultural associations to regroup under its banner. The Coalition now includes 38 associations representing creators, artists, producers, distributors, broadcasters and publishers, from the worlds of publishing, film, television, music, performance and visual arts.
- 6 The complete text can be found at:  
<http://unesdoc.unesco.org/images/0012/001271/127161f.pdf>
- 7 For the full text of the Agenda 21 for Culture, log on to Web site:  
<http://www.agenda21cultura.net/>. In May 2005, 53 cities and local governments representing more than 36 millions people and 13 federations ratified the Agenda 21 for Culture.
- 8 One example is the liaison officer now working at the new Parc-Extension library. This officer works outside the library, contacting marginalized clientele and socio-community groups, with a view to promoting the library's activities (collections for all, language courses, book clubs, collections in the language of origin, job-career resources), as well as surveying the needs of the local population and adapting the services offered.
- 9 Diagnostic des bibliothèques municipales de l'île de Montréal, July 2005, Table 9, p. 80.
- 10 These figures represent the present network of 54 libraries.
- 11 Brief of the Regroupement social et économique du Sud-Ouest (RESO), February 2005, p.4.
- 12 Brief of the Montréal Museum Directors Board (MMDB), February 2005, p.15.
- 13 See the MMDB Web site: [museesmontreal.org](http://museesmontreal.org).
- 14 The city also owns the land and buildings housing the Musée du Château Dufresne and the Stewart Museum.
- 15 The Maisonneuve pole was identified by Tourisme Montréal. This tourist pole contains the Olympic facilities, the Biodôme, the Planétarium, the Jardin botanique, the Insectarium, the parc Maisonneuve, and the Château Dufresne.
- 16 "Directional Statement, The Ville de Montréal Heritage Policy, a summary". Brief of the advisory group chaired by Greta Chambers, January 2004, p.2.
- 17 Especially the Hexagram, "(...) born of the junction of the visions of two major universities in media arts, Concordia and UQAM, with a view to integrating the complementarity of their expertise in media arts, to make Montréal a world-class centre of creativity and development." (Hexagram brief, February 2005, p. 1.)
- 18 In 1996, a study conducted by the Chaire de tourisme de l'UQAM estimated the economic benefits of Montréal's four festivals at \$139 million: the Festival international de Jazz de Montréal, the Just for Laughs Festival, the Francfolies de Montréal and the World Film Festival. In 2000, the KPMG study commissioned by Tourisme Québec estimated the economic benefits of ten of Québec's major festivals and events, including the Festival international de Jazz de Montréal, the Just for Laughs Festival and the Francfolies de Montréal. Taking into account the lack of other more targeted studies, the years that passed since the last one, and the tourist impact of other Montréal festivals and events, a \$200 million figure seems quite realistic.
- 19 From the Conseil des arts de Montréal web site: [artsmontreal.com/](http://artsmontreal.com/).
- 20 Incorporated by Bill 9, adopted by the National Assembly in December 2003, the agglomeration council of Montréal will be set up January 1<sup>st</sup>, 2006, when Montréal's 15 demerged municipalities will be reconstituted, following the results of the referenda of June 20, 2004.
- 21 The Comité directeur sur l'harmonisation des programmes was composed of representatives of the cultural community, the Conseil des arts, the Service du développement culturel, and the boroughs. It handed in its report in August 2003.
- 22 It could deal with a wide range of subjects: allocation of responsibilities among partners, funding of festivals and events, new artistic practices, etc.
- 23 Conseil des arts de Montréal and Canada Arts Council
- 24 The CMM contributes to the funding of such metropolitan facilities as the Jardin botanique (including the Insectarium), the Planétarium, the Biodôme, and the Cosmodôme (Space Camp Canada), in accordance with the act of its incorporation adopted in 2000 by the National Assembly.
- 25 Canada Council for the Arts and Heritage Canada: Donors to Arts and Culture Organizations in Canada, January 2004. From a total of \$4.9 billion in 2000, arts and culture received \$47.9 million, and ranked 11th and last.
- 26 "(...) I announce the creation of Placements Culture, which will help support the arts and culture through contributions from the private sector. To help kickstart this initiative, the government will chip in \$5 million." The Québec 2005-2006 budget speech, 21 April 2005, p. 11.
- 27 The figures in this section are taken from a study conducted in 2004 by E&B Data, for the Bureau du cinéma et de la télévision de Montréal and its partners.
- 28 ADISQ: Association québécoise de l'industrie du disque, du spectacle et de la vidéo.
- 29 In reference to the brief of the Guilde des musiciens du Québec, p. 17.
- 30 This selection was the result of an initiative by the Association nationale des éditeurs de livres (ANEL), supported by Montréal and the governments of Québec and Canada.
- 31 The report on the city's role in public art, submitted by the Commission permanente du conseil sur les arts, la culture et le patrimoine, at the August 25, 2003 meeting of the city council.
- 32 Following the recommendation included in the Rapport sur le rôle de la Ville de Montréal en matière d'art public.
- 33 Rapport d'étude sur les pôles culturels, Daniel Arbour et Associés, June 2005, p.1.
- 34 "The *Quartier des spectacles* concept was born from a need, expressed by the ADISQ, to promote the theatres of the eastern sector of the downtown area. (...) When the concept was finally presented at the Montréal Summit, it was identified by all speakers as a structuring initiative. (...) In that neighbourhood, there are 8500 culture-based jobs, in training, dissemination, creation and production. (...) Its territory (...) is delimited by Sherbrooke, René-Lévesque, Berri and City Councillors streets and Montréal's two historic "Mains" run across it—Boulevard Saint-Laurent and Rue Sainte-Catherine. The Quartier des spectacles project is expected to breathe new life into this sector by celebrating, every day and throughout the year, Montréal's cultural activity." From the Web site of the Partenariat du Quartier des spectacles: [quartierdesspectacles.com](http://quartierdesspectacles.com)
- 35 See commitment 6.
- 36 An experimental billposting unit at the Quartier des spectacles should provide new options in the coming months (summer and fall 2005).
- 37 See brief of the English Language Arts Network (ELAN).
- 38 In particular the Festival du monde arabe, the Délégation culturelle dans les arts, Stand Firm Québec, and Q Art Theatre.
- 39 In particular the CDEC Centre-Sud-Plateau Mont-Royal, the Table de concertation du faubourg Saint-Laurent, the Société pour la promotion de la relève musicale de l'espace francophone (SOPREF), the Guilde des musiciens, the Conseil Jeunesse de Montréal, and the Forum Jeunesse de l'île de Montréal.
- 40 In particular the Regroupement économique et social du Sud-Ouest (RESO), the Mouvement ATD Quart Monde, and the Table des organismes volontaires d'éducation populaire de Montréal (TROVEP).
- 41 Montréal recently obtained access to part of the revenues of the federal gas tax. However, its share of this tax must be allocated to infrastructures in water management, road works and public transport. Therefore, commitment 38 does not apply to such cases.

Table of Contents – The Canis Tempus company in Juliet & Romeo 2 minute extract presented during Fringe For All at Club Soda as part of the Montréal Fringe Festival (May 26 2005). © Louis Longpré.

P. 1 – Taken from the compagnie Flak with José Navas (1998). © Regroupement québécois de la danse.

P. 2 – Right: Montréal, la nuit. © Ville de Montréal, Patrice Poulin. Left: Tom Casey, Sophie Lavigne and Lucie Vigneault in Thok by Sinha Danse, choreographed by Roger Sinha as part of CAM en tournée. © Michael Slobodian.

P. 3 – Montréal Museums Day. © Board of Montréal Museum Directors, Michel Dubreuil.

P. 4 – MUTEK 2003. © Caroline Hayeur.

P. 5 – I Musici de Montréal Chamber Orchestra as part of Conseil de arts de Montréal (CAM) en tournée. © Christian Carpentier.

P. 6 – Tapis Fly (2002) by Itai Azerad presented during the Le design au Québec exhibition at the Centre de design de l'UQAM as part of CAM en tournée (2004–2005 season). © CAM.

P. 7 – MUTEK 2004. © Caroline Hayeur.

P. 8 – Habitat 67, architect: Moshe Safdie. © Marie-Eve Bonneau.

P. 9 – Warwick Long and Audrey Thibodeau in Lumière by Fortier Danse-Création. © Regroupement québécois de la danse, Robert Etcheverry.

P. 9 – Insert recto: Ibid. Verso: Los Pequeños, Festival montréalais de la danse (2004). © Luc Landry.

P. 11 – Tango Dancers. © Quartier international de Montréal, Jonathan Picard.

P. 12 – Insert recto: Illustrated book (détail) by Tim Goodbye shown at the Bibliothèque Nationale du Québec as a part of Montréal, World Book Capital 2005 (2005). Verso: Site of restoration work on the monument to Sir George-Étienne Cartier, Mount Royal (2005). © Marie-Eve Bonneau.

P. 13 – Journées de la culture. © Marthe Ruel.

P. 15 – School event in the Tea Room of the Japanese Pavilion of the Montréal Jardin botanique. © Muséums Nature Montréal, Michel Tremblay.

P. 16 – Échantillons lacustres, installation by Mélanie Mignault, NIP Paysage, plastic bags and water, 2 m x 4.5 m (2004).

P. 16 – Insert verso: Necessary Angel Theater Company as part of the Festival de théâtre des Amériques. © Up Inc. Design 3, Peter Chou.

P. 17 – Lolita, Festival de théâtre amateur de l'île de Montréal (2004). © Luc Landry.

P. 18 – Insert: À votre portée! (2003). © Ville de Montréal, Denis Labine.

P. 19 – 20e Groupe Allakomi Si. © Vues d'Afrique.

P. 20 – The Belvedere, Mount Royal Park, Montréal, QC, (1916) photograph from the McCord Museum exhibition: After Notman: Photographic Views of Montréal, A Century Apart, presented as a part of CAM en tournée. © William Notman & Son.

P. 21 – Mount Royal Park, the belvedere, Montréal, QC (2000) photograph from the McCord Museum exhibition: After Notman: Photographic Views of Montréal, A Century Apart, presented as a part of CAM en tournée. © Andrzej Maciejewski.

P. 22 – Les mots partagés workshops. © Ville de Montréal, Denis Labine.

P. 23 – Bibliothèque Georges-Vanier, arrondissement du Sud-Ouest. © Ville de Montréal, Caroline Durocher.

P. 24 et 25 – Le baron de Münchhausen, théâtre La Roulotte, adapted and directed by Hugo Bélanger, presented in the parks of the Ville de Montréal (summer 2005). © Ville de Montréal, Caroline Durocher.

P. 24 – Insert: Théâtre Outremont, arrondissement Outremont, © Théâtre Outremont. Maison de la culture Maisonneuve, arrondissement de Mercier-Hochelaga-Maisonneuve, © Marie-Eve Bonneau. Maison de la culture Côte-des-Neiges, arrondissement de Côte-des-Neiges-Notre-Dame-de-Grâce; Maison de la culture Mercier, arrondissement de Mercier-Hochelaga-Maisonneuve; Child in the library; Exhibition hall, Maison de la culture Mercier, arrondissement de Mercier-Hochelaga-Maisonneuve; and Maison de la culture Ahuntsic, arrondissement de Ahuntsic-Cartierville, © Ville de Montréal, Denis Labine. Bibliothèque publique Eleonor London, arrondissement de Côte-St-Luc-Hampstead-Montréal-Ouest. © Arrondissement de Côte-St-Luc-Hampstead-Montréal-Ouest. Theatre of the Pavillon de l'Entrepôt in the complexe culturel Guy-Descary, arrondissement de Lachine, © Arrondissement de Lachine.

P. 26 – Children and guide at the Ici naquit Montréal exhibition presented at the Musée Pointe-à-Callière. © Musée d'archéologie et d'histoire de Montréal.

P. 27 – Fireworks at Place des arts as part of the Nuit Blanche 2005 of the Festival Montréal en lumière. Festival Montréal en lumière. © Jean-François Leblanc.

P. 28 – Le village imaginé. « Le renard l'emporte, le suit à la trace... » by Pierre Bourgault, Marguerite-Bourgeois Park, arrondissement du Sud-Ouest, Ville de Montréal collection, Bureau de l'art public (2004–2005). © Yvan Binet.

P. 29 – Activities at TOHU, La cité des arts et du cirque. © TOHU, La cité des arts et du cirque, Alain Laforest, 2004.

P. 30 – The Clown Farm, The Bus show presented at Club Soda during Fringe for All as part of the Montréal Fringe Festival (May 26, 2005). © Louis Longpré.

P. 31 – Les femmes jalouses, Festival de théâtre amateur de l'île de Montréal (2004). © Luc Landry.

P. 32 – Événement Griff, Graff, Groff de Graff, in cooperation with the Maison de la culture du Plateau-Mont-Royal, winner of the 20th Grand Prix du CAM 2004 for visual arts. © CAM.

P. 32 – Insert: Opening night of the CRAZY SHOW, outdoor Fringe Festival site, Parc des Amériques (June 9, 2005). © Louis Longpré.

P. 33 – Musée Pointe-à-Callière. © M. Brunelle.

P. 35 – Planétarium de Montréal. © Planétarium de Montréal.

P. 36 – Aquifère confiance by the Groupe intervention, video (GIV) prepared by Geneviève Boucher, Anik Cuhat-Sauvé and Isabelle Tétrault, 10-minute colour documentary in French (2004). © CAM.

P. 36 – Insert recto: Collectif, Étrangers de Réputation en Canada, from Souvenirs canadiens, Album Viger, p. 305. Verso: Moorhead, Le grand Sault St-Louis, from Souvenirs canadiens, Album Viger, pencil and ink, p. 316.2. © Ville de Montréal, Gestion des documents et des archives, Direction du greffe. To consult: ville.montreal.qc.ca/viger/.

P. 37 – Fleming Mill, arrondissement de LaSalle. © Arrondissement de LaSalle.

P. 38 – Descente de croix with Marc Boivin and Laurence Lemieux of Coleman Lemieux & Compagnie. © Michael Slobodian.

P. 39 and insert recto – Voyage, choreographed by Margie Gillis, Margie Gillis Dance Foundation. © CAM, Michael Slobodian.

P. 40 and insert verso – Gertrude – Le Cri, of l'Espace Go by Howard Barker, winner of the Grand Prix 2004 du CAM. © Robert Etcheverry.

P. 41 and insert recto – La Maison du CAM. © Caroline Hayeur and Emmanuel Galland.

P. 42 – Right: Yvon Deschamps (narrator) in Pierre et le loup. Pantomime directed by Paul Buissonneau, costumes by François Barbeau, sets by Rolland Proulx. Production of théâtre de La Roulotte (1959). © Pierre et le loup. Left – Jean-Louis Millette and Paul Buissonneau in Le Roi Dagobert animated song, directed by Paul Buissonneau, a production of La Roulotte (1954). © Roi Dagobert.

P. 43 and insert verso – MUTEK 2001. © Caroline Hayeur.

P. 44 – Insert recto: Le cas Howard Phillips Lovecraft shown at the Festival International du Film sur l'Art (FIFA), a film by Pierre Trividic and Patrick-Mario Bernard, France (1998). Verso: The Urban Dream Capsule (Australia) created and directed by Neil Thomas. Fifteen-day performance in the window of The Bay, Sainte-Catherine Street, arrondissement de Ville-Marie, presented as part of the 8th edition of the Festival de théâtre des Amériques (1999). © Suzanne Langevin.

P. 45 – Adela, mi amor by the Compagnie Flak, with Johanna Bienaise, Hannah Lagerway, Anne Le Beau and Magali Stoll (2003). © Cylla von Tiedermann.

P. 46 – I Musici de Montréal Chamber Orchestra and Kleztory at the opening of CAM en tournée 2004–2005 at the McCord Museum (September 2, 2004). © Alain Lefort.

P. 47 – Cinémathèque québécoise. © Collection Cinémathèque québécoise.

P. 49 – Autodafé, sculpture by Louise Viger, made up of wooden coathangers and a loudspeaker emitting a recorded story read by Denise Desautels, presented during the Dépassements des sens exhibition at the Maison de la culture du Plateau-Mont-Royal (2005). © Ville de Montréal, Denis Labine.

P. 50 – MUTEK 2004. © Caroline Hayeur.

P. 51 – Opening of the Fabulation exhibition at the VOX centre de l'image contemporaine (August 28, 2004). © Pierre Blache.

P. 52 – Filming on the Lachine Canal. © Ville de Montréal, Gestion des documents et des archives, Direction du greffe.

P. 52 – Insert recto: Dominique Desbiens, illustrator, inaugural party for Montréal, World Book Capital 2005. © Visna Chau. Verso: Verre I by Pascal Grandmaison, numbered proof on photographic paper and mounted on plexiglas, 1/3, 182.9 x 182.9 cm., Winner of the 2003 Prix Pierre-Ayot, collection Ville de Montréal, Bureau du patrimoine et de la muséologie.

P. 53 – Portrait of Thérèse N. a part of the Silences exhibition, temporary installation on public property by Marie-Jeanne Musiol, Marché Bonsecours, arrondissement de Ville-Marie, produced by the Musée d'art urbain (2002). © Marie-Jeanne Musiol.

P. 54 and insert recto – Tête de pont, temporary installation on public property by Roberto Pellegrinuzzi as a part of the D'un millénaire à l'autre event, Lachine Canal (2000). © Michel Dubreuil.

P. 54 – Insert: Le Théâtre sans fil accommodated in the former Létourneux Fire Hall by the architect Marius Dufresne (1914), arrondissement de Mercier-Hochelaga-Maisonneuve. © Marie-Eve Bonneau (2005).

P. 55 – Mutation de Natasha St. Michael, glass beads, hand-beaded weaving, 58 cm x 56 cm x 4 cm. Winner of the Prix François-Houdé 2003. © Paul Litherland.

P. 56 – Inauguration of La joute, sculpture with fountain by Jean-Paul Riopelle, Place Jean-Paul-Riopelle. © Quartier International de Montréal (2004).

P. 56 – Insert recto: L'osier translointain du Malécite, les rituels du maintienant rôdent dans la mémoire ancienne des roseaux by Raymond Dupuis, Montréal Botanical Garden (2004). © Jardin botanique, Michel Tremblay.

P. 57 – Right: Vire-au-Vent by Gilles Boisvert, Parc René-Lévesque, Musée de Lachine, arrondissement de Lachine (1988). © Marc Pitre. Left: Monument to Paul de Chomedey, sieur de Maisonneuve, Bronze by Louis-Philippe Hébert, Place d'Armes, arrondissement de Ville-Marie (1895). © Ville de Montréal, Stéphane Boileau.

P. 58 and insert verso – Man by Alexander Calder (1967). Parc des Îles, collection Ville de Montréal, Bureau de l'art public. © Robert Etcheverry.

P. 59 and insert recto – Les Leçons singulières I by Michel Goulet, Place Roy, arrondissement du Plateau-Mont-Royal, collection Ville de Montréal, Bureau de l'art public (1990). © Robert Etcheverry.

P. 60–61 – Mobilier by Michel Dallaire in the Quartier international de Montréal, arrondissement de Ville-Marie. © Pierre Zabbal.

P. 62–63 – Bird's-eye view of the projet du Quartier des spectacles. © Nomade Architecture.

P. 64 – Aerial view of Île Sainte-Hélène (September 28, 1995). © Ville de Montréal. Gestion de documents et archives, Denis Labine.

P. 65 – Educational activity at the Écomusée du Fier Monde, part of Montréal Museum Days 2003. © Société des directeurs de musées montréalais, Michel Dubreuil.

P. 66 – Les Incendiaires by André Fournelle, temporary installation on public property (March 14, 2005). © Michel Dubreuil.

P. 66 – Insert recto: Dominique Porte performs The Rite of Spring, choreographed by Marie Chouinard. © Marie Chouinard. Verso: Michel F. Côté, productions SuperMusique. © Magalie Guérin.

P. 68 – Former grain elevators of Canada Maltage, arrondissement du Sud-Ouest, 2005. © Simon Boucher.

P. 68 – Insert recto: Pane Mundial by Alain Paiment. Winner of the 2002 Prix Louis-Comtois, collection Ville de Montréal, Bureau du patrimoine et de la muséologie. Verso: Former grain elevators of Canada Maltage, arrondissement du Sud-Ouest (2005). © Simon Boucher. Bottom: Obsolence, luminous installation by Axel Morgenthaler, temporary installation on the former grain elevators of Canada Maltage, arrondissement du Sud-Ouest (2005). © Simon Boucher.

P. 69 – Fouille-Tout activity at the Maison LeBer-Lemoine, musée de Lachine, arrondissement de Lachine. © Georgette Rondeau.

P. 70 – MUTEK 2004. © Caroline Hayeur.

P. 71 – Musicians from Joseph-François-Perreault Secondary School, arrondissement de Villieray-St-Michel-Parc-Extension. © Commission scolaire de Montréal.

P. 72 – Regards sur le fleuve by Lisette Lemieux, Parc Stoney Point, Musée de Lachine, arrondissement de Lachine (1992). © Musée de Lachine, Marc Pitre.

P. 72 – Insert: Duncan, James, View of Montréal, taken from Île Ste Hélène (1831), from Souvenirs canadiens, Album Viger, watercolour, p. 266. © Ville de Montréal, Gestion des documents et des archives, Direction du greffe. To consult: ville.montreal.qc.ca/viger/.

P. 73 – Musicians on the terrace of Place Ville-Marie. © Tourisme Montréal.

P. 75 – Death Wheel from the KÅ™ show by Cirque du Soleil® presented at MGM in Las Vegas. Photo: Tomas Muscionico. Costume(s): Marie-Chantale Vaillancourt. © 2005 Cirque du Soleil Inc.

*Montréal, Cultural Metropolis,  
Cultural Development Policy  
2005–2015*

a publication of the  
Direction du développement culturel et des bibliothèques  
Service du développement culturel, de la qualité du milieu de  
vie et de la diversité ethnoculturelle  
Ville de Montréal  
September 2005

Graphic design : Gilles Brault, Brault Design  
Computer graphics : Anne Guillaume, Antonin Brault  
Printing : J.B. Deschamps  
Translation: Pan Bouyoucas

ISBN 2-7647-0555-7  
Legal Deposit – Bibliothèque nationale du Québec, 2005  
Legal Deposit – National Library of Canada, 2005

This document is available on the Ville de Montréal Web site.  
*La politique est disponible en français en format PDF sur le site  
Internet de la Ville de Montréal.*

For more information: [ville.montreal.qc.ca/culture](http://ville.montreal.qc.ca/culture)

To contact us: [politiquedc@ville.montreal.qc.ca](mailto:politiquedc@ville.montreal.qc.ca)

All reports submitted during the public consultation process  
can be accessed on the Web site of the Office de consultation  
publique de Montréal (OCPM) : [ocpm.qc.ca](http://ocpm.qc.ca).

The Ville de Montréal would like to extend its warmest  
thanks to all citizens, organizations, and its employees who  
contributed in some way to the development of *Montréal,  
Cultural Metropolis*.

This document is printed on ST Generation II paper containing 30%  
post-consumer recycled fibre. Acids and elemental chlorine free.  
Manufactured using Biogaz energy.



30



PERMANENT



