

MONTREAL, CULTURAL METROPOLIS A CULTURAL DEVELOPMENT POLICY PROPOSAL FOR VILLE DE MONTRÉAL NOVEMBER 2004

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# Montréal

# Cultural

# Metropolis

A cultural development  
policy proposal  
for Ville de Montréal

November 2004

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

Culture is already at the heart of Montréal's identity, history, and social cohesion. This policy is Montréal's way of stating also that culture is a key vehicle of its development, economic vitality and future prosperity.

The contents of this document were inspired by four major issues: access to culture for all citizens, the “cultural” quality of the living environment, support to the arts and culture, and Montréal's status and reputation. And it all rests on the cooperation of all actors. Indeed, only such cooperation can secure the successful implementation of a cultural policy.

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



# Montréal

Dear fellow Montrealers,

At the Sommet de Montréal in June 2002, the cultural segment was one of the most dynamic and the cultural policy project won unanimous support. Later, we entrusted an advisory group chaired by Raymond Bachand with the task of producing a statement, made public in June 2003. I take this opportunity to underline the quality and depth of that document and thank its authors.

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

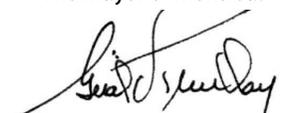
Culture does not only provide a population with meaning, identity and openness. It also adds value to a society: social cohesion, economic vitality, tourist appeal. Montréal's festivals are one example: every year they generate \$200 million in profits and substantial tax revenues for the two levels of government.

The City knows that culture is its ticket to the future. It already devotes to it 4% of its expenditures and wishes to do more. This, however, requires everyone's support. As stated in our policy, "Clearly, Montréal could never rise to the challenges of the 21st century, notably that of its cultural metropolis status, with a taxation system adapted to the 20th century. It is paramount that the City diversify its sources of revenue."

I hope that the round of public consultations will help improve on the contents of this policy proposal, whose final wording will be adopted by the City Council at the beginning of 2005. I also hope that it will provide the opportunity to discuss the means that will best secure the longevity of Montréal's status of cultural metropolis.



The Mayor of Montréal

  
Gérald Tremblay



# Montréal

I am very happy to present our cultural development policy. Our administration regards culture not only as a value in itself, an identity, a factor of emancipation and innovation, but also as a major vehicle of development for Montréal.

First, we wanted to remain true to the mission of a municipality, whatever its size: provide all citizens with access to culture, access that is now largely the responsibility of the boroughs. To be successful, this mission, in addition to the historic upgrading of its library network, must maintain an unflagging concern for inclusion, in particular that of the young and the members of ethnocultural communities.

It is important to remember that the City's daily efforts—libraries, performing and visual arts dissemination venues, amateur arts, history and heritage development, support programs—contribute significantly to the development of a new public for the benefit of the professional cultural sector representing all artistic disciplines.

Secondly, our policy shows an unwavering concern for the enhancement of the “cultural quality” of the living environment, in the downtown area as well as in every other borough, through urban planning, design, public art, cultural signage, and the promotion of the development of cultural poles.

Despite culture's strategic contribution towards Montréal's future, its practitioners rarely feel they are a priority in the eyes of the public authorities, or, for that matter, the private sector. That is why there is in this policy a deep-felt concern for the funding of organizations and enterprises, both established and emerging. Here, the City will show leadership, by helping identify solutions and promote the cooperation of all actors.

Montréal possesses major cultural assets that clearly set it apart. However, these assets need to be better known. Culture is and will be, more than ever in the future, Montréal's trademark, at home as well as abroad.

I invite you to read this document, to make it your own, and to share your comments with us at the round of consultations about to begin. The implementation of this policy will be truly successful only if it has the support of all of Montréal's human resources.



Vice president of the Executive Committee, Responsible for Culture and Heritage



*Francine Sénécal*



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## CULTURE, MONTRÉAL'S TICKET TO THE FUTURE

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

A northern city that is Québécois, Canadian, North American, and, since Expo 67, outward-looking, Montréal has inspired Michel Tremblay and Mordecai Richler, Denys Arcand and Melvin Charney, Beau Dommage, Les Cowboys Fringants and Melissa Auf Der Maur...

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, Edouard Lock, Wajdi Mouawad, Dany Laferrière, Neil Bissoondath, Lhasa, and, soon, mæstro Kent Nagano.

An island and a city with a rich natural, his-

*"Montréal is the third city. This is where I built my life. Now I'm celebrating the 50th 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, 27 June 2004.*

torical and architectural heritage, which it constantly strives to develop, Montréal is also a Mecca of design. Here is where a worldwide struggle for cultural diversity is orchestrated. Where shows acclaimed throughout the world, from Paris to Las Vegas, are created and produced!

Montréal is also a world leader in circus arts, as well as a major reference in the worlds of theatre, literature for young readers, 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 most famous creative 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.

This extraordinary creative output engenders a tangible economic vitality. Every year, the cultural sector generates expenditures totalling more than \$5 billion and sustains some 90,000 jobs. It is a major pillar of Montréal's development, adding thousands of jobs to the tourist industry alone.

Some may think that this cultural vitality on its own can secure Montréal's status as cultural metropolis. In reality, Montréal has a long way to go before achieving its full potential. Acknowledging its status and celebrating its riches and assets will not fulfill all its goals. Together with the boroughs, which share a major responsibility in matters of cultural development, the new expanded city has other goals to reach first:

- enhance citizens' access to arts and culture;
- improve the quality of the living environment;
- provide better and greater support to arts and artists;
- secure the future of its institutions and major cultural events;

- devise a development plan for cultural facilities;
- enhance Montréal's international status;
- make culture everyone's concern.

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

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

*"I'm convinced that Montréal will become a cultural metropolis or it will never be a metropolis, period."*

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



### 1.1 Mapping out 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 Sommet de Montréal in June 2002, leading figures in the political, business, 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 orientations for a cultural policy.”*

This cultural development policy proposal is the logical next step in the process launched in 2002 and the Bachand report whose major orientations were adopted. It indicates clearly the City’s desire to put the citizen at the heart of its cultural strategy and to play a leading role by assuming its cultural responsibilities and leadership.

Although arts and culture are its main focus, this policy proposal integrates the dynamic relationships these sectors have with related fields:

- *Heritage.* Both tangible and intangible, which a community recognizes for its value as testimony and historical record, and highlights the need to conserve, develop and transmit.<sup>1</sup>
- *Knowledge.* Covers a wide range. The City, as key disseminator of knowledge through its network of libraries, promotes the report Montréal, ville de savoir, as well as the development of academic and research institutions established on its territory.
- *Development of the territory.* Covers and secures a significant part of the betterment of the urban living environment: quality of architecture, design, zoning, protection of heritage buildings, road signs, billboards, lighting.
- *Sports and leisure.* The City 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 development of a sustainable environment, and knowledge and recognition of its natural and cultural heritage.
- *Social values.* Democracy, solidarity and inclusiveness 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 a major vehicle of development for cities in the 21<sup>st</sup> century. The contribution of culture to Montréal’s economy will be part of the forthcoming Economic Development Strategy.

Cooperation between boroughs, central services, organizations such as the Conseil des arts de Montréal and the Conseil du patrimoine de Montréal, the cultural sector, and other partners is crucial to the success of a cultural development policy.

This policy maps out the way to the future.

<sup>1</sup> A group chaired by Gretta Chambers produced the *Énoncé d’orientation pour une politique du patrimoine*. The City tabled its draft heritage policy on November 3, 2004. This will be followed by a round of public consultations. Natural heritage is also a concern and dealt with in the *Politique des milieux naturels* and the upcoming *Politique de l’arbre*.

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.

### **1.2 Culture: Personal growth, collective benefits**

Montréal's cultural vitality is not tied to specific means of production, forms of expression, or events. It must be looked at globally, taking into account personal fulfillment, regeneration of identity, intercultural dialogue, social emancipation, research and innovation, contribution to the economy—in fact, all the dimensions that, in the last decades, have become the benchmarks of the city's social evolution.

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

Moreover, in its draft Charter of Rights and Responsibilities, the City proposes that *“citizens make full use of their cultural rights and, together with the city administration, ensure the enjoyment of such rights.”*

Whether expressed through leisure, the amateur arts or a debate on cultural issues, participation in cultural life contributes to personal self-expression and fulfillment, as well as to social integration and cohesion. It also stimulates curiosity and the demand for professional cultural products.

Such participation starts in the neighbourhood and the borough, helping each citizen to take root in his or her

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 or her need for cultural and heritage benchmarks, circuits, experiences and networks that are nearby and accessible.

Participation in cultural life extends to the entire city. It helps share common values via the diversity of citizens and urban environments. On a larger scale, participation helps one open up to other cultures. There is a sense of pride upon seeing local artists and creators disseminate their works and receive kudos abroad. Such recognition reflects on the entire community and elevates it from the local to the universal.

Culture is not only a source of civic pride, it is also a powerful engine of social and economic development. The success of major cities is increasingly tied to their capacity to attract knowledge workers: creators, researchers, teachers, artists, computer scientists, engineers—all look for cities where intense cultural activity is a measure of their livability. It is in these major urban centres, where the new sources of wealth—notably 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 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

*“The knowledge boom also leads to a great regard for creativity. In order to attract, retain and integrate talented individuals, it is not enough for a city to boast that it is a hub of technological and scientific activity. It must also offer an environment conducive to the production and dissemination of new ideas. In the 21st century, to position itself in the new knowledge sectors, a city must also develop and promote its uniqueness, its openness to diversity, and ready and quick access to the cultural activities prized by knowledge workers.”*

From the report of the *Montréal, ville de savoir* advisory committee, November 2003, p. 9.

diversity and qualitative and quantitative significance of its creations, which are recognized throughout the world;

- the Festival de Jazz de Montréal has become the best of its kind in the world, thanks to its tremendous popularity as well as the quality of its programs and organization. Its impact 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: goals for cultural development must be set and strategies implemented by the authorities in order to achieve them. This is the course that Montréal intends to follow with its citizens, its cultural sector, and its partners.

### 1.3 Our goal, our ambitions, our values

The ultimate **goal** of Montréal's action in cultural development is to enhance the quality of life and collective wealth of its citizens and communities.

In this spirit, the City sustains great **ambitions**:

- *to enhance the population's— particularly that of its younger members—access to and involvement in arts and culture.* This also means development of cultural services and dissemination of cultural information, as well as the recognition and visibility of culture in neighbourhoods, schools and boroughs. The latter are in the best position to identify opportunities and initiate projects;

- *to include culture in policies and projects.* This means positioning it squarely at the heart of Montréal's development strategies and calling for the cooperation not only by the boroughs and municipal organizations and services, but also by all actors and partners in this development;
- *to secure the renewal, development and permanence of our creative capital.* This requires increased support for cultural and artistic organizations, innovation and emerging arts and artists, a concern for integrating cultural practice into the urban environment, and elaboration of development and funding plans for cultural institutions, festivals and facilities;
- *to position Montréal as a world-class cultural metropolis.* This entails embarking on and increasing cultural exchanges with other countries, promoting Montréal as a hub of cultural effervescence, and constantly promoting its cultural diversity;
- *to rally all actors around the Montréal, Cultural Metropolis policy.* In other words, share its ambitions with the population, the cultural sector and its socio-economic partners.

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:

- recognition and promotion of creative talent, arts, innovation, and risk-taking, as well as of history and heritage;
- openness to differences, diversity, youth, dialogue between cultures;
- inclusion, democracy, solidarity, strive for equity;
- collective pride and recognition of everyone's contribution;
- a long-term view and a quest for quality and excellence.

#### **1.4 The present situation**

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Taking stock of the present situation will help identify the strategies that best target the most productive courses of action.

Montréal's strengths are obvious:

- a population composed originally of First Nations, then of a francophone majority, heir to a long tradition of Québec creativity, anglophones well connected to North American dynamism, and multiple communities that have brought with them the cultures of more than a hundred countries;
- a vast, rich and diversified heritage, reflecting the city's constantly changing history, that inspires contemporary production and acts as a lever for cultural, social and economic development;
- creators, artists and cultural entrepreneurs making their mark at home and abroad;
- creators open to other disciplines, transcending barriers of language and genre barriers, and constantly called upon to renew themselves because of the small size of the domestic market, thereby multiplying their creative exchanges;
- a major centre for creation, production, dissemination, training 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 amateurs arts (dance, theatre, visual arts, music, photography);
- 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. It deserves to be recognized and acclaimed as a cultural metropolis.**

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. Add to this the view held by some that culture is a mere commodity rather than a basic identity value;
- inadequate integration of ethnocultural communities;
- lack of a global vision for development and a truly united investment strategy with the upper levels of government;
- under funding 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;
- 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.**

## 1.5 Our partners

The citizens of Montréal take an active part in the cultural development of their metropolis: as participants or consumers capable of making choices, as practitioners or consumers of culture, or as community members interested in cultural issues, they contribute to Montréal's culture on a daily basis.

Since cultural issues are part and parcel of the public discourse, Montréal should also be able to count on the vision, sensibility, influence and willingness to act of all its **elected** representatives:

- the mayor of Montréal, and the members of the city and borough councils;
- Montréal's members of the Assemblée nationale;
- Montréal's members of the House of Commons;
- the school commissioners on its territory.

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:

- 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, troupes, 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;
- the media, both traditional and new, disseminators of culture with strong influence on the public;
- 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 public authorities—Communauté métropolitaine de Montréal (CMM), provincial and federal departments and agencies—which share with the City responsibility in matters of culture and have at their disposal the necessary expertise and financial resources.<sup>3</sup>

At the municipal level, the partners directly concerned are, according to their respective capacities:

- the cultural development teams of the boroughs. At the local level, they plan, develop and manage direct services to the population, support the activities of the professional cultural organizations, enhance access to culture, foster partnerships with the relevant authorities, and harmonize cultural functions on their territory: support, expertise, development, activities, building awareness, dissemination;
- the Service du développement culturel et de la qualité du milieu de vie. In addition to responsibility for the vision of Montréal's cultural development, its mandate includes fostering, coordinating and supporting, through its initiatives, programs and partnership agreements, cultural development projects throughout the city, together with the boroughs;

<sup>3</sup> Of these public partners, the Ministère de la Culture et des Communications du Québec has been for 25 years a major contributor to Montréal's cultural and heritage development: "Entente MCCQ-Ville", an agreement steadily renewed since 1979, has been part of the city contract since 2003.

- the Conseil des arts de Montréal. It aids professional, non-profit arts organizations, giving priority to artistic excellence, recognizing the new talent produced by Montréal's vitality;
- the other corporate services, particularly the Service de la mise en valeur du territoire et du patrimoine, responsible for urban planning, architectural heritage and housing programs, the Bureau des relations interculturelles, and the Conseil du patrimoine de Montréal.

All of these—citizens, elected representatives, and civil servants—are partners in Montréal's cultural development and equally responsible for its cultural metropolis status.

### 2.1 The first steps towards a “city of knowledge”

A city of knowledge, 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.

*“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

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.

#### 2.1.1 Libraries: the infrastructure of a cultural metropolis

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, ville de savoir* advisory committee, November 2003, p. 82

Libraries are living environments open to all, and the reasons for visiting them are as varied as their visitors. For many, they are the gateway to and the first encounter with culture in all its forms. As open community and identity venues, they transmit knowledge and know-how in a flexible and informal manner, well adapted to the needs and receptiveness of every mind.

Libraries are no longer what they used to be—nor are librarians! These centres of knowledge, culture, entertainment and technology have opened up to the world, integrating the Internet and the virtual data banks. Every day their staff introduces library users to computers and the material and virtual library.

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 entries, 12 million loans);<sup>4</sup>
- their 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.

With more than 40% of the population using them, libraries are the primary municipal access to knowledge, culture and heritage. Operating within a network allows them to increase their supply substantially. This added value will be increased further after the implementation of a city-wide universal loan and return system and the delivery of documents upon request, from one library to another.

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

- increase readership and visits by those under the age of 17;
- reinforce them as tools of social integration and development, notably among newcomers and potential dropouts;
- consolidate their role as living environments;
- help Montréal become a city of readers and life-long learning;
- become the gateway to knowledge and cyber-knowledge.

### 2.1.2 Libraries: bridging the gap

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.

This is a very serious problem. If Montréal wants to join the world's leading cities of knowledge, it must take all the necessary steps to upgrade its libraries, because they are a key link in the transmission of knowledge. This entails increasing the number of specialized employees, ongoing staff training, updat-

ing the collections of some libraries, technological upgrading, extending business hours, bringing up to standards or expanding some facilities.

**1** THE CITY PLEDGES TO *develop a plan for upgrading Montréal's public library network, with a view to bringing them as quickly as possible up to the average standards of Canada's ten largest cities. The City will also enhance access to them by increasing the number of specialized personnel, extending opening hours, improving reading assistance and other services provided to children and young people under the age of 17, and promoting knowledge and cyberknowledge.*

**2** THE CITY PLEDGES TO *make 2005 — when Montréal has been selected by UNESCO as the World Book Capital and the new Bibliothèque nationale du Québec will be inaugurated — year 1 of the updating and upgrading plan of Montréal's network of public libraries.*

### 2.1.3 Youth, neighbourhood, school and culture

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 training of the young, in arts, history, and heritage, and the quality of such training is of the utmost importance to the future of a cultural metropolis. Is the State doing enough? We cannot afford not to address that question.

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 the City, 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.

The City and its school boards have had long, significant relationships, notably in matters related to culture. The City, for example, provides school libraries with \$1 million in services. Yet there is room for

*“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.”*

From the report of the *Montréal, ville de savoir* advisory committee, November 2003, p. 31

improvement. And it is in that spirit that, in recent months, the City has been conducting promising talks with the school boards on that very topic. But such a project will produce results only if it has the full support and cooperation of schools, boroughs and relevant organizations.

These concerns also apply to colleges. Therefore, in the same spirit, the City, together with the boroughs, will initiate a dialogue with the representatives of colleges interested in cultural issues.

**3** THE CITY PLEDGES TO *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, notably via arts and culture oriented projects.*

In the last thirty years, the Integrated Urban Redevelopment (IUR) approach has gained ground in many cities. Its chief target is to improve the overall livability 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:

- defining issues;
- identifying actions and projects with real impact;
- ensuring implementation.

IUR won unanimous support at the Sommet de Montréal and was identified as one of its priorities. 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 the City’s urban development plan.

Even though the first projects of the Programme de revitalisation urbaine intégrée placed more emphasis on socio-economic issues and means, two out of five call upon the arts and culture to take an active part in a revitalization strategy.

There is nothing new about arts and culture playing a key role in social contributions to problem neighbourhoods, particularly those targeted at the young: they create a feeling of trust and promote self-esteem, creativity, and intergenerational dialogue.

**4** THE CITY PLEDGES TO *add a cultural segment to its Programme de revitalisation urbaine intégrée, enhance access to cultural and artistic activity in projects stemming from this program, and give more consideration to the contribution of culture to Montréal’s social development.*

## **2.2 More accessible activities and venues**

Montréal considers access to culture to be a universal right. Therefore, it intends to make arts, culture and heritage accessible to all citizens, in every borough.

To achieve this, in addition to libraries, it intends to use its own facilities—the dissemination venues—and cultural leisure and amateur arts programs, and facilitate citizen access to its cultural institutions.

The boroughs' dissemination venues are a key link between creation and the public, and a basic tool in the development of new audiences.

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

*Centre culturel de Dorval, Centre culturel de Pierrefonds, Centre culturel de Verdun, Centre des loisirs de Saint-Laurent, Centre d'histoire de Montréal, Centre Leonardo da Vinci, Chapelle historique du Bon-Pasteur, Complexe culturel Guy-Descary, 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-Petite-Patrie, Musée de Lachine, 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.*

The City Charter gives the boroughs great autonomy in the provision of local services. Therefore, the boroughs are responsible for the programs and activities of their cultural dissemination venues. These programs give priority to initiating and building awareness in the young and the poorly served clientele to a variety of top quality professional cultural products, the support of young professional artists, and artistic research.

Since the early 1980s, Montréal has developed across its territory a network of municipal disseminators which actively contribute to decentralizing culture towards the boroughs. By rallying their participants around cultural action, these disseminators enhance the development of culture and its access to a larger public.

The Maisons de la culture and other cultural venues are among the disseminators that play a decisive role in the boroughs' cultural development. They are also among the cultural facilities that reach every Montréal citizen in his or her personal living environment.

In addition to their accessibility mandate, the Maisons de la culture contribute significantly to the support of new cultural and artistic sectors, and the development of several of the metropolis' artistic disciplines (dance, visual arts, contemporary music, French songs, jazz). As such, and because of their close links with neighbourhood libraries, they have become one of the City's distinctive features and an added value for the municipal cultural dissemination network.

Moreover, the multiple partnerships, like the one with the school network, developed by the municipal cultural disseminators, have turned the latter into veritable engines of their borough's cultural vitality. Thanks to them, cultural dissemination has been organized throughout the Montréal territory, providing the entire population with professional multi-disciplinary programs: together, every year, they are visited by more than 600,000 Montrealers.

The City is aware that some of its cultural venues are far below present-day dissemination standards. This situation should be corrected, to accommodate shows and exhibitions using the new media.

Lastly, although boroughs manage their affairs independently, they need to operate through networks in order to share expertise, communicate with the public, or work with their metropolitan partners.

- Sharing expertise among disseminators makes identification easier, considering the great abundance of Montréal's cultural products, particularly those produced by emerging artists and artistic research.
- The development of mass communication tools ensures access by the entire population to the full range of every borough's programs.
- To be consistent, local public development must be carried out jointly with the territory's other cultural partners and networks.
- The common mission of cultural accessibility ensures the synergy required by disseminators.
- The organizational methods in place and the creative approaches of the boroughs ensure the effective and successful implementation of Montréal's cultural mission.

**5** THE CITY PLEDGES TO *pursue the democratization and promotion of cultural activities within the municipal dissemination network:*

- a) *by giving priority and support to the initiation and awareness building of its most sensitive clients, notably the young, towards the host of artistic products offered throughout its territory;*
- b) *by continuously informing the population about cultural activities taking place on its territory;*
- c) *by promoting young professional artists and supporting Montréal's artistic research activities.*

Cultural leisure and amateur arts are tools for initiation to culture, basic elements of the quality of life, and efficient ways to democratize culture and develop new audiences. This also makes them an often underestimated but vital tool for social integration and cohesion at the borough level.

Currently, cultural leisure rests at least in part on partnerships with a number of organizations. This sector is less structured than sports and is blighted by recurrent problems in funding and human resources training.

**6** THE CITY PLEDGES TO *support cultural leisure and amateurs arts:*

- a) *by forcefully seeking contributions by professional artists and other recognized experts to projects with the population;*
- b) *by promoting and giving priority to partnerships between amateurs, professionals and recognized experts with a view to pooling their resources;*
- c) *by fostering harmonization, complementarity and consistency between Montréal's cultural actors.*

Montrealers have access to a host of museums and exhibition and interpretation centres. They are the best venues for keeping up with major trends in culture, knowledge and heritage.

The member museums of the SDMM<sup>5</sup>: *the Biodôme, the Biosphère, the Canadian Centre for Architecture, the Montréal Holocaust Memorial Centre, the Centre des sciences, Centre d'histoire, the Cinémathèque québécoise, the Écomusée du fier monde, the Leonard & Bina Ellen Art Gallery, the Stewart Hall Art Gallery, the Insectarium, the Botanical Garden, the Sir Georges-Étienne Cartier National Historic Site, the Fur Trade in Lachine National Historic Site, the Mission Saint-Gabriel, the Musée de Lachine, the Museum of Fine Arts, the Musée des Hospitalières de l'Hôtel-Dieu, the Musée des maîtres et artisans du Québec, the Musée du Château Dufresne, the Château Ramezay Museum, the Musée d'art contemporain, the Just for Laughs*

*Museum, the Musée Marc-Aurèle Fortin, the Musée Marguerite-Bourgeoys, the McCord Museum of Canadian History, the Redpath Museum, the Stewart Museum at the Fort on Île Sainte-Hélène, the Planétarium, and Pointe-à-Callière.*

According to their directors, “Montréal’s museums present our heritage, our history, our environment, our architecture, and the richness of our collections—all aspects of our urban culture. Thus they help to build the identity of Montréal. They are cultural references, open venues of living memory, encounters and exchange beyond differences.”<sup>6</sup>

The Société des directeurs des musées montréalais wants the City to embark on a “partnership policy.” The City readily accepts that proposition: it could only benefit its entire population. The City also hopes that this partnership, among other things, will emphasize restoring the cultural balance—in target neighbourhoods—and educating the public, beginning with the young.

**7** THE CITY PLEDGES TO *subscribe to a partnership agreement with Montréal’s museums that underlines their mandate as popularizers of knowledge in a manner suited to Montrealers, particularly the young.*

To enhance access to culture and heritage, the City, in addition to its libraries and dissemination venues, has gradually set up institutions of conservation and dissemination now well known by the public: the Jardin botanique, the Insectarium, the Biodôme, the Planétarium, the Musée Pointe-à-Callière, the Centre d’histoire de Montréal, and the Musée de Lachine.

In the scientific culture sector, the City has, in the last three quarters of a century, developed the largest complex of natural history museums in Canada, visited every year by more than two million people, including 600,000 youngsters. The Jardin botanique, the Insectarium and the Biodôme are located near the

Pie-IX and Viau metro stations. The Planétarium, which is currently downtown, will join them soon. (See pledge #24.)

These four institutions will be integrated into a new paramunicipal company, to facilitate their promotion and management. They already receive funding from the Communauté métropolitaine de Montréal, which further enhances their city-wide recognition factor.

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 350th 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, 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.

**8** THE CITY PLEDGES TO *promote Pointe-à-Callière as a national museum.*

The Centre d’histoire de Montréal and the Musée de Lachine are also municipal venues.

Since 1983, hundreds of thousands of people—including a great number of students of all ages as well as newcomers—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 intramural or extramural projects. Despite its very small budget, the Centre d’histoire has maintained high professional standards. It is a recognized museum since 2000.

The Musée de Lachine collection includes a classified site and archaeological collection, some of the oldest whole buildings on the island of Montréal, and an outstanding sculpture garden. Like the Centre d'histoire, initiation and popularization are an important part of its mandate.

These high-quality museums require additional funds, in particular for their activities, if they are to better fulfill their mandate.

**9 THE CITY PLEDGES TO increase the resources available to the Centre d'histoire de Montréal and the Musée de Lachine, so they can better fulfill their mandates of initiation and popularization, in matters of art, history and heritage.**

Heritage, whatever its form, can be valued, respected and preserved only as long as it is kept alive in the minds of the population. For this reason, the Réseau Patrimoine Montréal (RPM) project won unanimous support at the Sommet de Montréal and was adopted as a priority project.

The RPM's objectives are:

- to render Montréal's heritage accessible and intelligible;
- to reinforce Montréal's identity, diversity and richness;
- to enhance Montréal's heritage stock, as a cultural asset and a tourist attraction;
- to better coordinate and plan the work of all participants in the development of Montréal's heritage.

The RPM's principal actors will be those now in charge of disseminating Montréal's heritage: municipal facilities, museums, historical societies, organizers of thematic events, presenters at heritage sites and interpretation

centres, heritage tour guides, etc. Buildings, landscapes, works of art, commemorative items, archaeological sites, museums, thematic tours, and archival centres are some of the elements it will help visitors discover.

**10 THE CITY PLEDGES TO promote implementation of the Réseau Patrimoine Montréal (RPM) project whose principal mandate will be to promote the heritage actors and their activities. With this aim in view, the RPM will make use of a large number of resources, in order to efficiently reach the largest audience possible.**

To encourage citizens, particularly the young, to go to shows, museums and other cultural venues, a "cultural showcase" will provide access to Montréal's full range of cultural products and activities. 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.

**11 THE CITY PLEDGES TO support the "cultural showcase" project and its establishment in the Quartier des spectacles.**

### **2.3 Greater appreciation of culture**

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 appreciated in every part of Montrealers' spiritual and material environments. And appreciation means a wider recognition of those involved in culture as well as the betterment of the living environment.

### 2.3.1 Wider recognition

Appreciation of culture starts with the recognition of those who produce it.

Prizes are regularly awarded by the City, the Conseil des arts de Montréal, and various other institutions. However, the City wants to render more universal, profound and visible the important work in cultural development done throughout its territory. For this purpose, it will advise all boroughs to set up a program celebrating the diversity of the artistic and cultural achievements of the artists and members of its various communities.

To ensure the success of this initiative, the City could request the support of the Conseil des arts de Montréal, its academic partners, the metropolitan organizations dedicated to heritage development and amateur arts, and that of the media.

These programs would be designed to produce maximum visibility and benefits for prizewinners. The guidelines for the awarding process will be adapted to the needs of each participating borough.

12 THE CITY PLEDGES TO *ask borough councils to set up a cultural recognition program.*

### 2.3.2 A more stimulating living environment

*“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

The “*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 that deals exclusively with heritage to be published in the near future.

The Chambers Report defines heritage as follows: “*Heritage includes any object or set of objects, natural or cultural, tangible or intangible, which a community recognizes for its value as testimony and historical record, and highlights the need to protect, conserve, appropriate, develop and transmit.*”

Heritage value is based on historic, scientific, artistic and aesthetic criteria, analyzed from the viewpoint of sustainable development, the only point from which we could view the “*cultural component of a community’s living environment.*”

Urban planning and development shape the living environment of every borough, and, therefore, are the basic tools for appreciation 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.

13 THE CITY PLEDGES TO *integrate in its urban development policies and interventions—including its urban plan—an unflagging concern for harmony, pursuit of quality, and appreciation of culture and heritage.*

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 and promotional functions, enhances identity and creates historical landmarks.

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 La Salle.

In 1989, the former Ville de 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>7</sup>

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

**14** **THE CITY PLEDGES TO devise, together with the boroughs, an overall public art intervention plan that will include a program to integrate arts into architecture, reserved for public art in all municipal construction projects. It will include a private sector section aimed at encouraging businesses to incorporate works of public art—permanent or ephemeral—in their building projects, drawing on the City’s expertise to achieve this goal.**

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 itself 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 last 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.

*“Indeed, due to the size of its stock of movable assets and real estate, the City’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

To promote the embellishment of the urban environment for the benefit of all its citizens and visitors, the City’s interventions must show the same concern for design that it demands of its partners.

**15** **THE CITY PLEDGES TO better integrate the design concept in its projects—public spaces, buildings, road repairs, street furniture—and continue to promote it among its institutional and private partners.**

For many years, the *cultural pole* concept has aroused great interest. The Sommet de Montréal identified it as one of the new city’s integrating and rallying projects. The ultimate goal is to enhance the quality of life of the population and Montréal’s attraction as a cultural metropolis, while respecting the living environment and identity of every urban sector targeted.

Therefore, the elaboration of that concept should be given priority. Next, the City should propose an intervention plan devised with every borough concerned, to consolidate the existing cultural poles and encourage the development of new ones with potential.

**16** **THE CITY PLEDGES TO draft 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 together with every borough concerned.**

<sup>7</sup>Source: 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 25 August 2003 meeting of the City Council.

Montréal has a rich cultural heritage and a host of dissemination venues, 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.

**1** THE CITY PLEDGES TO *install more coherent cultural signs, networking and providing the necessary visibility to all institutions, facilities, events, public art works, and other significant expressions of Montréal's culture and heritage.*

Finally, the City's action could include the "cultural identification" of some highly popular buildings and sites—libraries, dissemination venues, parks—by closely associating at least one well-known Montréal artist with their planning and development.

In Montréal, culture is first and foremost the result of a critical mass of creators working in a variety of fields, interacting and investing their resources in their work. Their contribution sustains the vitality of creation by continuously integrating new technological and media concepts, which, in turn, create new forms of expression, often in collaboration or via interdisciplinary, intercultural and international exchange.

The small size and fragmentation of the local market have become creative constraints, driving creators to renew themselves constantly in order to retain and increase their public. Montréal's cultural sectors are well organized — creative groups, institutions, schools, industries, and representative organizations — and give priority to creation over organizational concerns, transforming Montréal into a veritable cultural laboratory.

This vitality, among other things, produces a cultural effervescence that is greatly appreciated by Montrealers and visitors alike, as well as huge popular and commercial hits that enhance Montréal's prestige and the international recognition of its avant-garde.

Even if the other levels of government, each according to its means, provide much of the public funding for arts and culture, Montréal too has a role to play and, more than ever, wishes to orchestrate and be part of the solution.

### 3.1 Arts organizations

As early as 1956, the City entrusted the Conseil des arts de la région métropolitaine with “the selection of those associations, organizations, individuals and artistic or cultural events eligible for funding.” It is the oldest municipal institution of its kind in Canada and has since been widely emulated across

the country. Its start-up budget of \$129,000 grew tenfold by 1980, when the Conseil's responsibilities were transferred to the Communauté urbaine de Montréal. 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 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.”*

*“For the Conseil to succeed in its role as creative talent scout, the city administration must increase its budgets consistently. Once properly funded, the Conseil des arts de Montréal should reinforce the expertise it provides to young organizations and better target their needs.”*

Rapport Bachand, p. 44

The budget of the Conseil des arts de Montréal was frozen for a long period during the 1990s, then increased again from 2003 on. When the new city was created, the Conseil's budget was \$8.6 million. It will be increased to \$10 million in 2005, or by 16%, a considerable increase in the present context.

**1** THE CITY CONFIRMS *that the budget of the Conseil des arts de Montréal will be increased to \$10 million in 2005 and pledges to try to continue increasing it in the future, according to the very limited financial resources imposed on the City by its present tax framework.*

The City wishes to put forward two courses that are clear, complementary, and in the spirit of the findings of the Comité directeur sur l'harmonisation des programmes de soutien aux organismes culturels.<sup>8</sup>

<sup>8</sup>The Comité directeur sur l'harmonisation des programmes was made up of representatives of the cultural sector, the Conseil des arts de Montréal, the Service du développement culturel, and of the boroughs. It handed in its report in August 2003.

- 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;
  - should continue to maintain its administrative costs at a minimum, so that it may pass on to the beneficiaries the better part of the funds allocated by the City.
- Furthermore, the City wants to foster the development of a culture of cooperation between the cultural sector, the Conseil des arts de Montréal, the Service du développement culturel et de la qualité du milieu de vie, and the boroughs. A permanent exchange mechanism will be set up to that effect.

**19** THE CITY PLEDGES TO *ratify the legal autonomy of the Conseil des arts de Montréal, with regard to the duties it was assigned: funding professional, non-profit artistic organizations, funding disciplinary development, and recognizing excellence.*

**20** THE CITY PLEDGES TO *set up a permanent mechanism for cooperation between the cultural sector and the city administration with a view to ensuring that all issues of common interest are reviewed regularly and monitored appropriately.*

### **3.2 Major institutions**

Montréal is home to a number of major cultural institutions—museums, symphony orchestras, theatre, opera and ballet companies—known throughout the territory 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 universal artistic and cultural forms. They also provide artists and technicians with major venues for creation, production and employment. They foster cultural tourism and contribute to the regional economy as Québec’s unofficial “national” institutions. Finally, they raise Montréal’s international profile. In view of the impact and prestige of these institutions, it is only logical that their funding be the responsibility of all levels of government and the entire metropolitan area.

If Montréal’s major cultural institutions get 27.5% of their funding from Québec, the federal government’s contributions account for less than 5% of their budget. The City’s contribution amounts to 2.1%, while the national average is 4.9%.<sup>9</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, however, is that the region outside the island of Montréal does not contribute to their funding.

The development of arts and culture is the responsibility of the Communauté métropolitaine de Montréal (CMM), which is currently reviewing its involvement in the cultural sector. Its contribution is all the more pertinent since one-third of the spectators or visitors of these cultural institutions established on CMM territory come from outside the island of Montréal.

**21** THE CITY PLEDGES TO *promote, together with its partners—the CMM and the governments of Québec and Canada—the development of a new approach for funding Montréal’s major cultural institutions. This approach, developed with the help of the Conseil des arts de Montréal, should, among other things, set benchmarks for cultural institutions, draw up a list of them, establish a framework for their funding by the City, the CMM and various levels of government, and set the size of their respective contributions.*

### 3.3 Festivals and events

Since the early 1980s, Montréal's streets and stages have been increasingly abuzz every summer with the activities of major events and festivals whose fame and popularity have spread far beyond the metropolitan area.

Other disciplinary festivals have entered the fray, offering year-round cutting-edge programs that complement the artistic disciplines in place and validate the research activities of creators, expanding their public and building Montrealers' appetite for original cultural products.

Finally, during the last decade and with the support of many boroughs, Montréal's reputation as a festival city was further consolidated by the emergence of small-scale festivals and *alternative* events, a niche that further enhances our artistic prestige.

These world-class festivals are of strategic importance to the branding of "Montréal, festive city" and the development of its tourist industry: they generate \$200 million in profits for Montréal alone,<sup>10</sup> and substantial tax revenues for the upper levels of government.

In addition to contributions by government departments and agencies and that of Tourisme Montréal, the City pumps into festivals \$2 to \$3 million in technical support, plus about \$1 million in straight grants. As with major cultural institutions, the CMM has never contributed to the funding of these festivals, although they attract a great many people from all over the metropolitan area.

Although these festivals are among the pillars of Montréal's cultural and tourist activity, their success still depends on factors that are out of their control: weather conditions,

international security questions, fluctuations in the tourist trade. Moreover, other cities on the eastern part of the continent are setting up and supporting their own festivals.

To ensure the survival of Montréal's major cultural festivals, we must consolidate their funding and enhance their status, notably through marketing practices better adapted to a competitive context.

2 THE CITY PLEDGES TO *design, with the parties concerned and the assistance of the CMM and its government partners, a long-term development plan for Montréal's major festivals.*

### 3.4 Facilities

Montréal's cultural facilities are either inadequate or obsolete or simply nonexistent: production venues, rehearsal halls, artists' studios, incubators for young cultural companies, local and metropolitan dissemination venues, national facilities that must meet high-tech standards, used for cultural training, production, dissemination or conservation purposes, or as a base for artistic disciplines, both nationally and internationally.

#### 3.4.1 Local and metropolitan facilities

Local and metropolitan facilities do not include artists' studios.

Under the city contract, Montréal and the Gouvernement du Québec have created a 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 cultural facilities deemed strategic. The Fonds was allocated, equally by Québec and Montréal, a 4-year, \$40-million budget, for the implementation of that plan.

<sup>9</sup> Source: Conseil des arts de Montréal and the Canada Council for the Arts.

<sup>10</sup> 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 Francolies 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 Francolies de Montréal. Taking into account the lack of other more targeted studies, the years passed since the last one, and the tourist impact of other Montréal festivals and events, a \$200-million figure seems quite realistic.

### 3.4.2 Artists' studios

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.

Most of these buildings are located in an industrial wasteland. The urban redevelopment of the past few years threatens to drive away their first settlers, namely those artists and artisans who have brought new life to these devitalized central areas. Now they risk losing all they have built, even though they contribute a lot to Montréal's urban vitality and to its artistic and cultural boom.

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

**2** *THE CITY, WORKING CLOSELY with the boroughs concerned, pledges to design an action plan and the necessary tools to help it consolidate and develop artists' studios and studio-residences, especially in central neighbourhoods, promoting, among other things, the artists' access to ownership.*

### 3.4.3 National facilities

As far as national facilities are concerned, the City has to deal with three types of projects: the ones it is responsible for, those already announced by the Gouvernement du Québec, and the other development projects.

The City intends to complete two projects: Place des festivals and a new Planétarium.

- Located south-east of Sainte-Catherine and Jeanne-Mance streets, Place des festivals will help retain the festival activity around Place des arts. Furthermore, the future development of the Balmoral island of greenery will greatly improve the area around a junction that has become one of Montréal's cultural symbols.
- Since 1966, the Planétarium has been visited by more than 5 million people, and is now on its last legs. It will be more advantageous to build the new Planétarium near the Biodôme: it will be close to the other natural history museums, reinforcing their critical mass. Thus, it will have greater impact on scientific culture—especially since its contents will be updated—and further consolidate the tourist appeal of the Pôle Maisonneuve.<sup>11</sup>

**2** *The City pledges to complete the Place des festivals project, at the heart of the Quartier des spectacles, and to build a new Planétarium near the Biodôme.*

Other projects have already been announced by the Gouvernement du Québec. One has been in the air for 20 years: a concert hall fit for the Montréal Symphony Orchestra. The other is to move the Conservatoire d'art dramatique and the Conservatoire de musique to a new location. These projects are long overdue, and, as with Montréal's cultural sector and population, the City is anxious to see them materialize, in the Quartier des spectacles.

The City, together with its partners in the cultural sector, will make the necessary representations to make sure these major cultural facilities are completed as soon as possible.

A number of other projects are at various stages of discussion or study. They include expansion of the Museum of Fine Arts, expansion of Pointe-à-Callière, and a production dance centre, possibly in the Quartier des spectacles. These and other projects will be reviewed in depth as they develop.

This does not, however, resolve the critical problem of finance involving 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 take an active part in the development of new financial solutions concerning the funding of cultural facilities, including the creation of investment funds for major projects, which could be set up with the help of public partners and the private sector.

### 3.5 Industries

Montréal's cultural industries—film, television, live shows, recording, publishing—reach a broad public, locally, regionally and internationally. The production and broad dissemination of the works and products of their creators combine the cultural and economic benefits of creative activities, make Montréal's cultural vocation profitable, and consolidate its cultural metropolis status.

Cultural industries are not funded directly by the City. They are the responsibility of organizations created for this purpose by the upper levels of government: Société de développement des entreprises culturelles (SODEC), Telefilm Canada, the Canadian Television Fund, Musicaction. Because of the small size of the domestic market, public funding (via direct contributions or tax credits) is indispensable to these industries. It is also the founding principle of cultural diversity on a global scale.

**25** THE CITY PLEDGES TO support the principle of public funding of cultural industries, which is essential to the survival of their cultural activities because of the small size of our market.

In addition to its representations at the government level, Montréal wants to identify other ways it could support the development of the cultural industries operating on its territory.

To date, the audiovisual industry has received the lion's share of City funding via 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 energy and long tradition of our film industry have also produced highly skilled technicians greatly appreciated by American directors shooting in Montréal.

The Bureau relentlessly tries to convince foreign producers to shoot their films and TV series here. It acts as 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.

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>12</sup>

The City recognizes the significant contribution of the film and television industry to the economic and cultural development of Montréal and its international reputation.

Because of stiff competition, the City intends to step up its efforts to attract more foreign film productions through prospecting, positioning and joint actions with the local industry.

<sup>11</sup> The Pôle Maisonneuve was identified by Tourisme Montréal. The perimeter of this tourist pole includes the Olympic facilities, the Biodôme, the Jardin botanique, the Insectarium, Parc Maisonneuve and Château Dufresne.

<sup>12</sup> 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. They were presented at the April 8, 2004 session of the Commission de la mise en valeur du territoire et du patrimoine.

## 2 *The City pledges to work with the industry and its Greater Montréal partners to elaborate a structured and coherent development plan for the film and television industry.*

In recent years, the show business industry has often expressed concerns about municipal regulations. Indeed, the “Quartier des spectacles” concept was born from a need, expressed by the Association québécoise de l’industrie du disque, du spectacle et de la vidéo (ADISQ), 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 Sommet de Montréal, it was identified by all speakers as a structuring initiative.

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 issues; two, it laid the foundation for a genuine partnership between the City, the industry, the other actors of the neighbourhood, and the governments.

The City is interested in the Quartier des spectacles because it offers a wide range of possibilities:

- undertaking 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;
- developing an attractive and harmonious neighbourhood that respects the soul of that place, reconciles the needs of the show business industry 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;
- creating an international cultural destination;
- taking the partnership experiment further 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.

## 27 THE CITY PLEDGES TO *make the “Quartier des spectacles” project a strategic priority. This sector should 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.*

Some niches of the culture trade, particularly disseminators of cultural products, could also benefit from this type of municipal collaboration, if they are concentrated or plan to concentrate in a specific area: e.g. antique dealers or art galleries located on the same street.

The borough sections of the urban development plan and the development plans for commercial sectors and arteries should take artists into account and make room for them and their place of work (creation, production, dissemination) in their communities.

### **3.6 Innovation, new and emerging talent**

Like Barcelona and Glasgow, Montréal’s defining features are its avant-garde artists and cultural effervescence. They make it stand out among cities of the same size that aspire to become cultural metropolises, 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 production, with high quality and professional standards, and a high level of activity and visibility. Its original products, artistic risk-taking and new ideas give it a strategic and identity lead, which should be maintained at all costs.

Innovation and creativity are the mark of many aspects of Montréal life. The cutting-edge sectors of its economy and its network of universities and colleges are also oriented towards new technologies, research and development.

**Montréal's cultural sector owes its strength to the synergy between the major institutions which ensure the city's reputation and the many artistic festivals and high-tech organizations which permit a targeted contact with local audiences and a recognition of Montréal's identity and creativity at the global level.**

Montréal's creators, artists and artisans are familiar with versatility and intensive training. Because of the small size of the local market, every sector has 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 alternative products and venues account for a good share of the originality and strength of Montréal's production. This critical mass is sustained by the input of young graduates as well as older cultural researchers, and is definitely worth preserving.

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

- to set a premium on innovation and risk-taking, whether they involve emerging artists, organizations, festivals or major institutions;
- to promote intercultural exchange;
- to foster interdisciplinary exchange and the

synergy between the knowledge and research sectors and the cultural sector;

- to encourage projects involving art and technology;
- to ensure better support of emerging talent and new art form practices;
- to provide organizations with the means to invite talented foreign creators to work on original projects in all sectors of cultural production;
- to host major international cultural fora.

2 The City pledges to *support initiatives that help Montréal continue to stand out for its creativity, its artistic risk-taking, and the inventiveness of its cultural production.*

### 3.6.1 Cyberculture

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 artistic centres and production, the diversity and renown of its cybercultural thinkers, the ingenuity of its researchers, and the number and quality of its e-magazines, have provided Montréal with an enviable international reputation in the world of cyberculture. Indeed, a high percentage of the world's animation and special effects software are produced by Montréal firms.

Cyberculture is not a passing fad. Today's world rests on social and economic foundations that did not even exist a few years ago. Making cyberculture a basic feature of Montréal's cultural identity will help position it at the forefront of the new economy.

How can we achieve this? Here are some options:

- set up a distinct and recurrent funding mechanism;
- set up a cyberculture exhibition centre;
- facilitate local and international associations and partnerships;
- integrate cybercultural works in the urban landscape;
- create a Montréal cyberculture award;
- promote the creation of a Web site on Montréal's cyberculture community.

Montréal must make the most out of this precious asset.

29 THE CITY PLEDGES TO *help create the conditions conducive to the consolidation and growth of cyberculture, and integrate cyberculture in Montréal's cultural promotion strategies.*

**4.1 Dialogue between cultures**

*“We believe beyond the shadow of a doubt that it is primarily as a francophone city that a major metropolis like Montréal will continue to stand out and be noticed on the North American continent and throughout the world. We also sincerely believe that the city administration has the historic responsibility to secure the flourishing of French culture and never to take the short view or delude itself with false hopes about its survival, whatever its achievements may be. Indeed, we are convinced that all Montrealers, whether of French stock or not, have the right and the duty to preserve, enrich and develop this extremely rich and unique part of humanity’s cultural heritage. (...)*

*“Therefore, we believe that it would be most pertinent and opportune to reaffirm this fact in the Charter without undermining the rights of the city’s other linguistic communities. In this respect, we wish to point out that the Charter’s commitments to cultural rights (art. 16) also cover the cultural rights, including the identity rights, of these cultural minorities.”*

From the report presented by Culture Montréal at the hearings on *The Montréal Charter of Rights and Responsibilities* project, April 2004, p. 7.

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, the City itself is a purveyor of public services. Therefore, its language policy should enable it to 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 citizens of all origins communicate and participate in public life. This consensus

respects the historic rights of the anglophone minority and the rights of the ethno-cultural 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 and steadily nurturing this vision of harmony, Ville de Montréal wants to set an example by adopting a linguistic policy guided by that vision.

**30** *THE CITY PLEDGES TO 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.*

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

*“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

*“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.*

*“... (interculturalism) is the spontaneous opening up instinct inscribed in humanity’s genetic heritage. Interculturalism is humanity’s age-old, natural impulse to grow.”*

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

Interculturalism, this new vision of the relationship between a host country and its ethnocultural communities, was adopted in the early 1980s by the Gouvernement du Québec. In 1993, a new *Programme de soutien à l’interculturalisme* was launched by Montréal, with the support of the MCCQ. Five years ago, this program added a section promoting special thematic projects. It is the success, however relative and tenuous, of interculturalism that incline the City to move forward towards a “more global approach.”<sup>13</sup>

Lying outside the frame of a program, the City wishes to work more with the sector involved by providing continuous support to one or more partner organizations. Furthermore, the City would like to see the intercultural dynamic, characterized by its unremitting concern for inclusion, embodied by all municipal activities, particularly those under the responsibility of the boroughs, which are closer to the population.

These are promising courses. However, they should be based on “*a redeployment of relations between public authorities and the various segments of the population,*” as specified in the Rapport Bachand. One thing is sure, the City, aware of the magnitude and complexity of such issues, does not have all the answers nor does it wish to act alone.

Therefore, especially on the dialogue between cultures issue, Ville de Montréal counts on the input of the citizens and organizations that will take part in the public consultation to be held after the tabling of *Montréal, Cultural Metropolis*. It will mobilize its

boroughs and the corporate services concerned, as well as its advisory bodies, notably the Conseil interculturel de Montréal, the Conseil jeunesse de Montréal, and the Conseil des arts de Montréal, now in a period of reflection following its seminar of March 2004. The coordination of this project will be entrusted to the permanent mechanism mentioned in pledge #20.

**3** THE CITY, AWARE THAT INCLUSION IS ONE OF MONTRÉAL’S GREATEST CHALLENGES, PLEDGES TO *promote a more global approach to interculturalism, based on partnership with cultural organizations and increased support to boroughs, which are primarily responsible for the cultural services offered to citizens. Furthermore, taking into account the significance of the issues associated with the dialogue between cultures, the City will continue to reflect on this subject, with the help of the citizens and cultural organizations that will take part in the public consultation and through the mobilization of its own administrative and advisory bodies.*

Montréal hosts hundreds of popular cultural events throughout its territory. A significant number promote the heritage and traditions of one or another of its ethnocultural communities, and sometimes the ethnocultural diversity of the city itself. These events are greatly appreciated by Montrealers and promote dialogue between cultures.

For many years, the City has contributed to the success of many of these events in a range of ways, including funding, and through a host of bodies. However, it has no specific program for that purpose. It should look into this and correct the situation.

**3** THE CITY PLEDGES TO *develop a funding program for cultural events promoting Montréal’s ethnocultural diversity and the heritage and traditions of its ethnocultural communities.*

#### **4.2 Hospitality and reputation**

Montréal, the world's second largest francophone city, accounts for approximately 80% of Québec's cultural production and is one of Canada's and North America's major centres of cultural creation and production.

Montréal is famous for the number and diversity of its cultural products. The innovation and quality of the works disseminated in most cultural sectors have greatly enhanced its profile on the highly competitive world market.

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.

For the sake of sector equity and ecology, it is vital that talent and its contributions be better appreciated, whether they come from Québec's regions or its cultural communities, because they are the mainstay of Montréal's creativity. This will prevent Montréal from becoming a mere "absorber" of human resources and help it better fulfill its role of cultural metropolis.

Montréal should also fill the wide gap in its hosting activities with regard to foreign productions and organizations, particularly in dance, theatre, music and visual arts. 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.

In the present-day context, a well planned international reciprocity program could definitely help Montréal preserve its strategic cultural advantage. Otherwise, no matter

how creative it may be, a metropolis that fails as a host is doomed to marginalization and a decline in stature.

Hosting initiatives, particularly those of festivals and cultural events, are necessary and should be sustained more adequately, without putting a strain on their operating budget. However, this type of programming and dissemination cannot replace a well concerted international exchange plan.

Greater cultural reciprocity would be profitable in every respect: a richer local cultural life, emulation of local creators, access to major creative processes, and a "recalibration" of our international cultural activity, as Montréal plays host to major trends and cutting-edge cultural products, at the same time fostering its strong presence abroad.

As mentioned above, greater international dissemination does not necessarily secure the desirable regularization of our cultural presence abroad. Dissemination is generally done in fits and starts and puts a strain on the budget of organizations. The inconsistency of such professional cultural dissemination abroad undermines the recognition of the work of our artists and diminishes the prestige of our metropolis.

In fact, the prestige of an international reputation, as a host or abroad, overshadows the chronic problems of its financing.

3 THE CITY PLEDGES TO:

- a) *support inviting artists, productions and exhibitions representing Québec's various regions via Montréal's public and private networks;*
- b) *formalize hosting mechanisms that will help bring over Canadian and foreign artists and companies;*
- c) *open up the municipal library networks and dissemination venues to foreign artists through international cultural exchanges.*

**4.3 Culture: Montréal's trademark**

Creativity, quality of life, intellectual and cultural vitality are now the key promotional 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.

To achieve this, Montrealers must first assert and give priority to this cultural metropolis status.

3 THE CITY PLEDGES TO *make culture Montréal's trademark, by enhancing its positioning as a cultural metropolis, locally as well as nationally and internationally, and, among other things, build that positioning on cultural effervescence, the synergy between knowledge, culture and heritage, and Montréal's niches of cultural excellence.*

**4.4 Cultural diversity**

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.

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. 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.

**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.*

**Article 9 - Cultural policies as catalysts of creativity.** *While ensuring the free circulation of ideas and works, cultural policies must create conditions conducive to the production and dissemination of diversified cultural goods and services through cultural industries that have the means to assert themselves at the local and global level. It is for each State, with due regard to its international obligations, to define its cultural policy and to implement it through the means it considers fit, whether by operational support or appropriate regulations.*

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

Montréal is home to cultural industries whose products are renowned worldwide: publishing, recording, performing arts, film and television. It goes without saying that the success of these cultural enterprises depends on the quality of their products. Because of the small size of our market, that success also depends on the policies—funding, regulations—of governments. The right of governments to maintain their support of their cultural industries is linked to the success of this ongoing process.

This approach—whose next step is the presentation in October 2005 of a draft *international agreement on the protection of the diversity of cultural content and artistic expressions*—is crucial to Montréal's future. The City wants Québec and Canada to continue defending and promoting cultural diversity, internationally as well as locally

**35** THE CITY PLEDGES TO *support the international interventions of the governments of Québec and Canada, and those of the Coalition for cultural diversity, promote its cultural diversity, and rally Montréal's social actors and population to this principle.*



### 5.1 Citizen participation

In a democratic society, citizen participation in culture involves taking part in discussions on cultural issues. This requires fora where citizens active in arts and culture can voice their opinions on municipal cultural programs, services and facilities, as well as interculturalism, the cultural components of their city's and borough's urban planning and development, the legislation's impact on culture, and all major cultural concerns.

36 THE CITY PLEDGES TO *create a Montréal advisory council on culture and advise every borough to set up its own advisory body on culture, if it does not have one already.*

### 5.2 The leadership of elected city officials

The City's elected officials should be first to promote and explain 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. Moreover, of all social actors concerned, they can best embody, represent and promote the administration's commitment to the city'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 Assemblée nationale 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.

37 THE ELECTED OFFICIALS OF VILLE DE MONTRÉAL PLEDGE TO *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 Assemblée nationale and in the House of Commons.*

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

38 THE MAYOR OF MONTRÉAL PLEDGES TO *invite, once a year, all partners concerned to a Rendez-vous du Maire on Montréal, Cultural Metropolis, to review the City's cultural policy and its implementation.*

When the Communauté métropolitaine de Montréal (CMM) was created in 2000, lawmakers clearly provided it in article 151.1 with the power to "take any measure for the purpose of promoting artistic or cultural development in its territory." Since then, and more than once, notably at the mayors' conference in October 2002, elected officials declared themselves very much in favour of that approach. Yet, to this day, the CMM has only funded scientific institutions.

The City thinks that it is high time for the CMM to recognize that it is partly responsible for the funding of major cultural institutions and festivals. (See sections 3.2 and 3.3.)

39 MONTRÉAL'S ELECTED OFFICIALS PLEDGE TO *convince their CMM colleagues to provide funding for metropolitan cultural institutions and festivals.*

### **5.3 The influence of the cultural sector**

The Sommet de Montréal was a milestone in City-cultural sector relations. For the first time and openly, 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.

Montréal hopes this partnership will endure and grow. Culture is the heart of Montréal. It is imperative that its representatives be also at the heart of the development process. Besides, the cultural sector has created its own representative organization, Culture Montréal, which works closely with the City and is now recognized by the Ministère de la Culture et des Communications du Québec as “a partner in the cultural development of the Montréal area.”

This cultural development policy does not only want the arts and culture communities to express their views through the mechanisms available—Office de consultation publique de Montréal, the Conseil's commissions—, it also provides for the creation of a permanent mechanism for cooperation (pledge #20) and an advisory council on culture (pledge #36).

The City is aware that working conditions in the arts and culture sectors are not always ideal and that sustained efforts are required to improve them. In financial terms, the overwhelming majority of creators, artists and artisans are far from being among the more affluent members of our society. Montrealers also know that artists devote a lot of time to a broad range of social and humanitarian causes.

But Montréal's future depends in large part on the cultural gear with which every young person sets out into the world. And we all believe that no one, whatever his or her age, should be excluded. The City, therefore, takes the liberty of suggesting the following pledge to its partners:

**4** IN ADDITION TO CONTINUING TO REPRESENT, EACH IN HIS OR HER OWN WAY, MONTRÉAL'S CULTURAL VITALITY, ITS CREATORS, ARTISTS, ARTISANS, ENTREPRENEURS AND OTHER CULTURAL LEADERS PLEDGE TO *support and illustrate culture's function of social integration by co-sponsoring local initiatives promoting culture.*

### **5.4 The responsibility of the business community**

Businesses have a major responsibility in the cultural development of a metropolis in which they are established and carry out their activities.

The cultural sector cannot survive without public funding. The business community could help it by drumming up support by public authorities, reminding them that their support is not only vital to the cultural sector, it is also profitable, socially and economically.

This business community could also help financially. Traditionally, this was done through patronage and sponsorship. It is strongly hoped that these types of funding will continue and grow in the years ahead.

Montréal also suggests to employers that they integrate culture in their employee bonus schemes by offering them tickets to shows or exhibitions. This simple gesture can greatly help cultural organizations and artists develop new audiences.

In recent years, new types of contributions to cultural development have been introduced and it is strongly hoped that they will continue to proliferate:

- the sponsorship of artists or groups of artists;
- the development—in terms of heritage, design or works of art—of buildings belonging to private corporations;
- the development of public spaces on land owned by private corporations;
- integrating a cultural dimension in public-private partnership projects.

Ville de Montréal offers the following pledge:

**41** THE BUSINESS COMMUNITY, AWARE THAT CULTURE IS MONTRÉAL'S BEST ASSET, PLEDGES TO *drum up support for the public funding of culture and the arts. It also pledges to continue its own support of culture and the arts through sponsorships, and to study new types of investment, whether they are tied to the development of the arts or the embellishment of the urban landscape.*

### 5.5 The support of city employees

Culture is a key component of Montréal's development and should be a core consideration in every major policy and strategy. The mobilization of elected officials, which is indispensable to the success of the City's cultural development goals, should be extended to all ranks of the municipal administration.

*"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 the cultural dimension into account."*

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

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, all of which make up a whole. Imagine:

- the City's management sending a clear message to all boroughs and departments in favour of the *Montréal, Cultural Metropolis* project;

- the boroughs devising an arts and culture plan to help them make their respective territories more distinctive and attractive;
- the corporate services applying the concerns, objectives and pledges 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. A visual artist as well as heritage and urban design experts were involved in the design of the new Des Pins-Du Parc interchange, to ensure that in addition to being more functional, that intersection would also offer added aesthetic and heritage value to its environment.

The interchange located between highway 20 and the airport is the main gateway to Montréal for tourists and visitors. Could it be redesigned with no consideration of the cultural dimension? The same could be said of other large-scale projects, like Cavendish Boulevard and, in the longer term, the Havre de Montréal.

Every day, in every borough, a great number of interventions are guided by a vision that either does or does not include a bias in favour of arts and culture. Consider, for instance, the development of public spaces or neighbourhood celebrations, to name a few.

In this spirit, City management and employees should also 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 director general.

**4** TO PREPARE FOR THE *RENDEZ-VOUS DU MAIRE ON MONTRÉAL, CULTURAL METROPOLIS*, THE DIRECTOR GENERAL PLEDGES TO *submit once a year a progress report on the Montréal, Cultural Metropolis project.*

### **5.6 The weight of governments**

Often, Montréal is viewed by the upper levels of government as just another large city, indeed, one administrative region among others. Yet it needs and deserves a cultural development vision shared by the City, the Communauté métropolitaine de Montréal and the governments of Québec and Canada.

Therefore, Montréal would like its government partners to do the following.

**4** THE GOVERNMENTS OF QUÉBEC AND CANADA PLEDGE TO *develop, together with Montréal and the Communauté métropolitaine de Montréal, a joint cultural development vision that recognizes Montréal's vital role as cultural metropolis, as well as the investment strategy required.*

The City is aware of the structural problems that will increasingly 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 Gouvernement du Québec has specifically pledged to diversify municipal taxation. That pledge was reiterated by the minister of Affaires municipales, du Sport et du Loisir. The Canadian government has also promised to help municipalities diversify their tax systems.

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

We believe that we should go a step further, because the funding of culture is a major concern.

In the last thirty 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, 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.

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>14</sup>

Culture helps Montréal stand out among North America's major cities. It is also its culture that defines Québec as a distinct society on this continent. Since Québec already pumps into culture a lot more money than any other Canadian province, the City is of the opinion that, in the future, the funding of culture should count on a greater participation of its population and business community.

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 taking a look at. Even if such an initiative is, first and foremost, the government's responsibility, the City gladly agrees to join forces.

**4** THE CITY PLEDGES TO *ask the Gouvernement du Québec to use any means it considers fit to encourage the population and the business community to invest more in culture.*

### **5.7 The contribution of the media**

In today's world, the media are by far the most powerful disseminators of culture and, for a large part of the population, the only source of cultural information. The media already provide a lot of information on artistic and cultural events.

They could also play a major part in building appreciation and awareness of culture, as well as in the discussion of new processes, cultural ideas and research, which are so important to an avant-garde metropolis like Montréal.

That is why Montréal, home to several francophone networks of television, radio and print, and the full gamut of anglophone media, wants to take advantage of this asset in a concerted effort aimed at building the awareness of its population and encouraging it to take part in its cultural activities. Considering their mission and market, it goes without saying that such an effort should not be limited to their Montréal public, but include all their audiences.

For example, general-interest broadcasters could devote a few slots outside prime time to attractive cultural programs aimed at targeted audiences: homemakers, children, adolescents.

**45** THE CITY PLEDGES TO *propose to Montréal's major media to find together ways to enhance their efforts in building the awareness of the population and encouraging it to take part in cultural activities.*



## MONTRÉAL, CULTURAL METROPOLIS

## LIST OF PLEDGES

- 1 *The City pledges to develop a plan for upgrading Montréal's public library network, with a view to bringing them as quickly as possible up to the average standards of Canada's ten largest cities. The City will also enhance access to them by increasing the number of specialized personnel, extending opening hours, improving reading assistance and other services provided to children and young people under the age of 17, and promoting knowledge and cyberknowledge.*
- 2 *The City pledges to make 2005—when Montréal has been selected by UNESCO as the World Book Capital and the new Bibliothèque nationale du Québec will be inaugurated—year 1 of the updating and upgrading plan of Montréal's network of public libraries.*
- 3 *The City pledges to 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, notably via arts and culture oriented projects.*
- 4 *The City pledges to add a cultural segment to its Programme de revitalisation urbaine intégrée, enhance access to cultural and artistic activity in projects stemming from this program, and give more consideration to the contribution of culture to Montréal's social development.*
- 5 *The City pledges to pursue the democratization and promotion of cultural activities within the municipal dissemination network:*
  - a) *by giving priority and support to the initiation and awareness building of its most sensitive clients, notably the young, towards the host of artistic products offered throughout its territory;*
  - b) *by continuously informing the population about cultural activities taking place on its territory;*
  - c) *by promoting young professional artists and supporting Montréal's artistic research activities.*
- 6 *The City pledges to support cultural leisure and amateurs arts:*
  - a) *by forcefully seeking contributions by professional artists and other recognized experts to projects with the population;*
  - b) *by promoting and giving priority to partnerships between amateurs, professionals and recognized experts with a view to pooling their resources;*
  - c) *by fostering harmonization, complementarity and consistency between Montréal's cultural actors.*
- 7 *The City pledges to subscribe to a partnership agreement with Montréal's museums that underlines their mandate as popularizers of knowledge in a manner suited to Montrealers, particularly the young.*
- 8 *The City pledges to promote Pointe-à-Callière as a national museum.*
- 9 *The City pledges to increase the resources available to the Centre d'histoire de Montréal and the Musée de Lachine, so they can better fulfill their mandates of initiation and popularization, in matters of art, history and heritage.*

- 10 *The City pledges to promote implementation of the Réseau Patrimoine Montréal (RPM) project whose principal mandate will be to promote the heritage actors and their activities. With this aim in view, the RPM will make use of a large number of resources, in order to efficiently reach the largest audience possible.*
- 11 *The City pledges to support the “cultural showcase” project and its establishment in the Quartier des spectacles.*
- 12 *The City pledges to ask borough councils to set up a cultural recognition program.*
- 13 *The City pledges to integrate in its urban development policies and interventions—including urban plan—an unflagging concern for harmony, pursuit of quality, and appreciation of culture and heritage.*
- 14 *The City pledges to devise, together with the boroughs, an overall public art intervention plan that will include a program to integrate arts into architecture, reserved for public art in all municipal construction projects. It will include a private sector section aimed at encouraging businesses to incorporate works of public art—permanent or ephemeral—in their building projects, drawing on the City’s expertise to achieve this goal.*
- 15 *The City pledges to better integrate the design concept in its projects—public spaces, buildings, road repairs, street furniture—and continue to promote it among its institutional and private partners.*
- 16 *The City pledges to draft 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 together with every borough concerned.*
- 17 *The City pledges to install more coherent cultural signs, networking and providing the necessary visibility to all institutions, facilities, events, public art works, and other significant expressions of Montréal’s culture and heritage.*
- 18 *The City confirms that the budget of the Conseil des arts de Montréal will be increased to \$10 million in 2005 and pledges to try to continue increasing it in the future, according to the very limited financial resources imposed on the City by its present tax framework.*
- 19 *The City pledges to ratify the legal autonomy of the Conseil des arts de Montréal, with regard to the duties it was assigned: funding professional, non-profit artistic organizations, funding disciplinary development, and recognizing excellence.*
- 20 *The City pledges to set up a permanent mechanism for cooperation between the cultural sector and the city administration with a view to ensuring that all issues of common interest are reviewed regularly and monitored appropriately.*
- 21 *The City pledges to promote, together with its partners—the CMM and the governments of Québec and Canada—the development of a new approach for funding Montréal’s major cultural institutions. This approach, developed with the help of the Conseil des arts de Montréal, should, among other things, set benchmarks for cultural institutions, draw up a list of them, establish a framework for their funding by the City, the CMM and various levels of government, and set the size of their respective contributions.*
- 22 *The City pledges to design, with the parties concerned and the assistance of the CMM and its government partners, a long-term development plan for Montréal’s major festivals.*
- 23 *The City, working closely with the boroughs concerned, pledges to design an action plan and the necessary tools to help it consolidate and develop artists’ studios and studio-residences, especially in central neighbourhoods, promoting, among other things, the artists’ access to ownership.*
- 24 *The City pledges to complete the Place des festivals project, at the heart of the Quartier des spectacles, and to build a new Planétarium near the Biodôme.*

- 25 *The City pledges to support the principle of public funding of cultural industries, which is essential to the survival of their cultural activities because of the small size of our market.*
- 26 *The City pledges to work with the industry and its Greater Montréal partners to elaborate a structured and coherent development plan for the film and television industry.*
- 27 *The City pledges to make the “Quartier des spectacles” project a strategic priority. This sector should 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.*
- 28 *The City pledges to support initiatives that help Montréal continue to stand out for its creativity, its artistic risk-taking, and the inventiveness of its cultural production.*
- 29 *The City pledges to help create the conditions conducive to the consolidation and growth of cyberculture, and integrate cyberculture in Montréal's cultural promotion strategies.*
- 30 *The City pledges to 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.*
- 31 *The City, aware that inclusion is one of Montréal's greatest challenges, pledges to promote a more global approach to interculturalism, based on partnership with cultural organizations and increased support to boroughs, which are primarily responsible for the cultural services offered to citizens. Furthermore, taking into account the significance of the issues associated with the dialogue between cultures, the City will continue to reflect on this subject, with the help of the citizens and cultural organizations that will take part in the public consultation and through the mobilization of its own administrative and advisory bodies.*
- 32 *The City pledges to develop a funding program for cultural events promoting Montréal's ethnocultural diversity and the heritage and traditions of its ethnocultural communities.*
- 33 *The City pledges to:*
- a) support inviting artists, productions and exhibitions representing Québec's various regions via Montréal's public and private networks;*
  - b) formalize hosting mechanisms that will help bring over Canadian and foreign artists and companies;*
  - c) open up the municipal library networks and dissemination venues to foreign artists through international cultural exchanges.*
- 34 *The City pledges to make culture Montréal's trademark, by enhancing its positioning as a cultural metropolis, locally as well as nationally and internationally, and, among other things, build that positioning on cultural effervescence, the synergy between knowledge, culture and heritage, and Montréal's niches of cultural excellence.*

- 35 *The City pledges to support the international interventions of the governments of Québec and Canada, and those of the Coalition for cultural diversity, promote its cultural diversity, and rally Montréal's social actors and population to this principle.*
- 36 *The City pledges to create a Montréal advisory council on culture and advise every borough to set up its own advisory body on culture, if it does not have one already.*
- 37 *The elected officials of Ville de Montréal pledge to 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 Assemblée nationale, and in the House of Commons.*
- 38 *The mayor of Montréal pledges to invite, once a year, all partners concerned at a Rendez-vous du Maire on Montréal, Cultural Metropolis, to review the City's cultural policy and its implementation.*
- 39 *Montréal's elected officials pledge to convince their CMM colleagues to provide funding for metropolitan cultural institutions and festivals.*
- 40 *In addition to continuing to represent, each in his or her own way, Montréal's cultural vitality, its creators, artists, artisans, entrepreneurs and other cultural leaders pledge to support and illustrate culture's function of social integration by co-sponsoring local initiatives promoting culture.*
- 41 *The business community, aware that culture is Montréal's best asset, pledges to drum up support for the public funding of culture and the arts. It also pledges to continue its own support of culture and the arts through sponsorships, and to study new types of investment, whether they are tied to the development of the arts or the embellishment of the urban landscape.*
- 42 *To prepare for the Rendez-vous du Maire on Montréal, cultural metropolis, the director general pledges to submit once a year a progress report on the Montréal, Cultural Metropolis project.*
- 43 *The governments of Québec and Canada pledge to develop, together with Montréal and the Communauté métropolitaine de Montréal, a joint cultural development vision that recognizes Montréal's vital role as cultural metropolis, as well as the investment strategy required.*
- 44 *The City pledges to ask the Gouvernement du Québec to use any means it considers fit to encourage the population and the business community to invest more in culture.*
- 45 *The City pledges to propose to Montréal's major media to find together ways to enhance their efforts in building the awareness of the population and encouraging it to take part in cultural activities.*

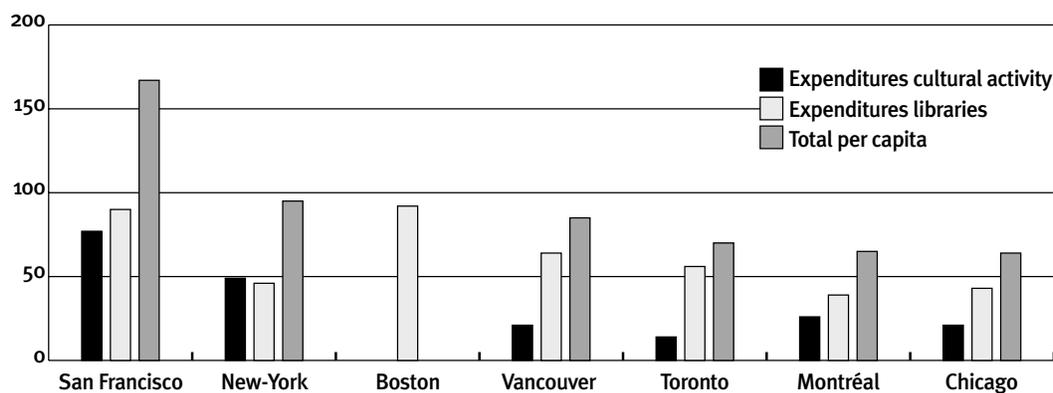
APPENDIX

**Comparison of expenditures<sup>1</sup> per capita in cultural activity and public libraries  
(in Canadian dollars)**

**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.A.	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 and 3</sup>	2,896,016	21	43	64

**Per capita expenditures**



1 Cultural activity expenditures do not include financing charges, and library expenditures do not include investment costs.

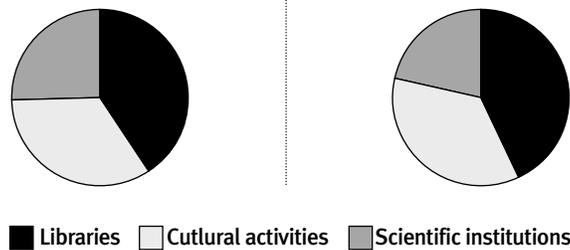
2 Source - *Toronto Culture Division for cultural activities.*

3 Chicago's per capita in cultural activity is based on an average of expenditures for the years 2000 to 2003.

## APPENDIX

### Percentage of the City's total budget in cultural development expenditures.<sup>4</sup>

	Gross expenditures		Net expenditures	
	\$	%	\$	%
Libraries	\$ 72 M	1.73%	\$ 64 M	1.53%
Cultural activities <sup>5</sup>	\$ 60 M	1.44%	\$ 53 M	1.27%
Scientific institutions <sup>6</sup>	\$ 45 M	1.09%	\$ 32 M	0.76%
<b>Total</b>	<b>\$ 177 M</b>	<b>4.26%</b>	<b>\$ 149 M</b>	<b>3.56%</b>



<sup>4</sup> The figures are based on the results of financial year 2003 and include operating costs, financing charges and investment costs. They do not include budget charges connected with the Communauté métropolitaine de Montréal (CMM).

<sup>5</sup> The gross expenditures of \$60 M include operating costs of \$45 M (museum funding: \$7.5 M, maisons de la culture and community centres: \$12 M, Conseil des arts de Montréal: \$9 M, other: \$16.5 M), financing charges of \$5 M, and investment costs of \$10 M.

<sup>6</sup> The gross expenditures of \$45 M include operating costs of \$42 M for leisure and culture, financing charges of \$2 M, investment costs of \$1 M. This amount does not include general administration costs of \$6 M and long-term debt repayment of \$3 M.

# NOTES

Montréal 

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