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FROM PROSE TO PRACTICE:
AN OVERVIEW OF PUBLIC PARTICIPATION IN MONTREAL'S HERITAGE PLANNING

Supervised Research Project
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Abstract

In the mid-twentieth century, a shift in societal attitudes toward expanded democracy challenged the neoliberal urban policies of an entrepreneurial state – one consequence of these diverging tendencies was the introduction of participatory governance practises into the fields of urban planning and heritage management. As economic manipulation of urban heritage continues to contribute to uneven development and threaten the *raison d'être* of conservation, the language of participatory governance is increasingly adopted into cultural heritage policies of municipal governments. This supervised research project examines different methods of public participation in Montreal to understand how built heritage functions in neoliberal urban development and how participatory governance in heritage planning manifests in practice. The research finds that public participation programs introduced by the municipal government fall into the existing paradigm of neoliberal planning; and that citizen mobilisation in heritage conservation is challenged by private development. An analysis of heritage actor dynamics in 10 Montreal heritage cases reveals that the third sector has an increasingly important role in both facilitating public participation in heritage conservation and in the conservation process itself. Co-creation and digital tools emerge as the most important assets to participatory governance.

Résumé

Au milieu du XXe siècle, une évolution des attitudes sociétales en faveur d'une démocratie élargie a remis en question les politiques urbaines néolibérales d'un État entrepreneurial. L'une des conséquences de ces tendances divergentes a été l'introduction de pratiques de gouvernance participative dans les domaines de l'urbanisme et de la gestion du patrimoine. Alors que la manipulation économique du patrimoine urbain continue à contribuer à un développement inégal et à menacer la raison d'être de la conservation, le langage de la gouvernance participative est de plus en plus adopté dans les politiques du patrimoine culturel des gouvernements municipaux. Ce projet de recherche supervisé examine différentes méthodes de participation publique à Montréal afin de comprendre comment le patrimoine bâti fonctionne dans le développement urbain néolibéral et comment la gouvernance participative dans l'aménagement du patrimoine se manifeste en pratique. La recherche révèle que les programmes de participation publique introduits par le gouvernement municipal s'inscrivent dans le paradigme existant de l'urbanisme néolibéral et que la mobilisation des citoyens en faveur de la conservation du patrimoine est remise en question par le développement privé. Une analyse de la dynamique des acteurs du patrimoine dans 10 cas de patrimoine montréalais révèle que le secteur tertiaire joue un rôle de plus en plus important à la fois pour faciliter la participation du public à la conservation du patrimoine et dans le processus de conservation lui-même. La co-création et les outils numériques apparaissent comme les atouts les plus importants de la gouvernance participative.

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Introduction

Urban development and heritage conservation once supported opposing goals – the city was a palimpsest of past achievements and its monuments a non-renewable resource. Today, heritage is no longer seen as a collection of ‘things’ but as a social practice, and the increased intangibility of the concept of heritage has created an ideal condition for neoliberal policy-making to exploit cultural heritage as an economic tool. The commodification of heritage not only contributes to uneven development but also shifts the focus from individual assets and their unique merits to their economic value as a whole, resulting in selective definitions and representations of heritage in everyday life. The double function of heritage as an economic and socio-political tool means that existing power structures are legitimised through the process of heritage commodification. Economic uses of cultural heritage that lack public accountability and social goals heighten the disparity between the new and the traditional users of heritage, without whom there would be no heritage to exploit. In order to forge more equitable conditions in the safeguarding of heritage, heritage conservation must respect the traditional users of heritage and making them an equally active component of the planning process as the current actors of heritage governance.

Heritage planning is a relatively new activity, one that merges the fields of heritage conservation and community planning in the interest of guiding urban growth in a meaningful way. In both fields, interest in public participation has steadily grown over the past few decades due to the recognition that communities must be a central part of planning in the public interest.¹ This supervised research project (SRP) examines methods of public participation in the field of heritage planning, focusing specifically on the conservation of built heritage assets. The objectives of this research are: 1) to understand how urban heritage operates in the neoliberal era and 2) to study the role of public participation in heritage planning in Montreal. The report does not attempt to evaluate each public participation method through, for instance, an established analytical framework. Instead, a series of questions guide the selection, discussion, and analysis of different methods used in Montreal, as follows:

¹ UNESCO, “Recommendation Concerning the Safeguarding and Contemporary Role of Historic Areas,” UNESCO.org, November 26, 1976, http://portal.unesco.org/en/ev.php-URL_ID=13133&URL_DO=DO_TOPIC&URL_SECTION=201.html; John Friedmann, *Planning in the Public Domain : From Knowledge to Action* (Princeton, NJ: Princeton University Press, 1987).

- What are the ways in which the public participates in heritage conservation in Montreal?
- What is the heritage outcome of the different methods of public participation?
- What is the social outcome of the different methods of public participation?
- How does public participation impact actor dynamics in Montreal's heritage planning?

The report responds to each of these questions and, in so doing, provides a compendium of planning methods that contribute to the identification, protection, and promotion of built heritage in Montreal and that situate the role of citizens in processes of heritage planning.

This SRP explores the different ways in which the public participates in the conservation of built heritage assets and uses Montreal as a case study to discern how public participation in heritage planning manifests in practice. Montreal makes for an ideal case study due to the growing awareness of local cultural heritage and public participation in local governance, as well as the long history of citizen mobilisation around cultural heritage. Montreal has placed citizens in the role of heritage actors since the publication of its first heritage policy in 2005, and it has since experienced an increase in municipal responsibilities through the enactment of the Cultural Heritage Policy in 2012. Therefore, the methodological focus is on examples from the last two decades. One identification and promotion tool, three consultation tools, three cases of co-creation, and three cases of community mobilisation are presented.

The research is based primarily on publicly available information, such as organisational websites, online archives, publications, meeting recordings, blog posts, social media pages, newspapers, and policy documents. To fill gaps in information on non-profit projects, one virtual interview with an expert participant and two email correspondences with organisational representatives were conducted. Further, two public information access requests (*demande d'accès à l'information*) were placed to obtain more details regarding certain public projects. The information was compiled during a two-month research period, from the first week of October to the first week of December 2021. Because this period coincided with municipal elections in Montreal, one of the public information access requests was unfulfilled and city officials were unreachable for interviews.

The research is presented in three parts. Part 1 provides a synthesis of existing literature on heritage planning and public participation. It begins by defining heritage, heritage conservation, and heritage planning to situate the field. Part 1 ends by highlighting the dilemmas of heritage planning in the neoliberal era and how public participation can help address the dilemmas. Parts 2 and 3 ground the literature in practice. Part 2 presents how heritage conservation and public participation operate in Montreal; it ends with a discussion of actor dynamics in local cultural heritage. Part 3 outlines ten examples of public participation in heritage planning in Montreal. Each example is discussed in detail and assessed in terms of its heritage and social outcomes. The report concludes with key findings and recommendations for future research.

PART 1. CONTEXT

What is heritage?

Heritage is a vague and elusive concept in academia – the multiplicity of interpretations has led Lowenthal to exclaim that “heritage today all but defies definition”² and Larkham to question whether heritage is simply “all things to all people.”³ A common definition of the word “heritage” is an inheritance,⁴ something that is handed down from the past⁵ or transmitted by or acquired from a predecessor.⁶ The embedded direction of action – from the past to the present – emphasises the intention of the past independent of the desires of the present. Alternatively, Johnson and Thomas define heritage as “virtually anything by which some kind of link, however tenuous or false, may be forged with the past,” which highlights a certain present desire to connect with the past.⁷ Harvey argues that this ‘presentness’ is key to understanding heritage,⁸ suggesting that heritage is not only a product but a process. Tunbridge and Ashworth echo this point, defining heritage as a process in which “the present selects an inheritance from an imagined past for current use and decides what should be passed on to an imagined future.”⁹

The definition of heritage is slightly more concrete in practice, where it is widely referred to as ‘cultural heritage.’ Whereas heritage was once narrowly defined as architectural monuments of historical or artistic significance, it is now more widely understood as a series of artefacts, built and natural, that exhibit some evidence of a human settlement’s social practises.¹⁰ As defined by UNESCO in 1989, cultural heritage is “the entire corpus of material signs - either artistic or symbolic - handed on by the past to each culture and, therefore, to the whole of humankind [...

² David Lowenthal, *The Heritage Crusade and the Spoils of History* (Cambridge: Cambridge University Press, 1998). <https://www.cambridge.org/core/books/heritage-crusade-and-the-spoils-of-history/741E7CE0A4324EFAA9BABD5BF509478D>.

³ Peter J. Larkham, "Heritage as planned and conserved," in *Heritage, tourism and society*, ed. David T. Herbert (London, England: Mansell, 1995).

⁴ "Heritage," Lexico Dictionaries, 2016, <https://www.lexico.com/definition/heritage>.

⁵ "Heritage," Dictionary.com, 2019, <https://www.dictionary.com/browse/heritage>.

⁶ "Heritage," Merriam-Webster, 2021, <https://www.merriam-webster.com/dictionary/heritage>.

⁷ Peter Johnson and Barry Thomas, "Heritage as business," in *Heritage, tourism and society*, ed. David T. Herbert (London, England: Mansell, 1995).

⁸ David C. Harvey, "Heritage Pasts and Heritage Presents: temporality, meaning and the scope of heritage studies," *International Journal of Heritage Studies* 7, no. 4 (2001/01/01 2001), <https://doi.org/10.1080/13581650120105534>, <https://doi.org/10.1080/13581650120105534>.

⁹ J. E. Ashworth G. J. Tunbridge, *Dissonant heritage : the management of the past as a resource in conflict* (Chichester; New York: John Wiley, 1995).

¹⁰ Andrée Fortin, Carole Després, and Geneviève Vachon, "The Suburb as Heritage: Food for Thought.," *Heritage* 4, no. 1 (2001): 25–28.

that] gives each particular place its recognizable features and is the storehouse of human experience.”¹¹ This definition allows heritage to be categorised into the tangible (‘recognizable features’) and the intangible (‘human experience’), and tangible heritage is further broken down into movable and immovable heritage. This report focuses on immovable heritage, or elements of tangible cultural heritage that are integral to their site and physical setting.¹² Immovable heritage ranges from architectural installations and individual buildings to ensembles of buildings and neighbourhoods to archaeological sites to entire landscapes and cities, all of which are referred to as ‘historic places’ in the heritage sector.¹³

Heritage conservation, as it relates to immovable heritage, is the endeavour to retain and enhance the cultural significance of a place.¹⁴ Heritage significance is a synthesis of heritage values, or aspects of the heritage asset that are considered important, and it plays a foundational role in the conservation process.¹⁵ Since its conception, the discourse surrounding heritage conservation has focused on the tangible, material qualities of heritage.¹⁶ Some scholars such as Bluestone still argue that “preservation by its very nature is about the material realities embodied in buildings, landscapes, and objects.”¹⁷ Nonetheless, there has been a shift in approach in heritage conservation that has invoked the intangibility of heritage into practice. That is to say, the focus of heritage awareness has shifted from the conservation of the physical features to their social and intellectual aspects, or “the meanings, associations, and stories the historic places hold for their communities.”¹⁸ In this light, heritage is an “interpretive activity [whose] meaning and value are socially constructed,”¹⁹ and as such, it reflects a more pluralistic, democratic view of the people in relationship to heritage.

¹¹ Jukka Jokilehto, “Definition of Cultural Heritage: References to Documents in History,” *ICCROM Working Group Heritage and Society*, January 15, 2005, http://cif.icomos.org/pdf_docs/Documents%20on%20line/Heritage%20definitions.pdf.

¹² Harold Kalman and Marcus R. Létourneau, *Heritage planning : principles and process*, Second edition. ed. (New York, NY: Routledge, 2021), <https://www.taylorfrancis.com/books/9780429431692>.

¹³ Kalman and Létourneau, *Heritage planning : principles and process*.

¹⁴ ICOMOS Australia, “The Burra Charter,” ICOMOS.org, 2013, <https://australia.icomos.org/wp-content/uploads/The-Burra-Charter-2013-Adopted-31.10.2013.pdf>. p. 3

¹⁵ L. Harald Fredheim and Manal Khalaf, “The significance of values: heritage value typologies re-examined,” *International Journal of Heritage Studies* 22, no. 6 (2016), <https://doi.org/10.1080/13527258.2016.1171247>.

¹⁶ Ioannis Poulios, “Moving Beyond a Values-Based Approach to Heritage Conservation,” *Conservation and Management of Archaeological Sites* 12, no. 2 (2010), <https://doi.org/10.1179/175355210X12792909186539>.

¹⁷ Daniel Bluestone, “Conservation’s Curatorial Conundrum,” *Change Over Time* 7, no. 2 (2017), <https://doi.org/10.1353/cot.2017.0013>. p. 237

¹⁸ Kalman and Létourneau, *Heritage planning : principles and process*. p. 21

¹⁹ Julie Riesenweber, “Landscape preservation and cultural geography,” in *Cultural landscapes : balancing nature and heritage in preservation practice*, ed. Richard W. Longstreth (Minneapolis: University of Minnesota Press, 2008).

Heritage is not inherently valuable but only exists through the values that are conferred on it by the community that interprets it. This concept is at the heart of values-based conservation (also called values-centred conservation) whose primary purpose is to protect the heritage significance of a historic place by including “the diversity of interest groups with a stake in their protection.”²⁰ Developed in the 1980s, values-based conservation differs from the previous materials-based conservation (also referred to as authorised heritage discourse) which focused on the preservation of the physical material/fabric in an expert-driven approach.²¹ Values-based conservation works by engaging both experts and non-experts to balance out the technical and socio-political points of view. A list of cultural values that are typically assessed in determining heritage significance can be found in Table 1. (Note: While this list of cultural values is adequately comprehensive, each management system uses a variety of values to evaluate its heritage assets. See page 13 of the Appendix for a list of values that are used in Montreal for the evaluation of the heritage interest of a site.)

Critics of values-based conservation point to the limitations in the typology of values presented. Fredheim and Khalaf suggest that “values-based approaches fail because decisions are based on incomplete understandings of heritage and its values,” whose language is “incapable of capturing the full range of ways in which heritage is valued.”²² Additionally, engaging diverse stakeholder interests can be debased in practice, much like in the field of planning more widely. Poullos points out that “it is impossible to satisfy all stakeholder groups and protect all values equally at the same time [... thus] any decision taken will inevitably favour certain stakeholder groups and values at the expense of others.”²³ This decision is often made by a strong managing authority whose opinions inevitably outweigh those of the stakeholders, further legitimising the established hierarchy of power and expertise in heritage interpretation. While it does not significantly challenge the ethos of materials-based conservation, values-based conservation remains the most preferred approach to heritage conservation today.

²⁰ Randall Mason, "Management for cultural landscape preservation: Insights from Australia," in *Cultural landscapes : balancing nature and heritage in preservation practice*, ed. Richard W. Longstreth (Minneapolis: University of Minnesota Press, 2008).

²¹ Ioannis Poullos, "Existing approaches to conservation," in *The Past in the Present, A Living Heritage Approach - Meteora, Greece* (Ubiquity Press, 2014).

²² Fredheim and Khalaf, "The significance of values: heritage value typologies re-examined."

²³ Poullos, "Moving Beyond a Values-Based Approach to Heritage Conservation." p. 173

Table 1. List of cultural values

	Secondary Values	References
Social	Spiritual	beliefs, myths, religions (organized or not), legends, stories, testimonial of past generations;
	Emotional, individual	memory and personal life experiences;
	Emotional, collective	notions related with cultural identity, motivation and pride, sense of “place attachment” and communal value.
	Allegorical	objects/places representative of some social hierarchy/status;
	Use	the function and utility of the asset, original or attributed;
Economic	Non-use	the asset’s expired function, which has it value on the past, and should be remained by its existence (of materials), option (to make some use of it or not) and bequest value (for future generations);
	Entertainment	the role that might be have for contemporaneous market, mainly for tourism industry;
	Allegorical	oriented to publicizing financially property;
Political	Educational	the education role that heritage assets may play, using it for political targets (e. g. birth-nations myths, glorification of political leaders, etc.);
	Management	made part of strategies and policies (past or present);
	Entertainment	it is part of strategies for dissemination of cultural awareness, explored for political targets;
	Symbolic	emblematic, power, authority and prosperous perceptions stem from the heritage asset;
Historic	Educational	heritage asset as a potential to gain knowledge about the past in the future through;
	Historic-artistic	quality of an object to be part of a few or unique testimonial of historic stylistic or artistic movements, which are now part of the history;
	Historic-conceptual	quality of an object to be part of a few or unique testimonial that retains conceptual signs (architectural, urban planning, etc.), which are now part of history;
	Symbolic	fact that the object has been part/related with an important event in the past;
	Archaeological	connected with Ancient civilizations;
Aesthetical	Artistic	original product of creativity and imagination;
	Notable	product of a creator, holding his signature;
	Conceptual	integral materialization of conceptual intentions (imply a conceptual background);
Scientific	Evidential	authentic exemplar of a decade, part of the History of Art or Architecture;
	Workmanship	original result of human labour, craftsmanship;
	Technological	skillfulness on techniques and materials, representing an outstanding quality of work;
Age	Conceptual	integral materialization of conceptual intentions (imply a conceptual background);
	Workmanship	craftsmanship value oriented towards the production period;
	Maturity	piece of memory, reflecting the passage/lives of past generations;
Ecological	Existential	marks of the time passage (patine) presents on the forms, components and materials;
	Spiritual	harmony between the building and its environment (natural and artificial);
	Essential	identification of ecological ideologies on its design and construction;
	Existential	manufactured resources which can either be reused, reprocessed or recycled;

Source: Ana Tarrafa Silva and Ana Pereira Roders, “Cultural Heritage Management and Heritage (Impact) Assessments,” in *Delivering Value to the Community*, (Joint CIB W070, W092 & TG72 International Conference on Facilities Management, Procurement Systems and Public Private Partnership, 2012), https://www.irbnet.de/daten/iconda/CIB_DC24053.pdf.

What is heritage planning?

Heritage planning is the intersection of two professional disciplines: heritage management and urban planning. The National Park Service, an agency of the US government in charge of cultural heritage, defines heritage planning (called historic preservation planning in the US) as “the rational, systematic process by which a community develops a vision, goals, and priorities for the preservation of its historic and cultural resources.”²⁴ By Kalman and Letourneau’s slightly more nuanced definition, heritage planning is “the application of heritage conservation within the context of community planning.”²⁵ In this light, heritage conservation can be seen as an accessory to the processes of community planning. Community planning establishes a vision for a community and develops policies to support it, with the aim of improving its residents’ quality of life while managing changes to its built environment.²⁶ In cities, where the environment exhibits centuries of human settlement, the principles of values-based conservation allow communities to manage their development in a meaningful way.

Among several actors in the heritage sector, three are particularly important in the context of planning: the governments, the non-profit sector, and the private (for-profit) sector. Governments provide the framework for dealing with heritage, often with best practises and regulations set by international and quasi-non-governmental organisations such as UNESCO and ICOMOS. They are responsible for developing policies and regulations that recognize, protect, and control any changes to historic places.²⁷ This dominance of government is also true for planning, in which the federal government enacts national policy while local governments implement planning policy and control development through financing mechanisms and various legislations related to the ownership, occupation, use, and transfer of land rights.²⁸

The non-profit organisations, also referred to as the civil society or the third sector, conduct most of the heritage advocacy work and contribute to heritage education. Some well-funded, global

²⁴ “Historic Preservation Planning Program,” National Park Service, 2021, <https://www.nps.gov/subjects/historicpreservationfund/preservation-planning-program.htm>.

²⁵ Kalman and Letourneau, *Heritage planning : principles and process*. p. 3

²⁶ Kalman and Letourneau, *Heritage planning : principles and process*. p. 4

²⁷ Kalman and Letourneau, *Heritage planning : principles and process*. p. 41

²⁸ Alison Brown, “Topic Guide: Planning for Sustainable and Inclusive Cities in the Global South,” *Evidence on Demand*, March 2015, https://doi.org/10.12774/eod_tg.march2015.browna.

organisations such as the Getty Conservation Institute and the Aga Khan Development Network provide funding assistance for heritage projects they administer around the world and confer awards on notable projects to raise heritage prestige and awareness.²⁹ Smaller, local organisations also have great influence on governments, businesses, and the community in the protection of heritage interests and the promotion of local heritage. The involvement of the third sector can greatly shape urban development outcomes by representing common interests.

The private (for-profit) sector plays an important role in heritage planning, from the technical work of preservation to the manipulation of the real estate sector. Anyone or any organisation in the development industry may take on conservation work, and the interest in conservation can be especially high if the rehabilitation of a building costs less than demolition and new construction. As Kalman and Letourneau point out, “private-sector activity does not occur within a vacuum [but rather, it] is enabled by laws and planning regulations put in place by the public sector, resources provided by the financial sector, and input from the community at large.”³⁰ The increasing role of the private sector in heritage planning is further discussed in the next section.

According to Kalman and Letourneau, heritage planning operates from the following assumptions: “communities possess historic places that they value, the significance of those places is reason to retain them, legitimate social and economic pressures threaten to change those historic places and their contexts, and a body of international principles can be drawn upon to guide those changes.”³¹ From this premise, the planning process is two-fold: understanding the historic place and managing change (Figure 1).

The first part of the planning process requires understanding the historic place.³² It begins with research, or gathering and contextualising the available information about the heritage asset.³³ The counterpart to research is documentation, or the physical investigation and recording of the site.³⁴ While it varies depending on the scale of the historic place and the scope of the

²⁹ Kalman and Letourneau, *Heritage planning : principles and process*. pp. 44-45

³⁰ Kalman and Letourneau, *Heritage planning : principles and process*. p. 50

³¹ Kalman and Letourneau, *Heritage planning : principles and process*. p. 6

³² Kalman and Letourneau, *Heritage planning : principles and process*. p. 261

³³ Kalman and Letourneau, *Heritage planning : principles and process*. p. 262

³⁴ Kalman and Letourneau, *Heritage planning : principles and process*. pp. 269-270

intervention, at a minimum there must be enough documentation to supplement the chronology and the material evolution of the place.³⁵ After research and documentation is completed by experts, the local community is asked to help identify the heritage values and assess the heritage significance of the historic place. They can be involved through various consultations or, “more often, through active participation or even through a (formally/legally established) interactive, joint management scheme with the heritage authorities.”³⁶ The process of identifying heritage values and assessing the significance of a historic place varies greatly depending on jurisdiction. An example of this process is detailed on page 7 of the Appendix. The goal of value-identification is to reach a consensus and produce a ‘statement of significance’ that can be used as a planning and property management tool.³⁷

The second part of the planning process is managing change. It requires defining goals and objectives for the historic place, determining a new use, selecting conservation methods, identifying financial tools and incentives to carry out the work, and assessing the associated risks and impact.³⁸ As the ‘planning’ part of heritage planning, it is a highly political process of navigating through existing regulations and assessing best practises to manage the physical fabric with regards to its economic functions and social impact. The guidelines for determining new use and selecting conservation methods vary, and mechanisms for financial and risk assessment also differ depending on jurisdiction. They are beyond the scope of this report. While communities are becoming more active throughout the entire process, the standard practice relies on expert judgement followed by community review, at which point small revisions can be made to incorporate their ideas. The end product is a heritage plan that then can be implemented and monitored. While the planning process involves heritage protection, there are additional regulatory steps associated with the process of obtaining heritage protection depending on jurisdiction. A detailed account of how heritage protection works in Montreal can be found beginning on page 30.

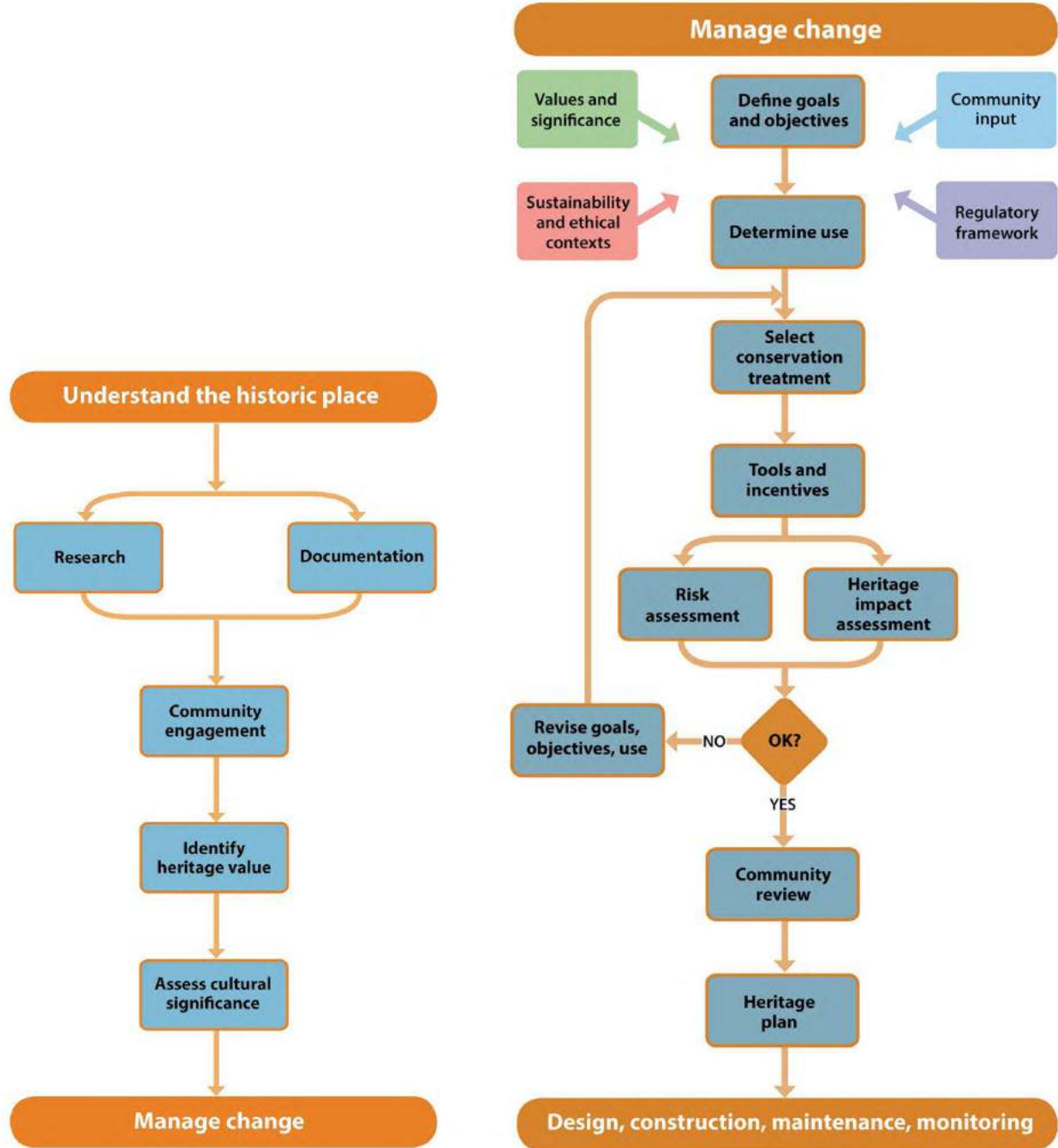
³⁵ Kalman and Létourneau, *Heritage planning : principles and process*. p. 271

³⁶ Poullos, "Moving Beyond a Values-Based Approach to Heritage Conservation." p. 172

³⁷ Kalman and Létourneau, *Heritage planning : principles and process*. p. 335

³⁸ Kalman and Létourneau, *Heritage planning : principles and process*. p. 342

Figure 1. Process of heritage planning



Source: Harold Kalman and Marcus R. L  tourneau, *Heritage Planning* (Routledge, 2020), doi:10.4324/9780429431692.

What are the dilemmas of heritage planning in the neoliberal era?

In order to situate the role of heritage in neoliberal urban development, a brief discussion of the transformation of the urban political economy is necessary. The 1970s was characterised by recessive economies in the globalised world, which resulted in diminished support for Keynesian fiscal policies in favour of freer flow of capital.³⁹ The consequent increase in deregulation of capital markets in the 1980s began to replace traditional centres of industrial power with 'global cities' that produced highly specialised services and financial goods.⁴⁰ Cities that vied for growth in this neoliberal restructuring of the global financial system likewise began an entrepreneurial restructuring of their governance.⁴¹ Urban entrepreneurialism, by placing public-private partnerships at the heart of development, worked in favour of market-oriented economic growth and elite consumption practises, though at the risk of emptying public pockets.⁴² This tendency towards partnerships, privatisation, and boosterism focused public responsibility on economic growth and competitiveness, deepening the uneven distribution of resources in urban areas.

The entrepreneurial city is far from complete, and in the competition to attract inward investment, cultural heritage is used as a tool for economic development. The neoliberal interpretation of heritage is one of commodification; it regards heritage as something to be traded, packaged, and marketed for the benefit of a greater purpose – economic growth.⁴³ By nature of commodification, the conservation practice becomes more oriented towards short-term economic gains, reducing cultural heritage to a means rather than an end. From the actor perspective, the biggest change to heritage conservation comes in the form of privatisation. Privatisation, specifically the sale of public sector assets and the reduced role of legal and state control, shifts the entities who have a stake in heritage to those with primary motives of tourism or real estate gain. From the user perspective, privatisation prioritises the experience of the

³⁹ David Harvey, "From Managerialism to Entrepreneurialism: The Transformation in Urban Governance in Late Capitalism," *Geografiska Annaler. Series B, Human Geography* 71, no. 1 (1989), <https://doi.org/10.2307/490503>; John R. Logan and Harvey L. Molotch, *Urban fortunes : the political economy of place* (Berkeley: University of California Press, 2007); Saskia Sassen, *The Global City : New York, London, Tokyo* (Princeton: Princeton University Press, 2013).

⁴⁰ Sassen, *The Global City : New York, London, Tokyo*.

⁴¹ Harvey, "From Managerialism to Entrepreneurialism: The Transformation in Urban Governance in Late Capitalism."

⁴² Harvey, "From Managerialism to Entrepreneurialism: The Transformation in Urban Governance in Late Capitalism."; Logan and Molotch, *Urban fortunes : the political economy of place*; Sassen, *The Global City : New York, London, Tokyo*.

⁴³ Sharon Zukin, *The cultures of cities* (Cambridge, MA: Blackwell, 1995); Gerard Kearns and Chris Philo, "Selling places : the city as cultural capital, past and present" (Oxford, UK, 1993); Graeme Evans, "Hard-branding the cultural city – from Prado to Prada," *International Journal of Urban and Regional Research* 27, no. 2 (2003), <https://doi.org/10.1111/1468-2427.00455>.

tourists ahead of that of the residents. Often lacking equitable development goals, privatisation increases the tension between those who reap the economic benefits and those who do not. While the use of private resources may benefit certain conservation efforts, the symbolic politics of privatisation overall undermine the system of accountability and access to heritage, casting doubts on its long-term sustainability.

One way in which urban heritage is manipulated in the neoliberal market is through tourism. Tourism repackages heritage as an artefact of consumption, undervalues the real potential for such assets, and diminishes the local identity in favour of nourishing the 'tourist gaze' in a global placemaking effort.⁴⁴ That is to say, as cities exploit their own distinctiveness, the low-risk approach to cater to the expectations of the tourists creates a caricature of their history; it universalizes the value of their heritage assets and reduces them to a simple idea of antiquity, while the residents who contribute to the creation of values of heritage are crowded out.⁴⁵ In such cases, the viability for tourism supersedes the critical and necessary questions of what gets preserved, where, and for what purpose. On the one hand, physical infrastructure for the purpose of attracting visitors is built in the forms of sports centres, boutique hotels, shopping malls; on the other, the community is dismissed from the decision-making process of the distribution of urban resources as well as the trickle-down economic benefits it touts. Tourism creates a spatial division of consumption in the sphere of urban heritage, cementing the structural disadvantages for its traditional users in the commodification of heritage.

Another way in which urban heritage is used in neoliberal urban development is through the manipulation of the real estate sector. The economic value of heritage properties tends to be resistant to the downturns in the real estate market,⁴⁶ and buyers are willing to pay more for designated properties and even surrounding buildings for the 'historic ensemble' effect.⁴⁷ Heritage properties or properties in historic areas are also more likely to become short-term

⁴⁴ Evans, "Hard-branding the cultural city – from Prado to Prada."; John Urry and Jonas Larsen, *The Tourist Gaze 3.0* (SAGE Publications, 2011).

⁴⁵ Gregory J. Ashworth and John E. Tunbridge, "Whose Tourist-Historic City? Localizing the Global and Globalizing the Local," in *A Companion to Tourism*, ed. Alan A. Lew, C. Michael Hall, and Allan M. Williams (2004).

⁴⁶ Robert Shipley, "Heritage Designation and Property Values: is there an effect?," *International Journal of Heritage Studies* 6, no. 1 (2000), <https://doi.org/10.1080/135272500363760>.

⁴⁷ Farook Lazrak et al., "The market value of cultural heritage in urban areas: an application of spatial hedonic pricing," *Journal of Geographical Systems* 16, no. 1 (2014), <https://doi.org/10.1007/s10109-013-0188-1>.

rentals in cities experiencing a growth in urban tourism. Given that they are more profitable than long-term rentals, the proliferation of short-term rentals can contribute to issues of housing affordability in the area.⁴⁸ Further, adaptive reuse of heritage buildings can be an agent of gentrification in urban residential settings.⁴⁹ Older buildings with historic charm are more prone to speculation, because their unique aesthetic contributes to an air of authenticity that is seen as an asset in attracting the 'creative class' that can be expected to produce a return in the form of a higher tax base.⁵⁰ Because supporting elite consumers requires maintaining low-wage workers, such placemaking strategies can exacerbate class division (while the irony seems to be lost when the elites move into the factory-turned-condo, the site of a once-fertile ground of the working class). In this light, heritage conservation is not interrupted by the neoliberal development agenda but is rather supported by it in a growth-oriented symbiosis.

Cultural heritage is not only a tool for economic development, but it is also a political tool that is – as such – fraught with conflict. With its multiplicity of interpretations, heritage has the power to solidify a sense of 'us' while othering 'them.' It has long been used to support nationalist ideologies, helping "combat the claims of other nations upon the nation's territory or people, while furthering claims upon nationals in territories elsewhere."⁵¹ This colonial undertone sets up the ethical concerns of ownership and representation today, as the cultural commodification of heritage appropriates and projects Eurocentric visions to sites that are significant to the cultures of indigenous peoples. Especially on natural landscapes, official heritage designations can cut off, or at least strictly control, local access to the sites and resources and suppress indigenous knowledge and traditional approaches to conservation and sustainable usage of the land.⁵² As these sites are exploited for tourism – however reconciliatory the ambience – it is clear

⁴⁸ Irene Rubino, Cristina Coscia, and Rocco Curto, "Identifying Spatial Relationships between Built Heritage Resources and Short-Term Rentals before the Covid-19 Pandemic: Exploratory Perspectives on Sustainability Issues," *Sustainability* 12, no. 11 (2020), <https://doi.org/10.3390/su12114533>.

⁴⁹ Claire Poitras, "Designing sustainability for whom? Recent housing developments in Southwest Montréal," *Local Environment* 14 (2009), <https://doi.org/10.1080/13549830902903856>.

⁵⁰ Richard Florida, "Cities and the Creative Class," *City & Community* 2, no. 1 (2003), <https://doi.org/10.1111/1540-6040.00034>.

⁵¹ Brian Graham, Gregory John Ashworth, and John E. Tunbridge, "The uses and abuses of heritage," in *Heritage, museums and galleries : an introductory reader*, ed. Gerard Corsane (London :: Routledge, 2005).

⁵² Gerard Corsane, "Issues in heritage, museums and galleries," in *Heritage, museums and galleries : an introductory reader*, ed. Gerard Corsane (London: Routledge, 2005).

that indigenous peoples, among others, are not the economic beneficiaries of this enterprise.⁵³ Even in the everyday urban fabric, the exploitation of cultural heritage as an economic tool projects a state-sponsored identity, usually that of the dominant ethnic and religious group. The creation of such heritage products “actively or potentially disinherits or excludes those who do not subscribe to, or are embraced within, the terms of meaning defining that heritage,” leading us to question the viability of multicultural representation of heritage in society.⁵⁴

How does participatory governance in heritage planning help address the dilemmas?

Participatory governance has long been embraced as a more democratic alternative to the traditional methods of problem-solving and decision-making in the fields of heritage management and urban planning. Contrary to the traditional top-down, expert-driven approach, participatory governance recognizes the public as experts in the knowledge of real interests and needs of the society and offers a paradigm whereby a holistic understanding of the problem can be made and a consensus can be built around a collective vision.⁵⁵ Its importance in heritage domains was first recognized in 1976 with the UNESCO Recommendation Concerning the Safeguarding and Contemporary Role of Historic Areas, which declared that the safeguarding of heritage “should be undertaken with the closest possible participation of the communities and groups of people concerned.”⁵⁶ Soon after, the concept of participatory governance made its way into heritage charters; the Burra Charter, developed in 1979 and adopted in 1981, was the first to do so.⁵⁷ Following suit, Quebec’s 1982 Deschambault Declaration defined heritage as “a rich inheritance that [...] invites our recognition and our participation”⁵⁸ and Canada’s 1983 Appleton

⁵³ Judith Kapferer, “Heritage Tourism and Identity Instruction: whose heritage? whose benefit?,” *Discourse: Studies in the Cultural Politics of Education* 19, no. 2 (1998), <https://doi.org/10.1080/0159630980190206>.

⁵⁴ Graham, Ashworth, and Tunbridge, “The uses and abuses of heritage.”

⁵⁵ Yang Liu, Xin Jin, and Karine Dupre, “Engaging stakeholders in contested urban heritage planning and management,” *Cities* 122 (2022), <https://doi.org/10.1016/j.cities.2021.103521>; European Union, “Participatory Governance of Cultural Heritage,” Publications Office of the European Union, April 18, 2018, <https://op.europa.eu/en/publication-detail/-/publication/b8837a15-437c-11e8-a9f4-01aa75ed71a1>.

⁵⁶ UNESCO, “Recommendation Concerning the Safeguarding and Contemporary Role of Historic Areas,” UNESCO.org, November 26, 1976, http://portal.unesco.org/en/ev.php-URL_ID=13133&URL_DO=DO_TOPIC&URL_SECTION=201.html.

⁵⁷ ICOMOS Australia, “The Burra Charter,” ICOMOS.org, 2013, <https://australia.icomos.org/wp-content/uploads/The-Burra-Charter-2013-Adopted-31.10.2013.pdf>.

⁵⁸ ICOMOS Canada French-Speaking Committee, “Charter for the Preservation of Quebec’s Heritage (Deschambault Declaration),” ICOMOS.org, April 1982, <https://www.icomos.org/en/support-us/179-articles-en-francais/ressources/charters-and-standards/192-the-deschambault-charter>, Article 7.

Charter stipulated that “legitimate consensus will involve public participation and must precede initiation of [conservation] work.”⁵⁹ The rhetoric of participation has become omnipresent in official documents, as can be seen in recent heritage charters and declarations from New Zealand (2010),⁶⁰ New Delhi (2017),⁶¹ and Buenos Aires (2018).⁶²

There are many terms to describe participatory governance. As defined by the OECD, the broadest definition of participatory governance is “the participation of the stakeholders in the process of decision-making.”⁶³ Often the terms ‘public participation’ and ‘community engagement’ emerge with similar definitions, with the same goal of increasing collaboration and improving the decisions being made in the public arena. The latter term can be contentious, however. While academics understand community engagement as a two-way process in which communities respond to the externally proposed issues and also initiate the process of social improvement,⁶⁴ many third sector organisations view engagement as top-down, formal, and built around the institutions creating channels for feedback and building trust with its communities.⁶⁵ Further, community is a vague and value-laden term that can be used to “gloss over the social, economic, and cultural differentiation of localities or peoples” and create a false sense of homogenous identity and inclusiveness.⁶⁶ For these reasons, this report uses the term ‘public participation’ to encompass participatory governance practises in heritage planning. It is not to be confused with *participatory heritage*, which refers to the practises of informal knowledge sharing and co-creating at the individual and group level.⁶⁷

⁵⁹ ICOMOS Canada, “Appleton Charter for the Protection and Enhancement of the Built Environment,” ICOMOS.org, August 1983, <https://www.icomos.org/charters/appleton.pdf>, Section B.

⁶⁰ ICOMOS New Zealand, “ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value,” ICOMOS.org, 2010, https://www.icomos.org/images/DOCUMENTS/Charters/ICOMOS_NZ_Charter_2010_FINAL_11_Oct_2010.pdf, Section 15.

⁶¹ ICOMOS, “Delhi Declaration on Heritage and Democracy,” ICOMOS.org, 2017, https://www.icomos.org/images/DOCUMENTS/Charters/GA2017_Delhi-Declaration_20180117_EN.pdf, page 3.

⁶² ICOMOS Argentina, “Buenos Aires Declaration,” ICOMOS.org, December 5, 2018, https://www.icomos.org/images/DOCUMENTS/Secretariat/2018/AGA_2018/AGA2018_BuenosAiresDeclaration_EN-FR-ESP_final.pdf, page 1.

⁶³ Hartmut Schneider, “Participatory Governance: The Missing Link for Poverty Reduction,” OECD Development Centre 11, no. 4 (June 1999): 521–34, <https://www.oecd.org/dev/1918916.pdf>.

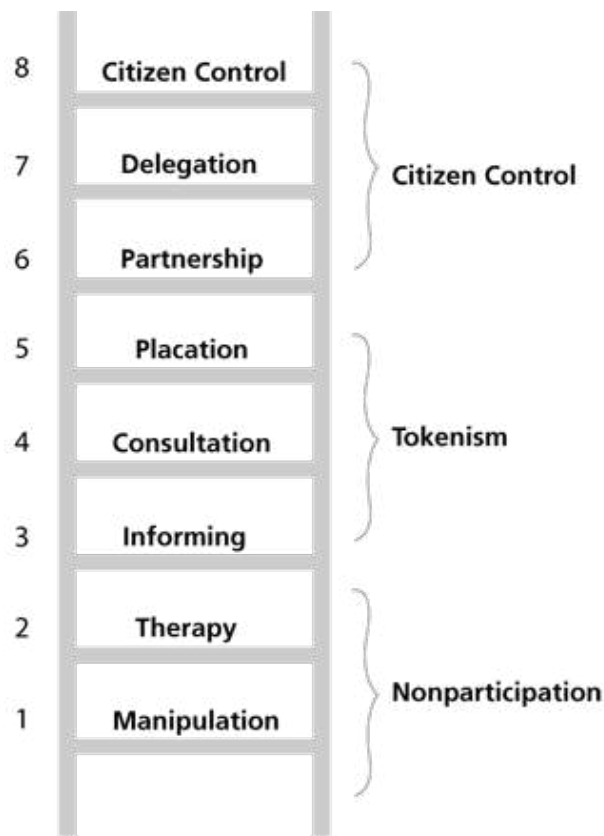
⁶⁴ Helen Ross, Claudia Baldwin, and R. W. Carter, “Subtle implications: public participation versus community engagement in environmental decision-making,” *Australasian Journal of Environmental Management* 23, no. 2 (2016), <https://doi.org/10.1080/14486563.2016.1194588>.

⁶⁵ “What’s the Difference between Community Engagement, Civic Participation and Public Engagement?,” EngagementHub, January 14, 2021, <https://engagementhub.com.au/community-engagement/difference-between-community-engagement-civic-participation-and-public-engagement/>; Ilona Lodewijckx, “The Difference between Citizen Engagement and Participation,” CitizenLab, October 9, 2020, <https://www.citizenlab.co/blog/civic-engagement/what-is-the-difference-between-citizen-engagement-and-participation/>.

⁶⁶ Brian W. Head, “Community Engagement: Participation on Whose Terms?,” *Australian Journal of Political Science* 42, no. 3 (2007), <https://doi.org/10.1080/10361140701513570>.

⁶⁷ *Participatory Heritage*, ed. Henriette Roued-Cunliffe and Andrea Copeland (Facet, 2017).

Figure 2. Arnstein's Ladder of Citizen Participation



Source: *The Citizen's Handbook*, 2022,
<https://www.citizenshandbook.org/arnsteinsladder.html>.

In theory, public participation is said to be achieved when citizens fully share control, power, and responsibilities.⁶⁸ Arnstein famously illustrates the varying degrees of citizen participation in a hierarchical ladder pattern (Figure 2), which places 'citizen control' at the top as the highest level of participation and 'informing' at the third lowest rung as the first legitimate, albeit tokenistic, step to achieve it.⁶⁹ Painter criticises Arnstein's model for failing to recognise the potential for various stakeholder influence in consultative settings, especially considering that decision-making does not happen at a single point in the process.⁷⁰ Painter goes on to argue that without an assessment of outcomes, neither

the actor-stakeholder power dynamics nor the relative effectiveness of the different types of participation can be properly understood.⁷¹ Such complexities are better captured in Wilcox's model, which advances Arnstein's model by adding dimensions of phasing and stakeholder type and thereby allows for a greater discussion of the process of implementing public participation and an understanding of who is involved, with what interests, and for which level of involvement.⁷² Another variation of Arnstein's model is the IAP2 Spectrum of Public Participation, which illustrates the increase in citizen impact on the decision-making process in five horizontal

⁶⁸ Neil Forbes and Silvana Colella, "Embedding Engagement: Participatory Approaches to Cultural Heritage," *SCIRES-IT - SCientific REsearch and Information Technology* 9, no. 1 (2019): 69–78, <https://doi.org/10.2423/i22394303v9n1p69>.

⁶⁹ Sherry R. Arnstein, "A Ladder Of Citizen Participation," *Journal of the American Institute of Planners* 35, no. 4 (1969), <https://doi.org/10.1080/01944366908977225>.

⁷⁰ M Painter, "Participation and Power," in *Citizen Participation in Government*, ed. M Munro-Clarke (Sydney: Hale & Ironmonger, 1992), 21–36.

⁷¹ Painter, "Participation and Power."

⁷² David Wilcox, "The Guide to Effective Participation," *Our Museum*, 1994, <http://ourmuseum.org.uk/wp-content/uploads/The-Guide-to-Effective-Participation.pdf>.

steps: “inform, consult, involve, collaborate, empower” (Figure 3). The IAP2 framework is commonly used in public participation plans across all sectors around the world.⁷³

Figure 3. IAP2 Spectrum of Public Participation

	INFORM	CONSULT	INVOLVE	COLLABORATE	EMPOWER
PUBLIC PARTICIPATION GOAL	To provide the public with balanced and objective information to assist them in understanding the problem, alternatives and/or solutions.	To obtain public feedback on analysis, alternatives and/or decision.	To work directly with the public throughout the process to ensure that public concerns and aspirations are consistently understood and considered.	To partner with the public in each aspect of the decision including the development of alternatives and the identification of the preferred solution.	To place final decision-making in the hands of the public.
PROMISE TO THE PUBLIC	We will keep you informed.	We will keep you informed, listen to and acknowledge concerns and aspirations, and provide feedback on how public input influenced the decision.	We will work with you to ensure that your concerns and aspirations are directly reflected in the alternatives developed and provide feedback on how public input influenced the decision.	We will look to you for advice and innovation in formulating solutions and incorporate your advice and recommendations into the decisions to the maximum extent possible.	We will implement what you decide.

Source: IAP2 USA, 2017, <https://iap2usa.org/cvs>. Copyright IAP2, all rights reserved. Used with permission.

There are several merits to public participation in heritage planning. First and foremost, public participation adheres to the concept of democracy – it is a mutual knowledge-building process that integrates the public’s ideas and values into decisions, resulting in more responsive and democratic governance.⁷⁴ By acknowledging local experiences and know-how as legitimate sources of information, public participation allows for a comprehensive vision of heritage values to emerge, which is critical to developing adequate place-based planning strategies.⁷⁵ For the institutions, such strategies can avoid the costs of resolving stakeholder conflicts in the long

⁷³ International Association for Public Participation, “2019 Year in Review,” *IAP2.Org*, 2020, https://cdn.ymaws.com/www.iap2.org/resource/resmgr/annual_reports/2019_year_in_review_final.pdf, p. 1.

⁷⁴ Christina Aas, Adele Ladkin, and John Fletcher, “Stakeholder collaboration and heritage management,” *Annals of Tourism Research* 32, no. 1 (2005), <https://doi.org/10.1016/j.annals.2004.04.005>; Azni Mohd Dian and Nuraisyah Chua Abdullah, “Public Participation in Heritage Sites Conservation in Malaysia: Issues and Challenges,” *Procedia - Social and Behavioral Sciences* 101 (2013), <https://doi.org/10.1016/j.sbspro.2013.07.198>; Grete Swensen et al., “Alternative perspectives? The implementation of public participation in local heritage planning,” *Norsk Geografisk Tidsskrift - Norwegian Journal of Geography* 66, no. 4 (2012), <https://doi.org/10.1080/00291951.2012.707988>.

⁷⁵ Veronica Cristina Heras et al., “Heritage values: towards a holistic and participatory management approach,” *Journal of Cultural Heritage Management and Sustainable Development* 9, no. 2 (2019), <https://doi.org/10.1108/JCHMSD-10-2017-0070>; Esther H. K. Yung and Edwin H. W. Chan, “Problem issues of public participation in built-heritage conservation: Two controversial cases in Hong Kong,” *Habitat International* 35, no. 3 (2011), <https://doi.org/10.1016/j.habitatint.2010.12.004>.

term.⁷⁶ For the participants, public participation gives a platform to those who are most affected and seldom heard, and positive experiences with participation can build knowledge and potential among the participants in the long term.⁷⁷

There are also many limitations to heritage planning. Beyond administrative issues such as added time and cost, there is the challenge of identifying legitimate stakeholders, assessing their capacity to participate, and establishing a 'level-playing field' for engagement. There must be an adequate understanding of the concept of heritage conservation and heritage values; bridging the knowledge gap among stakeholders can be difficult.⁷⁸ Without considering the power dynamics and resource flows, stakeholder involvement can falsely rely on the simple interpretation that the mere involvement of all interested parties can result in a meaningful consensus.⁷⁹ Stakeholders have divergent motives and interests – some may co-opt the process to promote their own agenda while others may, either intentionally or unintentionally, be marginalised – and the element of culture can add an extra layer of complexity.⁸⁰ Other threats to meaningful participation include insufficient information, unclear roles and expectations, and the lack of real decision making power among participants.⁸¹ Where public input is ignored, participation programs only serve as a tokenistic marketing tool.⁸²

While there is no one-size-fits-all approach to applying participatory governance in heritage planning, there are some approaches that promote meaningful public participation. First, it is critical to identify and legitimise each stakeholder, including those involved in the planning process.⁸³ The identification step helps determine stakeholder motives for participation, clarifies the role of each participant, and in the case of representation, ensures that each representative has appropriate authority to contribute to the decision-making process. Second, stakeholder conflict is both inevitable, due to the multiplicity of interpretations of heritage that can emerge

⁷⁶ Yung and Chan, "Problem issues of public participation in built-heritage conservation: Two controversial cases in Hong Kong."; Aas, Ladkin, and Fletcher, "Stakeholder collaboration and heritage management."

⁷⁷ Aas, Ladkin, and Fletcher, "Stakeholder collaboration and heritage management."

⁷⁸ Yung and Chan, "Problem issues of public participation in built-heritage conservation: Two controversial cases in Hong Kong."

⁷⁹ Aas, Ladkin, and Fletcher, "Stakeholder collaboration and heritage management."

⁸⁰ Liu, Jin, and Dupre, "Engaging stakeholders in contested urban heritage planning and management."

⁸¹ Aas, Ladkin, and Fletcher, "Stakeholder collaboration and heritage management."

⁸² Swensen et al., "Alternative perspectives? The implementation of public participation in local heritage planning."

⁸³ Aas, Ladkin, and Fletcher, "Stakeholder collaboration and heritage management."

from a heterogeneous group, and needed to reach a comprehensive understanding of values and issues linked to the heritage site.⁸⁴ In anticipation of such conflict, planners and decision-makers must be well-informed about the potential concerns regarding the heritage site and be proactive in developing strategies to mitigate them.⁸⁵ They require sufficient knowledge about the heritage asset and an ability to effectively communicate the threats and opportunities to the stakeholders. Lastly, it is crucial to integrate tools that can help stakeholders identify the key qualities they want to maintain and enhance in a heritage site.⁸⁶ Ideally, the tools serve to spur conversations in a creative way and contribute to the development of a common plan while also leaving room to acknowledge the existence of tensions and conflicts present in the heritage site.

A plethora of planning resources exist for public participation tools; practical guidelines, best practises, and case studies can be found across all sectors, and websites like Participedia enable crowdsourcing participatory practices from around the world. Some tools, such as heritage websites, story mapping, and online civic engagement platforms, are particularly promising for heritage contexts given contemporary ubiquity of information and communications technology.

A recent study of public participation on **heritage websites** concluded that such websites have the potential to “provide a corrective to the bias that experts have in valuing urban heritage.”⁸⁷ Although participation in heritage websites have a strong emphasis on personal and collective identification with the urban past, the level of dedication and accuracy in crowdsourced expertise can prove invaluable to rich, detailed, and multi-faceted urban histories. The analysis highlights the potential for digital participatory practises to legitimise personal and collective experiences of urban heritage as a crucial part of the social life of cities and, in turn, help prioritise community-oriented values in the decision-making processes of heritage management.⁸⁸ Heritage websites also provide an opportunity for mapping and documenting embedded histories when the

⁸⁴ Swensen et al., “Alternative perspectives? The implementation of public participation in local heritage planning.”

⁸⁵ Liu, Jin, and Dupre, “Engaging stakeholders in contested urban heritage planning and management.”

⁸⁶ Swensen et al., “Alternative perspectives? The implementation of public participation in local heritage planning.”

⁸⁷ Arno van der Hoeven, “Valuing Urban Heritage through Participatory Heritage Websites: Citizen Perceptions of Historic Urban Landscapes,” *Space and Culture* 23, no. 2 (August 30, 2018): 129–48, <https://doi.org/10.1177/1206331218797038>, p. 141.

⁸⁸ van der Hoeven, “Valuing Urban Heritage through Participatory Heritage Websites: Citizen Perceptions of Historic Urban Landscapes.”

tangible elements of heritage cannot be preserved in material.⁸⁹ Participation can be designed to be easy and intuitive, but it does require technological literacy from the participant.

Similarly, **story mapping** is a way to capture the social life of cities through digital participation. Also known as participatory storytelling or digital storytelling, the process uses simple GIS techniques and open-ended interviews to create meaningful first-hand accounts of a place. These interactive activities are often hailed as an exemplary model of public participation, as they are found to be very efficient in eliciting rich conversations among diverse groups of participants, including those experiencing language barriers.⁹⁰ Story mapping is particularly useful in disadvantaged neighbourhoods, “where place meanings are often written by ‘experts’ who lack knowledge of how places are experienced by residents.”⁹¹ The resulting maps can offer complex narratives that can challenge common stereotypes and combat the ‘selling narratives’ curated by non-resident ‘experts’ looking to exploit the area. However, because the residents’ cultural symbols and practises can be easily co-opted and commodified to spur gentrification, special attention must be paid to the design and management of story mapping projects.⁹²

Lastly, **online civic engagement platforms** provide new opportunities for the public to share their views with others, help identify innovative solutions for policy issues, and even engage directly with elected officials. While such platforms can run the risk of not engaging diverse enough segment of the population, they have the potential to facilitate positive interaction among divergent viewpoints to create a common understanding among participants by using algorithms that select what is shown to them.⁹³ The greatest advantage of civic engagement platforms are their flexibility as a planning tool – depending on the design and use of different widgets, an online platform can feature elements of heritage websites and story mapping projects and cater specifically to the needs of particular heritage sites. The design of such platforms is highly technical and inherently political, requiring a careful mix of expertise. As with heritage websites,

⁸⁹ van der Hoeven, “Valuing Urban Heritage through Participatory Heritage Websites: Citizen Perceptions of Historic Urban Landscapes.”

⁹⁰ Willow S Lung-Amam and Casey Dawkins, “The power of participatory story mapping: Advancing equitable development in disadvantaged neighbourhoods,” *Community Development Journal* 55, no. 3 (2019), <https://doi.org/10.1093/cdj/bsy064>.

⁹¹ Lung-Amam and Dawkins, “The power of participatory story mapping: Advancing equitable development in disadvantaged neighbourhoods.” p. 476

⁹² Lung-Amam and Dawkins, “The power of participatory story mapping: Advancing equitable development in disadvantaged neighbourhoods.”

⁹³ Matti Nelimarkka et al., “Comparing Three Online Civic Engagement Platforms Using the Spectrum of Public Participation,” Center for Information Technology Research in the Interest of Society, 2014, <https://escholarship.org/uc/item/0bz755bj>.

some technological proficiency is required on the part of the participants for meaningful interactions to take place.

Ultimately, participatory governance practises create conditions for citizens to exercise a greater influence on public decisions. This is particularly important in the context of neoliberal urban policy-making and heritage commodification, where top-down decisions deepen uneven development and legitimise existing power structures through the exploitation of the traditional users of heritage – the local community. Whereas the rhetoric of public participation has dominated the field of heritage management and urban planning for decades, there exist many limitations in practice. In order to understand its role in a unique North American context, the following two sections ground participatory governance in heritage planning in Montreal.

PART 2. HERITAGE PROTECTION IN MONTREAL

Part 2 describes the governance of heritage in Montreal, with specific focus on (a) the legal and administrative structure of heritage conservation by government; (b) provisions for and history of public participation in the city's development; and (c) actor dynamics. This section serves to ground the literature into practice and present the context of heritage planning in Montreal. Part 2 concludes with a discussion of actor dynamics, specifying three types of public participation in Montreal's heritage planning: participation as a government function; participation as a joint activity with the third sector; and participation as a grassroots initiative.

Heritage conservation: legal and administrative provisions

Heritage protection refers to both the heritage designation a building may have and the physical interventions that are undertaken to preserve its heritage value, such as basic maintenance.⁹⁴ Heritage designation is a public acknowledgement of the property's value to its community and is often accompanied by certain legal and regulatory obligations for the owner.⁹⁵ Typical limits specify the types of interventions that can be made to a building or within a district; compliance is enabled through grants, tax relief, or other incentives.⁹⁶ Physical interventions to protect the heritage value of built heritage assets fall into three categories: "preservation," or the act of stabilising the property from further deterioration; "rehabilitation," or the act of modifying the property to contemporary standards for continued or compatible use through repairs, alterations, and/or additions; and "restoration," or the act of accurately reconstructing the property to a particular period in history.⁹⁷ The discussion below outlines how official tools of heritage protection are exercised at federal, provincial, and municipal levels.

⁹⁴ Gordon Fulton, "Heritage Conservation," The Canadian Encyclopedia, March 4, 2015, <https://www.thecanadianencyclopedia.ca/en/article/heritage-conservation>.

⁹⁵ Ville de Montréal, "Information Sur Les Statuts de Protection," Grand répertoire du patrimoine bâti de Montréal, August 2004, <http://patrimoine.ville.montreal.qc.ca/inventaire/protection.php>.

⁹⁶ Fulton, "Heritage Conservation."

⁹⁷ Canada's Historic Places, "Glossary of Terms," HistoricPlaces.ca, <https://www.historicplaces.ca/en/pages/more-plus/glossary-glossaire.aspx#P>.

Federal

In Canada, the federal government does not have jurisdiction over private property under the Constitution.⁹⁸ Thus, most heritage designations are made at the provincial and municipal levels. Nonetheless, the federal government may designate heritage status for the buildings it owns and manages, such as train stations and lighthouses.⁹⁹ The department responsible for heritage designation at the federal level is the Federal Heritage Buildings Review Office, which operates under the aegis of the Department of Canadian Heritage. The Historic Sites and Monuments Board of Canada, an advisory body to the Minister of the Environment and Climate Change, may also commemorate sites of national historic significance.¹⁰⁰ Parks Canada is the body responsible for managing national historic parks and federally-owned national historic sites, such as the Fur Trading Museum in Lachine or the Sir George Étienne Cartier house in Old Montreal.¹⁰¹ It is also responsible for developing heritage standards and a national registry for all historic places.¹⁰² However, it should be noted that federal commemoration does not guarantee protection from demolition and dereliction.¹⁰³

Provincial

Matters of private property and culture are under provincial jurisdiction, and every province and territory has some legislation governing heritage. In Quebec, the Ministry of Culture and Communications is responsible for heritage protection. Heritage protection has been an official government concern since 1922, when the *Loi relative à la conservation des monuments et des objets d'art ayant un intérêt historique ou artistique* was enacted to preserve assets of exceptional heritage character. Château Ramezay in Old Montreal, designated in 1929, was the first to be deemed a historic monument under this act.¹⁰⁴ In 1972, the measure was replaced by the Cultural Property Act (*Loi sur les biens culturels*), which allowed the provincial government to exert control over private property to ensure the protection and enhancement of heritage

⁹⁸ Héritage Montréal, "Preservation Tools," Héritage Montréal, 2020, <https://memento.heritagemontreal.org/en/preservation-tools/>.

⁹⁹ Kalman and Létourneau, *Heritage planning : principles and process*.

¹⁰⁰ Fulton, "Heritage Conservation."

¹⁰¹ Héritage Montréal, "Preservation Tools."

¹⁰² Kalman and Létourneau, *Heritage planning : principles and process*.

¹⁰³ Héritage Montréal, "Preservation Tools."

¹⁰⁴ Ville de Montréal, "Évolution Du Cadre Légal," Grand répertoire du patrimoine bâti de Montréal, August 2004, http://patrimoine.ville.montreal.qc.ca/inventaire/loi_provinciale.htm.

assets.¹⁰⁵ Further enhancements to official heritage protection were made when the Cultural Heritage Act (*Loi sur le patrimoine culturel*) replaced the Cultural Property Act in 2012.

Notably, the Cultural Heritage Act achieves four objectives. First, the Act broadens the definition of heritage to include not only heritage documents, buildings, objects, and sites, but also heritage cultural landscapes, intangible heritage, and historic figures, events, and sites. Second, the Act grants greater powers to the municipalities (and for the first time, to the First Nations communities) regarding the identification and protection of cultural heritage. Third, it introduces new protective and punitive measures that ensure the protection of heritage properties by private owners and strengthen public enforcement powers; examples include the establishment of conservation plan requirements, which mandates a thorough documentation of the actions the owners will take to enhance the heritage asset's economic, social, and cultural values. Lastly, and of particular interest to this research, the Cultural Heritage Act recognizes the importance of citizen involvement by mandating public consultations and by creating the *Conseil du patrimoine culturel du Québec*, an advisory body responsible for reviewing and evaluating classification or designation requests from the public.¹⁰⁶

In terms of the protection process at the provincial level, the Minister of Culture and Communications has the power to 'declare,' 'classify,' or 'designate' heritage assets depending on the type of asset and the level of protection. The process can be initiated by the Minister. An individual or group of citizens can also submit an application to the provincial heritage council to launch the process. The Minister then decides (typically based on the council's recommendation). In the case of a designation, the decision is immediate. In the cases of declaration or classification, some form of a public consultation is held. If the hearing and approval process results in a favourable outcome, the resulting protective statute containing a site description and a statement of heritage significance is published in the provincial register.¹⁰⁷

¹⁰⁵ Héritage Montréal, "Preservation Tools."

¹⁰⁶ Québec Official Publisher, "Bill 82: Cultural Heritage Act," CanLII.org, 2011, <https://www.canlii.org/en/qc/laws/astat/sq-2011-c-21/121725/sq-2011-c-21.html>.

¹⁰⁷ Gouvernement du Québec, "Protection et Valorisation - Patrimoine," Ministère de la Culture et des Communications, November 14, 2017, <https://www.mcc.gouv.qc.ca/index-i%3d5078.html>.

Municipal

In Quebec, the identification and selection of historic places is a shared responsibility between the provincial and the municipal governments. While the provincial government is also responsible for the regulation of allowable changes to historic places and the provision of funding for conservation, several responsibilities are passed to local governments.¹⁰⁸ Two pieces of legislation enable municipalities to act on heritage protection: the Cultural Heritage Act (*Loi sur le patrimoine culturel*) and the Act Respecting Land-Use Planning and Development (*Loi sur l'aménagement et l'urbanisme*).¹⁰⁹ Under these acts, the creation of community plans (which delimit buildings and areas of heritage interest) and the day-to-day administration and enforcement of interventions regarding historic places fall under local jurisdiction.

Municipalities were first allowed to cite historic monuments and heritage sites in the 1986 amendment to the Cultural Property Act (*Loi sur les biens culturels*).¹¹⁰ In the Greater Montreal area, the Ville Saint-Laurent Church became the first historic monument to be cited in 1986, and Mount Royal became the first heritage site to be declared in 1987.¹¹¹ Now, under the 2012 Cultural Heritage Act, municipalities have the authority to work more closely with the owners of a recognized heritage property and support its enhancement through financial incentives and technical assistance. As at the provincial level, citizens can request that a building be cited or designated by writing to their city's mayor. The advisory body established to aid the review and evaluation of these requests in the City of Montreal is the *Conseil du patrimoine de Montréal*.¹¹²

In terms of the protection process at the municipal level, the municipal council has the power to 'cite' or 'identify' heritage assets depending on the type of asset and the level of protection. The process can be initiated by the municipal council, or it can be organised by an elected official or any citizen or group by submitting an application to the local heritage council. Upon receipt of application, the municipal council files a notice of motion, and the heritage council holds a public consultation. Based on the consultation outcome and the heritage council's recommendation,

¹⁰⁸ Québec Official Publisher, "Bill 82: Cultural Heritage Act."

¹⁰⁹ Héritage Montréal, "Preservation Tools."

¹¹⁰ Ville de Montréal, "Évolution Du Cadre Légal."

¹¹¹ Héritage Montréal, "Preservation Tools."

¹¹² Héritage Montréal, "Preservation Tools."

the municipal council makes the final decision. In a favourable outcome, the resulting protection statute containing a site description and a statement of heritage significance is transmitted to the Ministry of Culture and Communications and published in the provincial register.¹¹³

The Act Respecting Land-Use Planning and Development allows the municipalities to govern certain aspects of heritage assets by means of land use planning. Each municipality must produce a master plan, or a long-term plan for a municipality's land use, that covers areas for development as well as heritage and natural sites for preservation.¹¹⁴ The 2004 Montreal's Master Plan (*Plan d'urbanisme*), for example, includes a specific objective to "preserve and enhance the built and archaeological heritage" (Objective 15) and a map identifying areas of heritage value (Map 2.6.1).¹¹⁵ These areas are subject to additional studies and regulatory measures to ensure that new construction, renovation, or landscaping is optimised to suit the heritage character of the area.¹¹⁶ Further, every municipality is required to adopt planning bylaws, or legal tools to control development, that cover issues of zoning, subdivision, and building rules including permitted uses, dimensions, and densities (note: as of 2002, boroughs are responsible for the administration of bylaws¹¹⁷). Because a municipality can specify that existing buildings be maintained, bylaws can serve to protect heritage assets.¹¹⁸

Other notable sections of the Act Respecting Land-Use Planning and Development include demolition, conditional use, and site planning and architectural integration programs (*plans d'implantation et d'intégration architecturale*, or PIAs). Sections 148.0.1 to 148.0.26 dictate how municipalities should deal with demolition of buildings in their territories. A point of particular interest is that the citizens have the right to contest a proposed demolition in writing to the demolition council within ten days of public notice.¹¹⁹ Sections 145.31 to 145.35 deal with

¹¹³ Gouvernement du Québec, "Protection et Valorisation – Patrimoine."

¹¹⁴ Héritage Montréal, "Preservation Tools."

¹¹⁵ Ville de Montréal, "Objective 15: Preserve and Enhance the Built and Archaeological Heritage," Montréal Master Plan (Ville de Montréal, 2002), http://ville.montreal.qc.ca/portal/page?_pageid=2762,3100627&_dad=portal&_schema=PORTAL.

¹¹⁶ Ville de Montréal, "Action 15.1: Protect Areas of Heritage Value," Montréal Master Plan (Ville de Montréal, 2002), http://ville.montreal.qc.ca/portal/page?_pageid=2762,3100576&_dad=portal&_schema=PORTAL.

¹¹⁷ Gouvernement du Québec, "C-11.4 - Charter of Ville de Montréal, Metropolis of Québec," Légis Québec, 2000, <http://legisquebec.gouv.qc.ca/en/document/cs/c-11.4>, Chapter 131.

¹¹⁸ Héritage Montréal, "Preservation Tools."

¹¹⁹ Gouvernement du Québec, "A-19.1 - Act Respecting Land Use Planning and Development," Légis Québec, 1979, <http://legisquebec.gouv.qc.ca/en/document/cs/a-19.1>.

conditional uses, or land use authorizations for categories of uses that are seen as compatible with the original land use. It has the potential to allow for buildings of heritage interest to be requalified for contemporary use in a rehabilitation project, and the public has the right to contest proposed plans for conditional use also.¹²⁰ Lastly, sections 145.15 to 145.20.1 establish the nature of PIAs, or additional plans that must be included for projects that require sensitive integration to its surrounding neighbourhood.¹²¹ Municipalities can enact additional bylaws to determine the objectives, the approval criteria, and the land area where PIA applies in order to allow for a more rigorous study of a project and ensure that any existing heritage components in the area are respected in new construction. For example, in the City of Montreal, the entire Borough of Outremont has been subject to the PIA requirement since 1992.¹²²

Public participation: brief history

The history of public participation in the development of Montreal draws upon and goes beyond the administrative and legal framework for heritage described above. Public participation in Montreal is defined as citizens' contribution to the democratic life of the City.¹²³ Although a true democracy in Montreal was only achieved when universal suffrage was adopted in 1968, everyday citizens have been involved in local politics for a long time.¹²⁴ In fact, the first occurrence of citizen mobilisation dates back to 1860 when the public rallied to protect Mount Royal and circulated petitions to raise awareness about its importance as a healing ground.¹²⁵ It was officially inaugurated into a park in 1876 and formally declared as a heritage site in 1987.¹²⁶ Since then, increasing influence of social and community movements in the public sphere has helped establish more formal mechanisms of public participation in local governance. Highlights of events leading to today's tools of public participation in Montreal are listed below.

¹²⁰ Gouvernement du Québec, "A-19.1 - Act Respecting Land Use Planning and Development."

¹²¹ Gouvernement du Québec, "A-19.1 - Act Respecting Land Use Planning and Development."

¹²² Héritage Montréal, "Preservation Tools."

¹²³ Ville de Montréal, "Public Participation: Have Your Say through Tools and Forums," Montréal.ca, June 2, 2021, <https://montreal.ca/en/articles/public-participation-have-your-say-through-tools-and-forums-7918>.

¹²⁴ Ville de Montréal, "Revitalization of the Local Political Scene," Archives de Montréal, accessed January 5, 2022, http://www2.ville.montreal.qc.ca/archives/democratie/democratie_en/expo/democratisation/revalorisation/index.shtm.

¹²⁵ Luc Doray, "Ma Ville Ma Voix," *Office de Consultation de Montréal*, November 2012, <https://ocpm.qc.ca/sites/ocpm.qc.ca/files/pdf/publications/eng/Brochure%20historique%20des%2010%20ans%20de%20l%26%2039%3BOCP-M-eng.pdf>.

¹²⁶ Canada's Historic Places, "Site Du Patrimoine Du Mont-Royal," HistoricPlaces.ca, 2007, <https://www.historicplaces.ca/en/rep-reg/place-lieu.aspx?id=8517&pid=0>.

Early consultation (1980s – 1990s):

- 1984 Formation of a coalition composed of Heritage Montreal, the Chamber of Commerce, and the Board of Trade for an independent public consultation concerning a major Cadillac Fairview real estate project planned for McGill College Avenue
- 1985 First (and one of the largest) series of public consultations on the development of the Old Port following community pressures
- 1989 Creation of the *Bureau de consultation de Montréal* (BCM), the first office responsible for holding public consultations on issues submitted by Montreal authorities, active until 1994 when revoked by a new administration
- 1992 Citizen consultation on Montreal's first master plan
- 1995 Citizen consultation on Montreal's public participation procedures by the Saint-Arnaud Commission
- 1996 Establishment of district councils (*conseils de quartier*) made up of elected representatives

Consultations in the 1980s and the early 1990s were rare and perfunctory – they were conducted to appease the communities that demanded them, with little understanding of the need for public participation and even less appreciation for community feedback. Following the dismantling of the BCM in 1994, the formation of district councils was meant to provide a means to localise citizen input to development decisions. Its elected council members were to consult the public on local investment priorities. However, the councillors had often made their minds up about the projects that were under review.¹²⁷ Moreover, a dozen projects would be reviewed at a time during the council meetings. Dissatisfied, the citizens and community groups began to call for more neutral and thorough analysis of urban development projects so that the public would have enough time to evaluate and improve them.¹²⁸

¹²⁷ Pierre Chevalier, "Consultation et Participation Publiques à Montréal - 20 Ans de Pratique," *Office de Consultation Publique de Montréal*, February 2007, http://ville.montreal.qc.ca/pls/portal/docs/page/prt_vdm_fr/media/documents/ocpm20ans_1.pdf.

¹²⁸ Doray, "Ma Ville Ma Voix."

Formation and consolidation of independent consultation processes (2000s – present):

- 2000 Citizen consultation on a draft public consultation policy pertaining to urban planning by the Tremblay Commission
- 2002 Creation of the new city of Montreal with a structure of boroughs
- 2002 Establishment of the *Office de consultation publique de Montréal* (OCPM)
- 2002 *Sommet de Montréal*, a three-day public forum, is held to co-create an action plan for the newly organised City of Montreal
- 2002 First use of electronic means of consultation for review of the draft Mount Royal Master Protection and Enhancement Plan
- 2004 Development of Montreal's heritage policy (*politique du patrimoine*), followed by public consultations held by the OCPM
- 2006 Demerger and the creation of the urban agglomeration of Montreal results in more responsibilities entrusted to the OCPM
- 2008 OCPM engages social media platforms such as Facebook and Twitter for greater dissemination of information and citizen engagement (the City follows in 2011)
- 2014 Réalisons Montréal, a web platform for citizen consultation, is launched for more upstream public participation

In 2000, the Tremblay Commission found widespread dissatisfaction with the existing public consultation procedures and recommended the creation of an independent organisation for public consultations for urban planning projects in Montreal. In 2002, when the Charter of Ville de Montréal was amended to create a city with a structure of boroughs, the recommendation was incorporated in the bylaw to create what is now known as the *Office de consultation publique de Montréal*.¹²⁹ In the summer, a public summit was held. During the three-day period, the citizens produced a 19-point action plan to increase mechanisms for public participation in the newly organised City, and the recommendations continue to guide the development of participatory governance practices in Montreal today.¹³⁰

¹²⁹ Doray, "Ma Ville Ma Voix."

¹³⁰ "ANNEXE 3 Propositions Finales: Atelier 4.1 - 4.2 - 4.4 La Représentation Des Citoyens et Citoyennes et Les Mécanismes de Consultation et de Participation," OCPM, July 19, 2002, <https://ocpm.qc.ca/sites/ocpm.qc.ca/files/pdf/PD02/2a.pdf>.

Public participation: actor dynamics

As the previous section shows, while citizen involvement in the everyday politics of Montreal is not new, local interest in participatory governance has steadily grown over the past few decades. But the question remains: what dynamics characterise public participation in Montreal?

In 2005, Montreal published its first heritage policy (*Politique du patrimoine*) after gathering public input through the OCPM. One of its main axes of intervention was to establish an organisational system for heritage action. It identified the following as the main actors of heritage: the citizens, the City of Montreal, advisory boards, governmental partners, and the civil society (including the for-profit sector and the media).¹³¹

This report focuses on the dynamics of three of the actors identified by the heritage policy – the municipal government, the third sector, and the citizens. In this view, the ways in which public participation operates in Montreal’s heritage conservation can be grouped into three broad categories, depending on the locus of conservation effort: participation as a government function, participation as a joint activity, and participation as a grassroots effort (Figure 4).

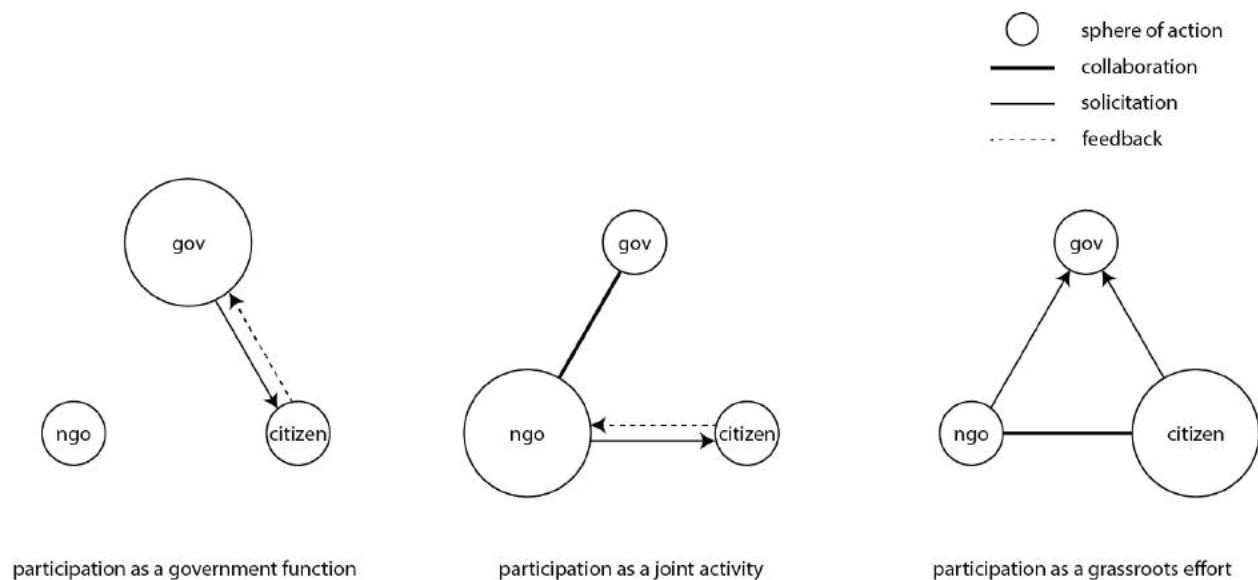
Participation as a government function refers to the official channels by which the public is enabled to participate in the processes of heritage conservation. In this model, the government solicits community feedback through various methods aimed at increasing citizen influence in the decision-making process of public policies and programs.

Participation as a joint activity refers to the involvement of the third sector (also referred to as non-profits, non-governmental organisations, or NGOs) in heritage conservation. The third sector may share a responsibility with the local government, work with individuals or groups that lead the conservation efforts, or engage directly with members of the public in matters of cultural heritage. In this model, the third sector can be seen as both a mediator and an initiator of public engagement in heritage conservation.

¹³¹ Ville de Montréal, “Politique Du Patrimoine” (2005), http://ville.montreal.qc.ca/pls/portal/docs/page/patrimoine_urbain_fr/media/documents/politique.pdf, p. 41.

Participation as a grassroots effort refers to the push for heritage conservation at the individual or community level. In this model, citizens are the instigators of change. Because they rarely have the resources to sustain the conservation of a heritage property, they become advocates for the asset and often partner with the third sector to call for government and community action.

Figure 4. Heritage actor dynamics in Montreal



Source: Author

Participation as a government function

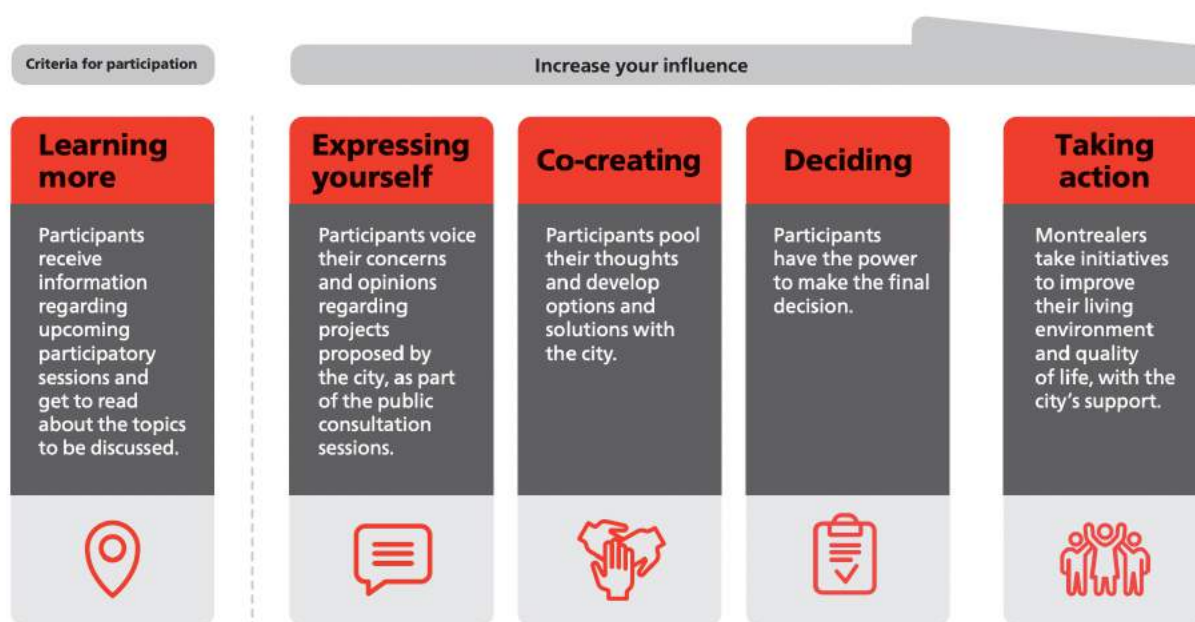
Participation as a government function refers to the official channels by which the public is enabled to participate in the processes of heritage conservation. There are five scales of public participation as defined by the City (Figure 5). The discussion below outlines available methods of public participation at each scale, in order of least to most citizen involvement and influence. These methods are general procedures employed in various government functions and are not specific to heritage conservation.

The first step is “learning more” and it takes place at each public participation process in the form of **public information sessions (*séances d’information publique*)**.¹³² During public information sessions, participants can learn about current or upcoming projects and get details about the

¹³² Ville de Montréal, “The Public Participation Scale: Understanding Community Engagement,” Montréal.ca, June 4, 2021, <https://montreal.ca/en/articles/public-participation-scale-understanding-community-engagement-14741>.

decisions that are being made.¹³³ Residents are also encouraged to gather more information by asking questions during borough or city council meetings. Because public information sessions and borough and city council meetings are recorded, all information about the projects is made available online for those who cannot attend.

Figure 5. Montreal's public participation scale



Source: Ville de Montréal, "Public Participation and Community Engagement Scale," Montréal.ca, June 2021, https://portail-m4s.s3.montreal.ca/pdf/public_participation_and_community_engagement_scale_0.pdf.

The next step, "expressing yourself," is to enable the participants to voice their opinions and concerns through tools such as questionnaires, opinion and position papers, public meetings, field investigations, and **public consultations (*consultations publiques*)**.¹³⁴ The consultations may be hosted by various organisations that study diverse issues such as transportation, heritage, land use planning, democratic life, sports and recreation, social development, the environment, sustainable development, and public safety.¹³⁵ The official channel of public consultation in the City of Montreal is the *Office de consultation publique de Montréal* (OCPM). City and borough council committees, such as the planning advisory committees (*comités consultatifs*

¹³³ Ville de Montréal, "Public Participation: Have Your Say through Tools and Forums."

¹³⁴ Ville de Montréal, "The Public Participation Scale: Understanding Community Engagement."

¹³⁵ Ville de Montréal, "Public Participation: Have Your Say through Tools and Forums."

d'urbanisme), also regularly hold consultations, in-person, by email or post, and online (Réalisons Montréal). Question periods at city and borough council meetings are also opportunities to voice opinions and concerns to elected officials.

Public consultations regarding built heritage have been conducted by the *Office de consultation publique de Montréal* (OCPM), by written consultations per borough, and online through the platform *Réalisons Montréal*. Only projects that meet certain criteria, such as a historic monument or cultural property recognized under the Cultural Heritage Act, are subject to consultation through the OCPM (page 55).¹³⁶ Everyday development projects, including those that may have an impact on buildings and areas of heritage interest, are the boroughs' responsibility under the Act Respecting Land-Use Planning and Development.¹³⁷ Such projects, should they require PPCMOIs (particular project of construction, modification or occupation of a building), regulatory changes, minor exemptions, conditional uses, and/or demolition authorizations, undergo consultations held by the planning advisory committee in each borough (page 60).¹³⁸ Lastly, built heritage may also go through consultation via *Réalisons Montréal*, typically for the discussion of the future of a heritage asset without development plans; the online civic engagement tool is further discussed on page 62.

The third step is “co-creating,” where participants can actively improve existing proposals or develop new solutions through tools such as scenario assessment workshops, expert panels, mediations, open forums, exploratory walks, and co-creation workshops.¹³⁹ These **co-creation processes (*démarches de co-création*)** occur when city or borough departments collaborate directly with their residents, often with the help of non-government experts.¹⁴⁰ Some heritage-related examples include the former site of Religieuses Hospitalières de Saint-Joseph (page 66), the Empress Theatre (page 69), and the Saint-Marc Catholic Church (page 73).

¹³⁶ “Présentation de L'OCPM,” *Office de Consultation Publique de Montréal*, n.d., <https://ocpm.qc.ca/sites/ocpm.qc.ca/files/pdf/publications/eng/Pr%C3%A9sentation%20de%20l%26%23039%3BOCPM-eng.pdf>.

¹³⁷ Gouvernement du Québec, “C-11.4 - Charter of Ville de Montréal, Metropolis of Québec,” Chapter 131.

¹³⁸ Ville de Montréal, “Consultations En Mode Virtuel Dans Ville-Marie,” *Montréal.ca*, December 9, 2021, <https://montreal.ca/articles/consultations-en-mode-virtuel-dans-ville-marie-5538>.

¹³⁹ Ville de Montréal, “The Public Participation Scale: Understanding Community Engagement.”

¹⁴⁰ Ville de Montréal, “Public Participation: Have Your Say through Tools and Forums.”

The next step, “deciding,” occurs when the participants have the power to make a final decision. It comprises tools such as resident jury, referendums, and **participatory budgeting (*budget participatif*)**.¹⁴¹ Participatory budgeting is discussed in detail in below (Box 1).

Box 1. Participatory budgeting

For the 2020-2021 municipal budget, the City of Montreal set aside \$10 million to carry out projects submitted and selected by the population. In a 10-month long process, the citizens were asked to submit their project ideas, and the City conducted a feasibility analysis of the eligible projects in collaboration with the third sector. Afterwards, the City drew up a final list to be put to a popular vote, and the projects that received the most votes were carried out with the established budget. There were five eligibility criteria for project submission:

- “help accelerate Montreal's ecological and social transition;
- aim for the collective interest (not to benefit one person, a small group of people or private interests);
- represent an investment expenditure, that is to say an expenditure on equipment or development, the realisation of which is sustainable in the long term;
- be feasible by the City, on the public domain or on City property;
- give rise to a large-scale project (target value over time between \$500,000 and \$3,000,000).”

The City received over 620 projects, about 300 of which were admissible per the eligibility criteria. Sixty-three of those projects were further workshopped with the third sector, and finally, 35 finalists were put to a vote. Anyone 12 years of age or older that resided in Montreal was eligible to vote, and after one month, over 20,000 votes were collected. Seven projects won and received funding. Participatory budgeting theoretically allows for citizen-initiated heritage conservation using government resources. However, it may not be seen as sustainable in the long term during the screening process without a thorough conservation plan. In fact, four heritage-related projects were submitted during the idea-gathering phase (one to build a heritage centre, two to requalify existing buildings of heritage interest, and one to restore a building of heritage interest) and none of them were selected for feasibility analysis. Ultimately, the project must rely on popular vote, and heritage conservation may be considered a niche interest among such a large and diverse population.

Source: Ville de Montréal, “Budget Participatif: Des Projets Proposés et Choisis Par La Population,” Montréal.ca, November 2, 2021, <https://montreal.ca/articles/budget-participatif-des-projets-propose-et-choisis-par-la-population-8142>.

¹⁴¹ Ville de Montréal, “The Public Participation Scale: Understanding Community Engagement.”

The last step of the public participation process in a government function is “taking action.” Also known as civic engagement, it takes place when citizens “take initiatives to contribute to the common good and improve living spaces with support from the city.”¹⁴² Montreal provides support programs for public initiatives such as green alley projects (*ruelles vertes*) and resident clean-ups. Further, the **right of initiative (*droit d'initiative*)** allows citizens to obtain a public consultation on a subject of public interest through the City or a borough. While this theoretically allows for citizens to initiate public consultations on buildings of heritage interest, city records indicate that it is far from simple in practice. According to the city response to a request received in the Borough of LaSalle titled ‘Modification au plan d’urbanisme / site d’une ancienne école’ from 2011, if “the draft petition requires a change in land use, it will be deemed inadmissible because the matter is subject to the provisions of the Act Respecting Land-Use Planning and Development” and that “items for which other mechanisms are provided are excluded from the right of initiative [translated from French by author].”¹⁴³ Because built heritage is by nature a land-use matter, the right of initiative process may not be a suitable tool for citizen-initiated conservation. If the purpose is to notify an elected official of a neglected building of heritage interest, making direct contact may be an easier and more efficient way to do so.¹⁴⁴

Lastly, citizens are also invited to get involved in various **advisory boards (*conseils consultatifs*)** that advise the city on a variety of subjects, including matters of heritage.¹⁴⁵ The Montreal Heritage Council (*Conseil du patrimoine*), established in 2002, is the advisory board responsible for informing and making recommendations to the municipal council, the executive committee, and the borough councils on issues related to the protection and enhancement of heritage.¹⁴⁶ However, its nine councilmembers are “chosen on the basis of their interests, their knowledge of the environment, and the tools relating to the preservation and enhancement of heritage,” meaning citizens are required to be an expert in the field in order to be eligible.¹⁴⁷

¹⁴² Ville de Montréal, “The Public Participation Scale: Understanding Community Engagement.”

¹⁴³ Ville de Montréal, “Ville de Montréal - Accès Aux Documents - Réponse Notre Dossier # Demande2021_1389,” Email, October 18, 2021.

¹⁴⁴ Héritage Montréal, “InspirAction #7: Immeuble St-Laurent/Des Pins,” Memento, November 21, 2020, <https://memento.heritagemontreal.org/site/immeuble-st-laurentdes-pins/>.

¹⁴⁵ Ville de Montréal, “Public Participation: Have Your Say through Tools and Forums.”

¹⁴⁶ Ville de Montréal, “Conseil Du Patrimoine,” Montréal.ca, <https://montreal.ca/unites/conseil-du-patrimoine>.

¹⁴⁷ Ville de Montréal, “Conseil Du Patrimoine.”

Participation as a joint activity

Participation as a joint activity refers to the involvement of the third sector in heritage conservation. The third sector entity may share a responsibility with the local government, work with individuals or groups that are leading the conservation efforts, or engage directly with members of the public in matters of cultural heritage.

The third sector refers to non-governmental, not-for-profit organisations that contribute to the health and social well-being of a society.¹⁴⁸ In Montreal, the third sector has been a driving force of heritage conservation since the 1950s, and its role has only increased since. In 1991, the City of Montreal officially partnered with Heritage Montreal (Box 2) to create a series of events promoting and celebrating local heritage called *Opération patrimoine architectural de Montréal*.¹⁴⁹ The partnership continues to this day, and the promotion is now simply referred to as *Opération patrimoine*.¹⁵⁰ Heritage Montreal also plays an active role in the identification of heritage through its platform Memento (page 50). It also collaborates with individuals and groups leading the conservation work and often facilitates their interaction with various levels of the government to boost their efforts. This is further discussed starting on page 77.

Box 2. Heritage Montreal

Heritage Montreal is a private, non-profit organisation established in 1975 “to promote and protect the architectural, historic, natural, and cultural heritage of Greater Montreal.” It was initially founded by a local architect and philanthropist Phyllis Lambert to help Sauvons Montreal, a voluntary heritage action group formed by Michael Fish after the demolition of the Van Horne Mansion in 1973. Heritage Montreal works frequently with the local and provincial governments and various academic institutions in matters of heritage education and planning.

Sources: Héritage Montréal, “Our Mission,” Héritage Montréal, <https://www.heritagemontreal.org/en/about-us/our-mission/>; Annick Germain and Damaris Rose, *Montréal: The Quest for a Metropolis* (Chichester, West Sussex: Wiley, 2000).

¹⁴⁸ Northern Bridge, “What Is the Third Sector and What Does It Do?” (Newcastle University), <http://toolkit.northernbridge.ac.uk/engagingwithpolicymakers/engagingwiththethirdsector/whatisthethirdsectorandwhatdoesitdo/>.

¹⁴⁹ Ville de Montréal, “Politique Du Patrimoine.”

¹⁵⁰ Ville de Montréal, “Opération Patrimoine Montréal,” Montréal.ca, <https://ville.montreal.qc.ca/operationpatrimoine/en>.

The third sector can also engage directly with members of the public for heritage conservation and employ various participatory tools to do so. For example, the Quebec Anglophone Heritage Network launched a story mapping project called Mapping the Mosaic in 2013 “for the collection, promotion and dissemination of the histories and memories of the English-speaking residents of Montreal and its suburbs.”¹⁵¹ Anyone can create an account and add to the digital map by pinning a personal ‘memory’ or a factual ‘history’ related to a location in the Greater Montreal area. They can add photos and videos to the map, as well as comment on others’ stories to share ideas and add to the insight.¹⁵² Story mapping projects such as this contribute to the wealth of intangible cultural heritage; they also fill in what official documentation often misses about the social value of built heritage assets.

Non-governmental institutional bodies, such as universities, museums, and religious organisations, are also essential to the enhancement of cultural heritage in Montreal. They often engage directly with the public in matters of cultural heritage and use their own tools of public engagement. For example, Concordia University’s Centre for Oral History and Digital Storytelling was founded in 2006 “to support the gathering and preservation of the audio-visual oral history record, while encouraging solo, collaborative, and community-based research and creation that respond to living memory and oral testimony.”¹⁵³ Audio walks are one example of the various projects the Centre helps produce based on first-hand interviews and direct involvement from the communities in focus. Their first audio walk, *Canal*, reveals the stories behind old and converted industrial heritage buildings along the Lachine Canal in a 2.5-km curated walk, and another project, *Sounding Griffintown*, compiles in a listening guide various sound clips from the area’s urban renewal period as well as memories recounted by its former residents.¹⁵⁴ Similarly to story mapping, audio walks integrate elements of storytelling and built heritage and invite the public to participate in the City’s heritage in an experiential way.

¹⁵¹ “Mapping the Mosaic: Montreal and Its Diverse Neighbourhoods,” Quebec Anglophone Heritage Network, 2013, <https://qahn.org/mapping-mosaic-montreal-and-its-diverse-neighbourhoods>.

¹⁵² “Mapping the Mosaic: Montreal and Its Diverse Neighbourhoods,” Quebec Anglophone Heritage Network.

¹⁵³ Center for Oral History and Digital Storytelling, “About Us – COHDS,” Concordia.ca, <https://storytelling.concordia.ca/about-us-2/>.

¹⁵⁴ Center for Oral History and Digital Storytelling, “Audio Walks – COHDS,” Concordia.ca, <https://storytelling.concordia.ca/research-and-creation/audio-walks/>.

Participation as a grassroots effort

Participation as a grassroots effort refers to the push for heritage conservation at the individual or community level. Heritage conservation has long been a bottom-up effort, one that does not always guarantee a positive outcome. Montreal has seen both the successes and the losses of community mobilisation around heritage. One much celebrated story is the outcome of a twenty-year fight in the Milton Parc neighbourhood, where the community banded together to preserve Victorian homes and the social fabric of its residents from threats of massive redevelopment (page 78).¹⁵⁵ However, the Griffintown's Horse Palace case, which ended in the demolition of the last urban horse stable in Montreal, demonstrates how rapid shifts in the local economy can negatively impact the conservation of a heritage asset (page 81).¹⁵⁶ Finally, the on-going citizen action for the heritage status of Chinatown highlights the value of official heritage protection in the fight for an equitable share of the urban landscape (page 84).¹⁵⁷

While participatory heritage is not the same as participation as a grassroots effort, it is important to discuss some of the ways in which participatory heritage practises enrich Montreal's cultural heritage. One way in which participatory heritage manifests is through social media, particularly through Facebook. There are several active Facebook groups dedicated to cultural heritage in Quebec. The largest group, '*Maisons Ancestrales & Meubles Anciens du Québec*,' has amassed over 26,800 members since its creation in February 2021.¹⁵⁸ The group is dedicated to "the restoration, preservation, and safeguarding of [...] Quebec cultural heritage," and its members share news and articles related to old homes and furniture and techniques for their restoration. The only rule is that the members be respectful to the group's goal and to other members in their interaction. Community archives are another example of participatory heritage, and the Quebec Gay Archives (*Les Archives gaies du Québec*, or AGQ) is a prime example in Montreal. The AGQ was started in the home of one of the founders, Ross Higgins, in 1983 by pulling together the

¹⁵⁵ Héritage Montréal, "InspirAction #8: Milton Parc Neighbourhood," Memento, November 21, 2020, <https://memento.heritagemontreal.org/en/site/milton-parc-neighbourhood/>.

¹⁵⁶ Verity Stevenson, "After Years of Uncertainty, Montreal's Oldest Stable to Come down This Week," CBC.ca, June 12, 2017, <https://www.cbc.ca/news/canada/montreal/griffintown-horse-palace-demolition-1.4156398>.

¹⁵⁷ Yunjie Zhang, "The Struggle to Save Quebec's Last Chinatown," The McGill Daily, November 1, 2021, <https://www.mcgilldaily.com/2021/11/the-struggle-to-save-quebecs-last-chinatown/>.

¹⁵⁸ "Maisons Ancestrales & Meubles Anciens Du Québec," Facebook, February 23, 2021, <https://www.facebook.com/groups/260726022248153/>.

everyday artefacts that he and his friends contributed.¹⁵⁹ While it humbly began as an effort to effect social and political change in the face of discrimination, two years later, in 1985, the AGQ was formalised as a non-profit organisation, a transition community archives commonly undertake to ensure the longevity of their collections.

Heritage planning in Montreal relies on the dynamics of three main actors: the government, the third sector, and the citizens. The City of Montreal provides several different methods of participation, including information sessions, consultations, co-creation processes, participatory budgeting, right of initiative, and advisory boards. While heritage-focused organisation such as Heritage Montreal shares responsibility of heritage identification and heritage promotion with the municipal government, cultural associations and academic institutions engage directly with the citizens to increase knowledge of public history. Communities also instigate conservation on their own. Cases like Milton Parc and Chinatown, as further discussed in the next section, show how the third sector can facilitate interaction with the government. People also create their own heritage knowledge through participatory heritage practices, and social media plays a large role in facilitating that interaction. Community archives are a good physical example, but with amassed collections, the concerns of sustainability can formalise them into third sector institutions. Overall, the heritage actor dynamic in Montreal is characterised by the convergence of three different loci of conservation effort, although a big missing piece is of course the conservation work that is undertaken in a private setting.

¹⁵⁹ Jacques Prince, "Du placard à l'institution : l'histoire des Archives gaies du Québec (AGQ)," *Archivaria* 68 (2010), <https://archivaria.ca/index.php/archivaria/article/view/13241>.

PART 3. METHODS OF PUBLIC PARTICIPATION

Part 3 looks at various tools that have been used to facilitate public participation in heritage conservation in Montreal and documents some exemplary cases of co-creation and citizen mobilisation around heritage. Though heritage conservation, as introduced in Part 2, comprises three parts – namely identification, protection, and promotion – only one of the presented tools targets identification and promotion; the others deal with mechanisms for heritage protection.

Each participation tool/mechanism is described with respect to: what it is; how it works; and what its effects are on heritage outcome and citizen participation. Cases of co-creation and mobilisation are presented in terms of context, action, outcome, and impact; actors are highlighted in cases of co-creation.

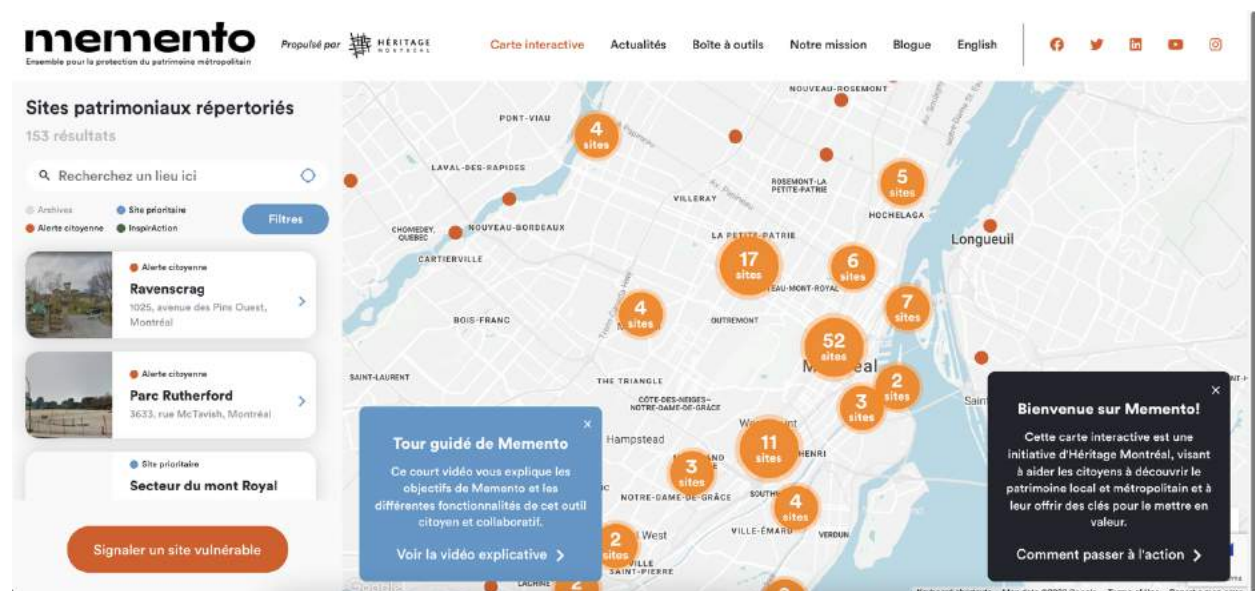
The general typology for the participatory methods derive from the material presented in Part 2. Government-, joint-, and grassroots-led actor dynamics, as presented in Part 2, roughly correspond to three methods of participation—consultation, co-creation, and mobilisation—that are used to categorise the various tools and organise their presentation here in Part 3.

The material for each method, tool, and site-specific case is drawn from official, non-profit, news, and other online sources. Réalisons Montréal, Heritage Montreal, and the OCPM archive most documents associated with public processes, which were invaluable to compiling the cases. One expert interview and two email correspondences with organisational representatives provide additional insight where there is a gap.

IDENTIFICATION AND PROMOTION

Heritage identification refers to the historical research and recording undertaken in the beginning of the conservation phase to assist in the future development of a conservation plan; heritage promotion entails increasing public understanding and awareness of cultural heritage in order to ensure the continued effort for the protection of heritage.¹⁶⁰ These two steps, along with heritage protection, make up the heritage conservation process. The primary identification and promotion tool in Montreal today is Memento, a digital platform organised by a third-sector entity, Heritage Montreal.

Figure 6. Memento



Source: Heritage Montreal

¹⁶⁰ Fulton, "Heritage Conservation."

Memento

What is it?

Memento is a web platform created by Heritage Montreal to increase public awareness and engagement regarding Montreal's built heritage. It was launched in 2020 to replace a previous version of the platform named H-MTL, which was originally developed in 2015 as the first collaborative mapping tool for threatened heritage sites.¹⁶¹

According to Heritage Montreal, the Memento platform has three objectives:

- to raise awareness, share information, and monitor threatened heritage sites;
- to facilitate citizen mobilisation by offering tools and best practices; and
- to unify the various heritage actors (e.g., municipalities, historical societies, and development corporations) in the conservation of Montreal's built heritage.¹⁶²

Memento allows citizens to create alerts for heritage sites they believe to be threatened in the Greater Montreal area. Additionally, it displays information about the sites monitored by Heritage Montreal, showcases inspirational stories from local conservation efforts, and provides an online toolbox to inform citizens about different ways they can contribute to local heritage conservation.

Memento is financed through the *Entente de développement culturel de Montréal*, an agreement between the City of Montreal and the Quebec government, and through the *Fonds d'initiative et de rayonnement de la métropole (FIRM)* of the *Secrétariat à la région métropolitaine* of the *Ministère des Affaires municipales et de l'Habitation*.¹⁶³

How does it work?

Memento is presented in the form of an interactive map (Figure 6) and is broken down into four categories:

¹⁶¹ "Plateforme H-MTL," Les interstices, 2015, <http://lesinterstices.com/Plateforme-H-MTL>.

¹⁶² Héritage Montréal, "Our Mission," Memento, 2020, <https://memento.heritagemontreal.org/en/our-mission/>.

¹⁶³ Héritage Montréal, "Launch of Memento, a New Platform for the Protection of Metropolitan Heritage," September 16, 2020, <https://blog.heritagemontreal.org/en/mement-nouvelle-plateforme-patrimoine/>.

Citizen Alert is a list of heritage sites that citizens believe to be threatened. It is composed of submissions from citizens that can be edited for additional information and shared through social media (Facebook and Twitter) for an off-page discussion. An on-page discussion board (Discus) enables conversations on the platform itself.

Priority Site is a dossier of heritage sites currently tracked by Heritage Montreal. They represent ongoing development projects and sites that are considered a priority by other institutional partners. Each page is broken down into an overview description, the history of the site, specific characteristics of the site, threats, current status, and actions taken by Heritage Montreal.

InspirAction is an encapsulation of exemplary heritage conservation projects. There are 16 heritage sites on this list, and each is presented with a professional video to show how different actors of heritage can be involved to give a second life to heritage sites. Each page contains an overview description, a key lesson, photos of the project, a capsule video, a quote from the heritage actor, some facts in numbers, history and issues of the site, context and intervention, impact, and lessons.

The Archives section contains submissions that have been previously listed but have since seen their threats removed, whether due to demolition, restoration, maintenance of use, or reuse of the place. Many archived listings have been demolished; they are displayed to serve as a reminder for action.¹⁶⁴

The navigation of the web platform is simple. There is a list of heritage sites on the left-hand side of the map with a category indicator, a name, an address, and a small image when available. Because each site is colour-coded by category, they are easy to see on the map. One can search for a heritage site by address or name and also filter for different types of threats, site categories, years of construction, and issues.

Any resident in the Greater Montreal area can submit a Citizen Alert with a four-step online form. The first step is to provide contact information and give consent to having the name (but not the

¹⁶⁴ Mathieu Boisclair, "Re: Questions Sur La Plateforme Memento," Email, November 10, 2021.

contact information) displayed on Memento. The second step is to provide some basic information about the “vulnerable heritage site,” which is defined as “a building, an ensemble, a public square, a work of art, a view or a landscape” located in the Greater Montreal area and “subject to perceived threats.”¹⁶⁵ The third step asks the submitter to identify the threats facing the site and provide an explanation (minimum of 400 characters). The last step is optional, a space where one can add as much information about the site as possible, including the city or borough, property type (public or private), owner or manager, category of site from a drop-down menu, designer or architect, construction year, up to three useful links, and a high-definition image. After submission, the accuracy of the information is verified by someone at Heritage Montreal before the entry becomes live on the interactive map. In verification, the team at Heritage Montreal tries to intervene as little as possible in order to leave room for the citizens.¹⁶⁶

What is its impact on heritage identification, heritage promotion, and public participation?

Memento was created to achieve three objectives in line with increasing public participation in the processes of heritage identification and heritage promotion. According to a representative, Heritage Montreal has focused on raising awareness of the tool itself in order to build on its potential for facilitating mobilisation and unifying various heritage actors by the year 2023.¹⁶⁷ Thus, the success of the platform has been measured by the number of visitors and views to date. In the span of three months since its launch, Memento reported over double the number of visitors, three times the number of views on its webpage, and received 25 new citizen alerts.¹⁶⁸ Further, as of November 2021, there are nearly 150 active and archived citizen alerts on Memento, indicating a 44% increase in activity* from the lifespan of the H-MTL platform. This can be seen as a positive momentum for public participation in heritage identification.

Although Heritage Montreal sets 2023 as its target to mobilise citizens through use of the platform, the internal source points out that Memento has already been useful in the community mobilisation around the former site of the Allion school. The Allion site comprises two 1930s

¹⁶⁵ Héritage Montréal, “Add a Site Form,” Memento, October 5, 2020, <https://memento.heritagemontreal.org/en/add-a-site-form/>.

¹⁶⁶ Mathieu Boisclair, “Re: Re: Questions Sur La Plateforme Memento,” Email, December 1, 2021.

¹⁶⁷ Boisclair, “Re: Questions Sur La Plateforme Memento.”

¹⁶⁸ Héritage Montréal, “Rapport Annuel 2020,” 2021, https://www.heritagemontreal.org/wp-content/uploads/2021/06/HMTl_RA2020fr_FINAL-1.pdf, pp. 24-25.

buildings designed by architect Napoléon Beauchamp in the Village des Rapides in the Borough of LaSalle, a sector of exceptional heritage character as recognized by the City of Montreal.¹⁶⁹ The Allion site has been vacant since 2007, and a local group of citizens under the name of *Comité Catalyseur du Bronx* (and its subcommittee *Allions-nous*) has been mobilising around the site since September 2020.¹⁷⁰ A Citizen Alert was submitted on Memento in January 2021; the source claims that publication through Heritage Montreal gave more visibility to the issues surrounding the Allion site and made the actions of the citizen committee visible to a wider public.¹⁷¹

In all, Memento is a unique tool for heritage promotion that includes the citizens in the process of heritage identification. It shows great potential as a forum of cross-sector interaction.

* from the final count from 2019 annual report (96) and the 7 new alerts received in 2020 before the September launch vs. the current 148

¹⁶⁹ Boisclair, "Re: Questions Sur La Plateforme Memento."

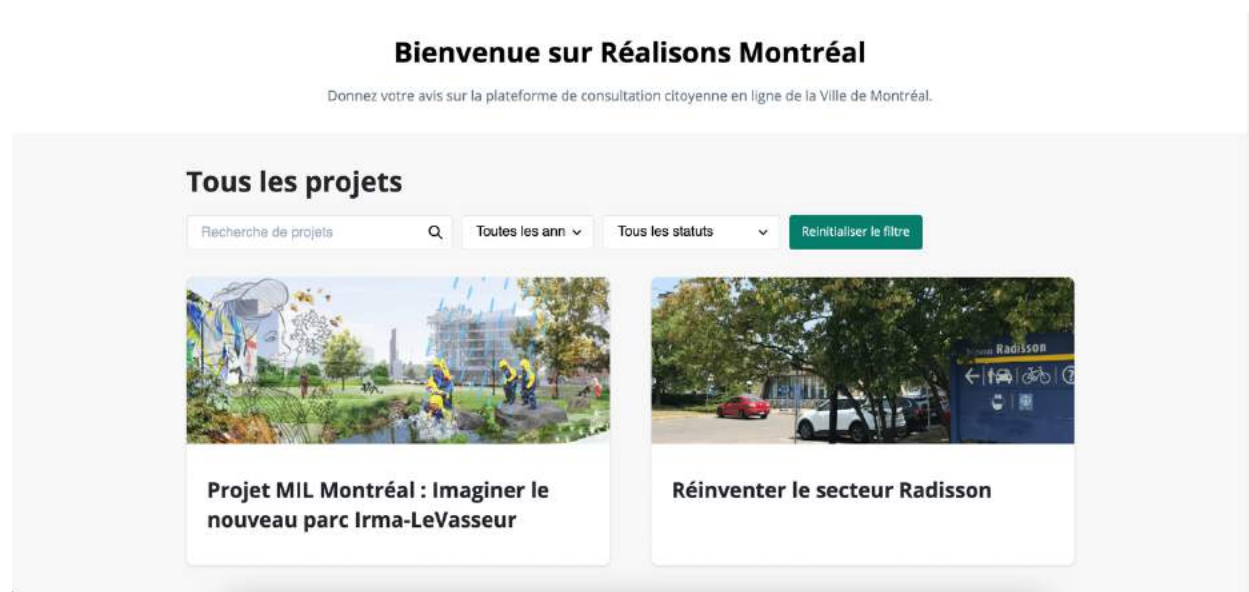
¹⁷⁰ "BRONX 'Le Quartier Des Rapides,'" Facebook, 2013, <https://www.facebook.com/bronxlequartier>.

¹⁷¹ Boisclair, "Re: Questions Sur La Plateforme Memento."

PROTECTION: Government-led consultation

Public consultation, simply referred to as ‘consultation’ throughout this section, is a regulatory tool used to gather community input for the purpose of improving transparency and effectiveness of a public project or policy.¹⁷² It is, by definition, a government function. In terms of heritage, consultation is most often used when designated heritage properties or properties of heritage interest are subject to planned change. Three Montreal approaches to consultation are presented: those organised by the *Office de consultation publique de Montréal* (OCPM); those organised by the planning advisory committees, or *comités consultatifs d’urbanisme* (CCU); and web-based consultations conducted through *Réalisons Montréal*.

Figure 7. *Réalisons Montréal*



Source: *Réalisons Montréal*

¹⁷² Delia Rodrigo and Pedro Andrés Amo, “Background Document on Public Consultation,” *OECD*, n.d., <https://www.oecd.org/mena/governance/36785341.pdf>.

What is it?

Office de consultation publique de Montréal (OCPM) is an independent organisation created to conduct public consultations for the City of Montreal on urban development projects and policies. The commissioners are appointed by the city council by two-thirds majority vote, and they act as a neutral third-party when analysing and making recommendations for each project under consultation.¹⁷³ The executive committee, the city council, or the agglomeration council designates which projects will go to public consultation. Applicable projects are limited to the following:

- shared or institutional equipment (e.g., a hospital, university, or regional park);
- major infrastructure (e.g., an airport, station, or water treatment facility);
- a residential, commercial or industrial establishment situated in the business district or, if situated outside of the business district, such an establishment whose floor area is greater than 15,000 m²;
- social housing program implemented under the Act respecting the SHQ;¹⁷⁴
- a heritage site or a site located in a historic and natural borough as recognized the Cultural Heritage Act; and
- draft municipal policies, visions, or development plans, including amendments to, for areas to be revitalised or redeveloped.¹⁷⁵

How does it work?

Public consultations held by the OCPM are open to all residents of Montreal. Until 2006, the consultations were held in two parts: an information session and a question period, only separated by a 20-minute break and held in the same evening.¹⁷⁶ Since, the OCPM has experimented with its own process, introducing virtual elements, establishing early, upstream consultation with affected parties, and issuing how-to guides. Today, the process described

¹⁷³ Office de Consultation Publique de Montréal, "Public Consultation Procedures," *OCPM*, 2011, <https://ocpm.qc.ca/sites/ocpm.qc.ca/files/pdf/publications/eng/Guide%20de%20proc%C3%A9dures-eng.pdf>.

¹⁷⁴ Gouvernement du Québec, "C-11.4 - Charter of Ville de Montréal, Metropolis of Québec."

¹⁷⁵ "Présentation de L'OCPM," *Office de Consultation Publique de Montréal*.

¹⁷⁶ Doray, "Ma Ville Ma Voix."

below – typical of most consultations – allows for a more rigorous discussion and in-depth analysis than the two-part consultations held pre-2006.

When the OCPM office receives a mandate from the executive committee, the city council, or the agglomeration council, a public notice regarding the consultation is published in a daily newspaper at least 15 days prior to the first session. During the first few sessions that serve to inform the public, the developer and city officials will present the project and the regulatory framework surrounding it. Each session includes a question period. Three weeks later, citizens and organisations that have pre-registered are allowed a public session to present their opinions before the commission. They can also file a brief if they are not able to attend in person. Following these consultation sessions, the commission considers all presented findings and drafts the public consultation report with their recommendations to the city officials. When ready, the report is sent to the Mayor and, two weeks later, it is made public on the website.¹⁷⁷

All meetings are recorded and the transcripts are made public.

There are several known limitations to the OCPM process. For instance, only some projects are identified by the municipal government for OCPM consultation. Consultation often occurs when the projects have long been in development and in discussion with the City; such downstream consultation, after key decisions about the project have already been made, means that good alternatives may never be discussed in the consultation. Once the OCPM issues its report, it has no mandate regarding follow-up, and citizens are asked to be proactive in staying informed about the future of the projects.¹⁷⁸ Further, even if citizens can track down the outcomes of OCPM recommendations, the government has no obligation to explain its decisions as to the project's approval or its components.¹⁷⁹ For these reasons, the public may be heard but not considered in the improvement of the developments in OCPM consultations.

¹⁷⁷ "Présentation de L'OCPM," *Office de Consultation Publique de Montréal*.

¹⁷⁸ Raphaëlle Aubin and Catherine Thibault, "The Follow-Up: A Montrealer's Guide to What Happens after a Public Consultation," *OCPM*, 2016, <https://ocpm.qc.ca/sites/ocpm.qc.ca/files/pdf/publications/eng/Le%20guide%20montr%C3%A9alais%20sur%20les%20suivis-eng.pdf>.

¹⁷⁹ R. Aubin and Lisa Bornstein, "Montreal's municipal guidelines for participation and public hearings: Assessing context, process and outcomes," *Canadian Journal of Urban Research* 21 (2012).

What is its impact on heritage protection and public participation?

There have been many OCPM public consultations regarding heritage. One of the most significant projects was in 2004 for the development of Montreal's heritage policy (*politique du patrimoine*).¹⁸⁰ The draft was based on comments received during the 2002 public forum, the *Sommet de Montréal*. It recognized the citizens as key actors of heritage conservation as they are "the ones who are the most involved with and whose daily actions have an impact on the conservation and the enhancement of Montreal's heritage."¹⁸¹ Following the draft, the consultation drew over 90 comments and suggestions from citizens and the third sector. However, because there is no follow up process embedded in the OCPM, it is difficult to say how much of an impact the citizens had on the final draft.

Other OCPM consultations on heritage-related projects have had varying degrees of impact on heritage conservation and public participation. Some of the less successful projects concern new residential developments in the downtown area. During consultations for projects such as *Ancien Hôpital de Montréal pour enfants*¹⁸² and 1800 René-Lévesque Boulevard West,¹⁸³ community backlash against threats of (partial) demolition were subordinated to more pressing issues of today, such as affordable housing. The latter also demonstrated how heritage-related projects can often become an instrument for citizens to vocalise their opinions on other planning issues such as density, views, and access to sunlight.

Further, even when the heritage element is preserved, proximity to new construction can obscure its heritage character. This side effect is seen in developments such as *Îlot Sainte-Catherine Ouest*¹⁸⁴ and 1475 René-Lévesque Boulevard West.¹⁸⁵ In the *Îlot Sainte-Catherine Ouest* project, preservation of the George-Young house drew mixed opinions, as it raised some

¹⁸⁰ Office de Consultation Publique de Montréal, "Projet de Politique Du Patrimoine de La Ville de Montréal," OCPM, April 22, 2005, <https://ocpm.qc.ca/fr/consultation-publique/projet-politique-patrimoine-ville-montreal/>.

¹⁸¹ Ville de Montréal, "Draft Heritage Policy" (2004), https://ocpm.qc.ca/sites/ocpm.qc.ca/files/document_consultation/1aen_2.pdf, p.41.

¹⁸² Office de consultation publique de Montréal, "Redéveloppement Du Site de l'Ancien Hôpital de Montréal Pour Enfants," OCPM, May 31, 2017, <https://ocpm.qc.ca/fr/hme>.

¹⁸³ Office de consultation publique de Montréal, "1800 Boul. René-Lévesque Ouest," OCPM, April 19, 2010, <https://ocpm.qc.ca/fr/consultation-publique/1800-boul-rene-levesque-ouest>.

¹⁸⁴ Office de consultation publique de Montréal, "Îlot Sainte-Catherine Ouest," OCPM, February 9, 2021, <https://ocpm.qc.ca/fr/ilot-sainte-catherine-ouest>.

¹⁸⁵ Office de consultation publique de Montréal, "1475 Boul. René-Lévesque Ouest," OCPM, August 27, 2009, <https://ocpm.qc.ca/fr/consultation-publique/1475-boul-rene-levesque-ouest>.

issues of scale and architectural integration of the new development. A couple citizens spoke out against the poor design attempt¹⁸⁶ and the loss of authenticity and history of the building.¹⁸⁷ One person even expressed how the project would be improved by demolishing the George-Young house.¹⁸⁸ At 1475 René-Lévesque Boulevard West, four Victorian greystones were proposed to be hollowed out for only their façade to be reused as the lobby of a hotel-condo development. While this received unfavourable opinions from Heritage Montreal and the Heritage Council, one citizen praised how the proposed “conservation and adaptation of the four Victorian residences [...] is a welcome enterprise that will hopefully spark further regeneration on Mackay.”¹⁸⁹ This exchange points to the fact that non-expert opinions, regardless of how much enthusiasm they convey for the heritage character of a project, can sometimes ignore the important nuances of heritage conservation and ultimately present a threat.

Not all instances are so grim. In the *Ancien séminaire de philosophie* project in 2009,¹⁹⁰ a developer wished to turn the site of a former seminary building into a residential neighbourhood. Although the new development plan respected the heritage aspect of the site laid out by private studies conducted on the site, Heritage Montreal and the Heritage Council both opposed the idea. A majority of the public also rejected the project. The consultation ultimately led the commission to recommend that the developers significantly reduce the built area on the site. Although there are no follow up documents regarding the final design of the site, a satellite image on Google Maps shows that the developers repurposed the original seminary building, demolished and rebuilt on the site of the secondary building (a 1980 addition), and were unable to build on the rest of the site, effectively preserving over 80% of the original landscape.

¹⁸⁶ Office de consultation publique de Montréal, “Îlot Ste-Catherine - Opinion En Ligne - Architecture et Paysage,” OCPM, 2021, <https://ocpm.qc.ca/fr/ilot-sainte-catherine-ouest/opinion/architecture-et-paysage>, opinion 10.

¹⁸⁷ Office de consultation publique de Montréal, “Îlot Ste-Catherine - Opinion En Ligne - Architecture et Paysage,” OCPM, 2021, <https://ocpm.qc.ca/fr/ilot-sainte-catherine-ouest/opinion/architecture-et-paysage>, opinion 8.

¹⁸⁸ Office de consultation publique de Montréal, “Îlot Ste-Catherine - Opinion En Ligne - English,” OCPM, 2021, <https://ocpm.qc.ca/fr/ilot-sainte-catherine-ouest/opinion/english>, opinion 2.

¹⁸⁹ Office de Consultation Publique de Montréal, “Mémoires Avec Présentation Orale from M. Jospher Baker,” OCPM, 2009, <https://ocpm.qc.ca/sites/ocpm.qc.ca/files/pdf/P39/8a.pdf>.

¹⁹⁰ Office de consultation publique de Montréal, “Ancien Séminaire de Philosophie,” OCPM, July 30, 2009, <https://ocpm.qc.ca/fr/consultation-publique/ancien-seminaire-philosophie>.

More recent consultations show that heritage conservation and public participation may be experiencing a positive trend. The developers of the Hudson Bay project¹⁹¹, which underwent OCPM consultation in the summer of 2021, placed heritage at the forefront of the new design. They aim to preserve and restore three of the four buildings on site, with plans to demolish the 1964 addition and rebuild on its footprint. Among over 100 comments received, only 8 opposed the demolition and new build, while a majority applauded the developers' effort to restore the three buildings at an additional \$20 million to their cost despite the buildings not having an official heritage status.¹⁹²

Lastly, considerable public interest and feedback regarding heritage is expected for the ongoing consultation on the *Ancien hôpital Royal Victoria* project.¹⁹³ According to an OCPM online survey, 81% (n = 485) responded that the reason for their participation in the consultation was their "interest in heritage" and 65% (n = 318) responded that "preservation of heritage buildings" was one of the three most important aspects of the site's redevelopment.¹⁹⁴ The developer, *Société québécoise d'infrastructure*, has hired a private consulting firm to help organise the various stakeholder participation. For the public, participation activities such as an online platform, site visits, *portes ouvertes*, and the OCPM consultaion are planned.¹⁹⁵ As of November 27, there have been six public comment sessions.

Nonetheless, it is important to remember that the OCPM is a downstream consultation process. While some mechanisms are being introduced by the OCPM to facilitate more upstream consultations, it is not yet the norm. The projects are presented once they are already developed, and the presented designs rarely change much, if any. So while citizens are able to comment on various projects, including those regarding heritage assets, it is clear that they do not have much of a voice in this process.

¹⁹¹ Office de consultation publique de Montréal, "Projet Immobilier La Baie," OCPM, 2021, <https://ocpm.qc.ca/fr/la-baie>.

¹⁹² Office de Consultation Publique de Montréal, "Rapport de Consultation Publique: Projet Immobilier La Baie," OCPM, July 20, 2021, <https://ocpm.qc.ca/sites/ocpm.qc.ca/files/pdf/P113/rapport-final-la-baie.pdf>, pp. 17, 28-29.

¹⁹³ Office de consultation publique de Montréal, "Ancien Hôpital Royal Victoria," OCPM, 2021, <https://ocpm.qc.ca/fr/royal-victoria>.

¹⁹⁴ Office de consultation publique de Montréal, "Site de l'Ancien Hôpital Royal Victoria: Synthèses Des Réponses Au Questionnaire En Ligne," OCPM, October 29, 2021, https://ocpm.qc.ca/sites/ocpm.qc.ca/files/pdf/P116/7-6_analyse.pdf.

¹⁹⁵ Hill + Knowlton Strategies, "Démarche Participative Pour l'Élaboration d'Un Plan Directeur de Requalification Du Site de l'Hôpital Royal Victoria," OCPM, September 2021, https://ocpm.qc.ca/sites/ocpm.qc.ca/files/pdf/P116/3-1-7-3_bilan_de_la_demarche_participative_de_la_sqi_final_septembre_2021.pdf.

Comités consultatifs d'urbanisme

What is it?

Comités consultatifs d'urbanisme (CCU), or planning advisory committees, are established by each borough to study permit requests for everyday land use planning and development.¹⁹⁶ The committees are made up of elected experts who reside in the borough. They analyse various elements of the project requests such as:

- renovation or transformation of heritage buildings
- construction or expansion in areas that are the subject of special attention
- demolition
- minor exemption
- display
- antenna
- exemption on ban for converting a building into divided co-ownership
- approval by site planning and architectural integration plans (PIIA)
- particular project of construction, modification, or occupation of a building (PPCMOI)
- and zoning modifications.

The main objective of the CCU is to ensure the proper integration of new construction or transformation projects into the surrounding built environment. While the committee may make recommendations to the borough council, the Director of Urban Planning and Mobility of each borough has the final say in authorising the issuance of permits. Each CCU meets once or twice a month to discuss the permit requests and communicates regularly with the borough's planning department. With pandemic regulations in place, all meetings are held virtually, including public consultations.¹⁹⁷

How does it work?

Not all development projects go through a public consultation process, or even through the CCUs. For example, the Ville-Marie borough receives between 1,500 and 2,500 permit applications each

¹⁹⁶ Ville de Montréal, "Comités Consultatifs D'urbanisme," Montréal.ca, September 16, 2021, <https://montreal.ca/sujets/comites-consultatifs-durbanisme>.

¹⁹⁷ Ville de Montréal, "Comité Consultatif d'Urbanisme de Ville-Marie," Montréal.ca, October 26, 2021, <https://montreal.ca/articles/comite-consultatif-durbanisme-de-ville-marie-21478>.

year, and only about half of them are presented to the Ville-Marie CCU.¹⁹⁸ Only projects that require authorizations for PPCMOIs, regulatory changes, minor exemptions, conditional uses, and/or demolition authorizations are mandated to undergo public consultation.¹⁹⁹ In the context of the pandemic, all consultations are in written form. Citizens are asked to write to the CCU by email or by post within 15 days of public notice of each project. The notice is made online on the City's website and also posted on-site in print form. When responding, the citizens must include a full name, an address, a phone number or email, and the address of the project or the file number associated with the project.

What is its impact on heritage protection and public participation?

The level of information and presentation format is different on each borough's webpage on written consultations, but each permit request is presented with a project sheet and a consultation deadline. Aside from the online posting and the physical note on-site, it is unclear what kind of mechanisms are in place to let the citizens know when a request has been made. Further, if comments have been received on a request, they are not made public on the webpage. Thus, it is unclear whether the CCU consultation process has any effect on the planned projects. For demolition requests, however, the committees meet to analyse the effect of each demolition and new construction, and the meetings are recorded and diffused online. In the meetings, the members discuss any comments that have been received regarding each project.²⁰⁰

This consultation process does not impact any heritage buildings that are recognized by the Cultural Heritage Act. However, it impacts buildings and areas of heritage interest in each borough, the very properties with which the citizens are most intimately familiar. As of now, the CCU does not have a mechanism in place to increase ease of use and transparency for the consultation process, nor any plans to invite the citizens in discussions of heritage during zoning amendment processes to better understand the impact of the development of buildings and areas of heritage interest on the community.

¹⁹⁸ Ville de Montréal, "Comité Consultatif d'Urbanisme de Ville-Marie."

¹⁹⁹ Ville de Montréal, "Consultations En Mode Virtuel Dans Ville-Marie."

²⁰⁰ Arrondissement de Ville-Marie, "Comité d'Étude Des Demandes de Démolition," Montréal.ca, 2021, <https://ville-marie.evenement.agencewebdiffusion.com/comite%C3%A9-d%C3%A9tude-des-demandes-de-d%C3%A9molition-3>.

Réalisons Montréal

What is it?

Réalisons Montréal (English version: Making Montréal) is an online civic engagement platform used by the City of Montreal and its boroughs for upstream public consultation. It was first launched in 2014 by initiative of the Department of Citizen Experience and Communications (*Service de l'expérience citoyenne et des communications*).²⁰¹ The original template for the web platform, called EngagementHQ, was developed in 2007 by Bang the Table, a private firm specialising in digital stakeholder engagement software and services.²⁰²

According to the demo video, EngagementHQ is a comprehensive community engagement platform with a variety of participation tools. Depending on the type of project, administrators can choose the type of engagement (ex. forums, stories, news feed, places, guest book, surveys, ideas, questions, quick polls) and how the engagement is moderated (open, mixed, or controlled environment). The administrators can also choose different widgets (ex. documents, key dates, related projects, FAQs, photos, signup banners, quick polls, important links, videos, project lifecycle, news) to provide more information about each project. The platform is equipped with sentiment analysis, text analysis, demographic filtering, and comment tagging interface to be able to easily generate reports. It also helps administrators filter users by demographic and interest to allow reaching out to them directly for further engagement.²⁰³

How does it work?

Anyone authorised by the City can post as an administrator, and all of the posted information is made public. Residents must create an account to participate, and anyone with an email address can sign up. The webpage can be customised to suit the needs of those with impaired or no vision, impaired or no hearing, language difficulties, and difficulties using a mouse. There are some forum etiquette and moderation rules that are specified on the platform, along with sanctions that can be imposed by the moderators.

²⁰¹ Réalisons MTL, "Re: Question Sur La Plateforme Réalisons Montréal," Email, November 2, 2021.

²⁰² "Bang the Table," LinkedIn.com, <https://www.linkedin.com/company/bang-the-table/?originalSubdomain=ca>.

²⁰³ "Homepage," BangtheTable.com, <https://www.bangthetable.com/>.

The homepage displays all of the projects on *Réalisons Montréal* (Figure 7). One can search for projects by name, filter them by year, and filter them by status (published or archived). Each project in the list has a photo and a title, and the layout of each project page is simple and visually legible. On the left-hand side, there is a brief project description and a toggleable feed where participants can interact. On the right-hand side, there are several different widgets to display more detailed information about the project. The bottom of each page shows an update timestamp, so that the public can easily see how up-to-date the project information is.

What is its impact on heritage protection and public participation?

As of November 2021, there are two heritage-related projects on *Réalisons Montréal*, one regarding the former convent of the *Religieuses Hospitalières de Saint-Joseph* and the other regarding Chinatown. For the ‘*La Cité-des-Hospitalières*’ project (page 66), the platform was used to disseminate information about the co-creation process that happened on-site.²⁰⁴ The ‘*Ensemble pour la vitalité du Quartier chinois*’ project was similar in terms of its limited use of the web platform, but it did employ tools such as questions, stories, and polls to engage the citizens online (more about Chinatown on page 84). Further, the City’s participatory budget (Box 1) was a successful project that was fully moderated through *Réalisons Montréal*.²⁰⁵ Web consultations for participatory budgets were conducted at the borough level as well, namely in Ahuntsic-Cartierville,²⁰⁶ LaSalle,²⁰⁷ Le Plateau-Mont-Royal,²⁰⁸ and Mercier–Hochelaga-Maisonneuve.²⁰⁹ For these projects, mainly submission forms and voting tools were used to engage the citizens.

In terms of its functionality as a digital participation tool, there are a few issues. While the projects are organised somewhat in terms of their newness, there is no easy option to filter for only the projects that are currently open for participation. Also, opportunities for engagement are limited for non-French speakers, as not every initiative on the French version of the website

²⁰⁴ “La Cité-Des-Hospitalières,” *Réalisons Montréal*, September 28, 2021, <https://www.realisonsmtl.ca/citedeshospitalieres>.

²⁰⁵ “Budget Participatif de Montréal,” *Réalisons Montréal*, November 17, 2021, <https://www.realisonsmtl.ca/budgetparticipatifmtl>.

²⁰⁶ “Budget Participatif d’Ahuntsic-Cartierville 1re Édition (2019),” *Réalisons Montréal*, 2020, [https://www.realisonsmtl.ca/budgetparticipatifAC](https://www.realisonsmtl.ca/budgetparticipatifAC;);

“Budget Participatif d’Ahuntsic-Cartierville 2e Édition (2020-21),” *Réalisons Montréal*, 2021, <https://www.realisonsmtl.ca/budgetparticipatifac2>.

²⁰⁷ “Budget Participatif de LaSalle,” *Réalisons Montréal*, August 11, 2021, <https://www.realisonsmtl.ca/bplasalle>.

²⁰⁸ “Budget Participatif Du Plateau - Transition Écologique,” *Réalisons Montréal*, December 10, 2021, <https://www.realisonsmtl.ca/bpplateau>.

²⁰⁹ “Budget Participatif Hochelaga-Maisonneuve (MHM),” *Réalisons Montréal*, September 20, 2021, <https://www.realisonsmtl.ca/budgethochelagamaisonneuve>; “Budget Participatif Mercier-Ouest (MHM),” *Réalisons Montréal*, 2020, <https://www.realisonsmtl.ca/BUDGETPARTICIPATIFMHM>; “Budget Participatif Mercier-Est (MHM),” *Réalisons Montréal*, December 20, 2021, <https://www.realisonsmtl.ca/budgetmercierest>.

(13 pages of consultations) is duplicated in the English version of the website (4 pages of consultations). *Réalisons Montréal*, as an online consultation tool, also leaves out the segments of population who do not have computer literacy or online access.

Overall, despite the fact that EngagementHQ boasts an impressive number of ways to interact digitally with the public, *Réalisons Montréal* has not been used to its full potential. For example, the use of the ‘forums’ tools would allow for citizens (and administrators) to have an open, interactive discussion in a moderated setting.²¹⁰ Similarly, the ‘ideas’ tool would enable users to generate solutions to problems in an interactive setting through the use of photos, voting tools, and discussions.²¹¹ When utilised in the right capacity, the platform could provide an avenue for co-creation between the government and its citizens. It would be interesting to conduct citywide research to see how much of the population is aware of the platform and who participates; results could help in understanding whose opinion is not being captured and what type of supplementary measures should be taken to better improve the public participation process.

²¹⁰ “Forums,” Bang the Table, May 3, 2021, <https://www.bangthetable.com/engagementhq-community-software/forums/>.

²¹¹ “Ideas,” Bang the Table, June 10, 2021, <https://www.bangthetable.com/engagementhq-community-software/ideas/>.

PROTECTION: Co-creation

Co-creation is a business term that has recently been co-opted in the public sector to describe the processes of collaboration with its citizens.²¹² It assumes a non-hierarchical structure among the stakeholders in the development of a project and invites them early in the process to allow for democratic solutions to emerge.²¹³ As such, co-creation is considered to be a vital process for generating sustainable outcomes that meet the needs of a community.²¹⁴ Its application is found in both government functions (often with the help of experts from private sectors) and in third sector activities. Three cases of co-creation from Montreal are presented: the city-initiated process for La Cité-des-Hospitalières; the borough-initiated process for Théâtre Empress; and the non-profit-initiated process for the Catholic Church of Saint Marc (Imaginons Saint-Marc).

Figure 8. Map of co-creation sites



Source: Author, produced with Google My Maps

²¹² W. H. Voorberg, V. J. J. M. Bekkers, and L. G. Tummers, "A Systematic Review of Co-Creation and Co-Production: Embarking on the social innovation journey," *Public Management Review* 17, no. 9 (2015), <https://doi.org/10.1080/14719037.2014.930505>.

²¹³ Helena Leino and Eeva Puumala, "What can co-creation do for the citizens? Applying co-creation for the promotion of participation in cities," *Environment and Planning C: Politics and Space* (2020), <https://doi.org/10.1177/2399654420957337>.

²¹⁴ Voorberg, Bekkers, and Tummers, "A Systematic Review of Co-Creation and Co-Production: Embarking on the social innovation journey."

La Cité-des-Hospitalières

Actors: City of Montreal (public), Entremise (third sector), citizens

Context

La Cité-des-Hospitalières refers to the former convent and chapel buildings of the Religious Hospitallers of Saint-Joseph that were constructed between 1860 and 1950. La Cité-des-Hospitalières is a part of the Hôtel-Dieu complex, and together, their heritage importance has been officially recognized since 1987 with the municipal citation of the heritage site of Mount Royal, which was also declared as a provincial heritage site in 2005.²¹⁵

In the summer of 2017, the City of Montreal acquired the property of the Religious Hospitallers of Saint-Joseph to repurpose the site for community use; in May 2019, the City took possession of the site to officially begin the process of requalifying the site.²¹⁶ Based on internal discussions, the City wished to take a transitional approach to the project. Transitional use would allow the site to be occupied by a succession of short- and medium-term projects. By supporting the citizens in their experimentation of the site's future use, a permanent project would organically emerge in the upstream process. This approach would require the involvement of several municipal departments and the Plateau Mont-Royal borough.²¹⁷

Action

In the fall of 2019, the City partnered with Entremise, a local social economy non-profit that specialises in transitional use projects.²¹⁸ Together, they conducted large stakeholder meetings, a public open door event, and conversations among small groups of stakeholders to inform the design and implementation of the transitional use project.

On September 12, 2019, the City held a meeting with around 100 internal and external city partners to exchange ideas about the future of the site. The attendees were presented with some

²¹⁵ Patrimoine Montréal, "Le Site de l'Hôtel-Dieu de Montréal," May 2016, http://ville.montreal.qc.ca/pls/portal/docs/PAGE/PATRIMOINE_URBAIN_FR/MEDIA/DOCUMENTS/%C9%NONC%C9%20SITE%20HOTEL-DIEU_1.PDF.

²¹⁶ "La Cité-Des-Hospitalières," Réalisons Montréal.

²¹⁷ Ville de Montréal, "Soirée d'Information Du 12 Septembre 2019," Réalisons Montréal, 2019, <https://www.realisonsmtl.ca/citedeshospitalieres>.

²¹⁸ Marie Renoux, "Re: Re: Questions Sur l'Origine Du Projet La Cité-Des-Hospitalières," Email, December 6, 2021.

initial guiding principles, a summary from an internal workshop that was conducted in the winter of 2017, a history of reuse at the site of the Religious Hospitallers of Saint-Joseph, the definition and goal of the transitory approach, and some international precedents of transitional use.²¹⁹

On October 2, 2019, the City conducted an on-site, open door event to gather public opinions regarding the future of La Cité-des-Hospitalières. This information was disseminated through *Réalisons Montréal*, and around 150 members of the public showed up to the event. In guided tours, the citizens were able to access the crypt, the chapel, and the gardens to fully experience the site and imagine the site's potential. At the end of the evening, the citizens had an opportunity to make proposals concerning the future use of the buildings and the gardens through various brainstorming activities.

In April 2020, the project was officially put on pause due to the pandemic. When activities resumed in the beginning of 2021, the City held three rounds of *Conversations* meant to facilitate a collective reflection on the new use of the space. Each *Conversation* had a different group of roughly 15 community stakeholders of various backgrounds and practises, all who were connected to different aspects of the life of the Hôtel-Dieu hospital and the site; they included researchers, artists, practitioners, and representatives of indigenous communities. At the conclusion of these events, the City determined a vision and pillars of action for the site.²²⁰

Outcome

Despite the pandemic, public input gathered from the various participation opportunities in the development of La Cité-des-Hospitalières led to the successful launch of the transitional use project in June 2021. In September, a call for initiatives was posted on *Réalisons Montréal*, encouraging members of the public to submit their project ideas. Any citizen or organisation can rent outdoor and indoor spaces of La Cité-des-Hospitalières for 1 to 30 days, provided that their temporary use projects are related to the established pillars of hospitality; teaching; healing and

²¹⁹ Ville de Montréal, "Soirée d'Information Du 12 Septembre 2019."

²²⁰ Ville de Montréal, "La Cité-Des-Hospitalières," ArcGIS StoryMaps (Esri, December 12, 2020), <https://storymaps.arcgis.com/stories/7070a56647ad43789acbd3ca46799c92>.

reconnection; the common good; creativity; reconciliation; and women's leadership. The transitional use project at La Cité-des-Hospitalières will continue through 2023.²²¹

Impact

La Cité-des-Hospitalières is an exercise of co-creation not necessarily in its conception but as a product. While the project was announced and updated on Réalisons Montréal, the web platform was mostly used to disseminate information rather than to gather it. Although the transitory approach for the new use of the site was a result of top-down decisions that were not made public, the project nonetheless invites the public to create a new future for the heritage site by reanimating the space. It is interesting from the perspective of public participation, that participation in this co-creation exercise is experiential and experimental rather than conversational or illustrative. It also seems to be an innovative solution to heritage conservation for a property that does not have an immediate, permanent plan for its reuse, or in this case, a property that is not occupied in its entirety (parts of the site are still occupied by the congregation of the Religious Hospitallers of Saint-Joseph and a museum). However, given the exceptional circumstances surrounding the ownership and management of the La Cité-des-Hospitalières site, this model of participation in heritage conservation may be difficult to duplicate.

²²¹ "La Cité-Des-Hospitalières," Réalisons Montréal.

Théâtre Empress

Actors: Borough of CDN-NDG (public), SHDM (third sector), AEdifica (private), citizens

Context

The Empress Theatre is an Egyptian Revival style theatre built in 1927, located at 5550-5564 Sherbrooke Street West in the Côte-des-Neiges–Notre-Dame-de-Grâce borough. After decades of serving as a place of entertainment, the building has been vacant since 1992, when a major fire caused significant damage.²²² Despite several proposals for its reuse, the theatre has been left vacant and in disrepair. In 2020, the Borough launched a redevelopment project of the Empress Theatre that involves a process of co-creation with the citizens.

In 1999, the City of Montreal purchased the theatre and handed it over to Cinema VI, a non-profit that promised to transform the Empress into a community theatre.²²³ When the project did not materialise, the Borough took possession of the site in 2001.²²⁴ Ten years later, a community organisation called the Empress Cultural Centre submitted a proposal to renovate the theatre into a cultural centre. However, the Borough mayor at the time rejected the project and instead staged a competition for its renewal. The winning project, Cinema NDG, was a proposal for a \$12-million movie theatre; the project halted due to lack of funding.²²⁵

Action

In March 2020, the Borough announced a grant of \$250,000 to the *Société d'habitation et de développement de Montréal* (SHDM), a non-profit para-municipal housing agency, to conduct architectural and engineering studies on the Empress Theatre.²²⁶ Because the theatre was thought to be in too advanced a state of disrepair to be preserved in its entirety, the Borough considered preserving only its façade, demolishing the rest of the structure, and rebuilding on

²²² Héritage Montréal, "Empress Theatre / Cinema V," Memento, October 2, 2020, <https://memento.heritagemontreal.org/en/site/empress-theatre-cinema-v/>.

²²³ Marian Scott, "Derelict Empress Theatre on Sherbrooke St. Could Still Have a Future," *Montreal Gazette*, March 7, 2019, <https://montrealgazette.com/news/local-news/empress-theatre-could-still-have-a-future-montgomery>.

²²⁴ Héritage Montréal, "Empress Theatre / Cinema V."

²²⁵ Marian Scott, "Derelict Empress Theatre on Sherbrooke St. Could Still Have a Future."

²²⁶ Suzanne Colpron, "Le Théâtre Empress de NDG Sera En Partie Sauvé," *La Presse*, March 9, 2020, <https://www.lapresse.ca/actualites/grand-montreal/2020-03-09/le-theatre-empress-de-ndg-sera-en-partie-sauve>.

the site. The SHDM was mandated to create a business plan for the residential, cultural, and commercial components of a new mixed-use vocation for the Empress.²²⁷

In June 2020, EVOQ, a private architecture firm specialising in heritage conservation, was hired by the Borough to conduct a feasibility analysis on the preservation of the facades.²²⁸ They reported back with three scenarios: an *in-situ* rehabilitation of the facade for \$4.3 million, a rehabilitation of the facade by dismantling and reassembling for \$11.2 million, or a complete reproduction of the facade for \$6 million. While the Borough was cautious against facadism, they expressed enthusiasm toward conducting an *in-situ* rehabilitation of the facade.²²⁹

In July 2020, AEdifica, a private architecture and design firm, was hired by the Borough to conduct a series of public consultations on the cultural and commercial components of the new Empress. The firm was mandated to draw up a preliminary functional and technical plan, one that is meant to reflect “the future public spaces of the Empress based on the ideas, suggestions, and comments from the public expressed during the public consultations and presentations.”²³⁰

In September 2020, AEdifica held a codesign workshop with 12 professionals and community representatives.²³¹ The same activities were reproduced virtually during a call for input on November 3, 2020. During a two-hour web conference, the firm presented the public with background information on the Empress Theatre and explained the idea behind co-creation. It was followed by a 45-minute question period and ended with a presentation of the worksheets and instructions on how to fill them out. The presentation was delivered in English and in French, and the web conference was recorded and uploaded on Youtube for wider dissemination.²³² As of November 30, 2021, there are over 300 views.

²²⁷ Ville de Montréal, “Transformation of the Empress,” Montréal.ca, February 15, 2021, <https://montreal.ca/en/articles/transformation-empress-7251>.

²²⁸ Arrondissement de Côte-des-Neiges–Notre-Dame-de-Grâce and Aedifica, “Together, Let’s Think about the New Empress Project,” Virtual public consultation, November 3, 2020, <https://res.cloudinary.com/villemontreal/image/upload/v1604585768/portail/y2n5s1e7b3yljxv6o8kb.pdf>.

²²⁹ Mario Girard, “Le Naufrage de L’Empress,” *La Presse*, April 11, 2021, <https://www.lapresse.ca/actualites/2021-04-11/le-naufrage-de-l-empress.php>.

²³⁰ Arrondissement de Côte-des-Neiges–Notre-Dame-de-Grâce, “Summary of the Stages of the Empress Transformation Project,” February 2021, <https://res.cloudinary.com/villemontreal/image/upload/v1612553963/portail/wxamhphthvf3qxou5y18.pdf>.

²³¹ Arrondissement de Côte-des-Neiges–Notre-Dame-de-Grâce, “Summary of the Stages of the Empress Transformation Project.”

²³² CDNDG, “Consultation Publique - Transformation de L’Empress,” YouTube Video, *YouTube*, November 4, 2020, https://www.youtube.com/watch?v=kWQyIYXsRVs&ab_channel=CDNDG.

The 3-page worksheet was uploaded as a PDF for the citizens to download. The first page asked the participants to create an evocative title for the new Empress and to choose a season for which they would be programming the new activities. The participants also had to choose a specialisation for the new Empress, from a choice of: seniors, teens, families, particular communities, intergenerational projects, artistic clientele, and “other” (to specify). Then, the first exercise was to describe what types of activities would be done and what qualities of the site would support them. The participants were also asked to choose three priority aspects, not activities, and explain why. On the following page, the participants filled out a weekly schedule of activities, breaking them down into morning, lunch, afternoon, and evening. The third and last page was a blank page, inviting the participants to imagine, using any medium, how the new Empress would look. The finished worksheets were emailed back to AEdifica.

After a one-month gathering period, nearly 100 proposals were submitted. A summary presentation of ideas was delivered by AEdifica via web conference on December 10, 2020, and it was followed by a discussion period.²³³ In February 2021, the Borough chose 13 individuals and organisations with outstanding proposals to give more detailed presentations on their visions for the public spaces in the new Empress.²³⁴

Outcome

As the project is still ongoing, the outcomes are yet unclear. The Borough initially projected that there would be a presentation of the functional and technical plan from AEdifica to elected officials and the SHDM in the spring of 2021. The SHDM would then present a preliminary project to the public and hold a consultation regarding the public spaces of the new Empress.²³⁵ However, as of November 2021, there are no updates. The pandemic may have led to the delays.

Impact

The Empress Theatre illustrates the difficulties surrounding the conservation of a large heritage asset, especially after a paralysing destruction to the property. While facadism is seen as a

²³³ CDNNDG, “Consultation Publique Empress – Présentation Des Propositions,” YouTube Video, *YouTube*, December 15, 2020, https://www.youtube.com/watch?v=Z47KLD_poyc&ab_channel=CDNNDG.

²³⁴ Ville de Montréal, “Transformation of the Empress.”

²³⁵ Arrondissement de Côte-des-Neiges–Notre-Dame-de-Grâce, “Summary of the Stages of the Empress Transformation Project.”

compromise between demolition and conservation, and therefore not really conservation at all, the fire and subsequent 28 years of neglect make it otherwise impossible for the Empress to be preserved. What is perhaps more problematic in the case of the Empress Theatre is the compromise in public participation. When the community came together in 2011 to propose a plan for the rehabilitation of Empress – one that aimed to preserve the building in its entirety – top-down decisions ultimately smothered the project, raising questions of whether bottom-up heritage conservation can be actualized, especially without effective leadership. Interestingly, the co-creation exercise for a publicly-owned heritage asset was handed off to a private firm, muddying lines of accountability and the role of local government in the facilitation of public participation. The effectiveness of this private actor dynamic and the fate of the Empress Theatre are yet to be determined.

Imaginons Saint-Marc

Actors: Communautique (third sector), Compagnons de Montréal (third sector), citizens

Context

The Catholic Church of Saint Marc is located on 2600-2602 Beaubien Street East in the Rosemont–La Petite-Patrie borough. Built in 1931, the Church stands out for its 1961 Casavant organ and its 1964 stained glass windows.²³⁶ After slowly losing its congregation over the years, the Catholic Church of Saint Marc closed its doors in 2008 and was put up for sale.²³⁷

In 2012, two local nonprofits teamed up to conduct a co-creation process for the new future of the Church. Communautique, a community organisation formed in 1999 to democratise information and communications technology, was getting evicted out of their office at the time. They partnered with Compagnons de Montréal, a nonprofit for the empowerment of people with intellectual disabilities, that was also looking for a temporary office space. The two organisations pitched the endeavour to the Borough and ended up receiving funding from CDEC Rosemont Petite-Patrie, Caisse Desjardins de Rosemont-La Petite-Patrie, and Caisse Desjardins de Lorimier-Villeray to rent out the Church and carry out the co-creation project.

The project, named Imaginons Saint-Marc, began in September of 2012 led by a multidisciplinary team of professionals put together by Communautique.

Action

With the funding, the Imaginons Saint-Marc team was able to lease the Church for three months. Each month, from 9 a.m. to 5 p.m. each day for one week, they opened the doors to the public and offered activities to gather community input. The goal was to transform the Church into a place where people could gather in an informal context to share and learn through the multitude of activities offered there.

²³⁶ “Église Saint-Marc,” Inventaire des lieux de culte du Québec, June 2003, http://www.lieuxdeculte.qc.ca/fiche.php?LIEU_CULTE_ID=49723&LieuSuivant=4&LieuPrecedent=2&debut=0&nlieux=12&type_requete=nom_libre&lignes=25&NomLibre=saint%20marc.

²³⁷ “Église Saint-Marc,” Images Montréal, 2015, <https://imtl.org/edifices/eglise-Saint-Marc.php>.

The first month was about allowing people to imagine the Church differently. It kicked off with an open house event that acclimated the public to the spaces where they had not been allowed to enter when the building was a place of worship. Different activities were stationed throughout the interior and the exterior of the building to foster creativity and discussion. For example, there was an art station inside of the nave to create a vision of the new space through painting. At the organ, there was an organist playing and teaching people about the origin and the value of the Cassavant organ. On the balcony, they created a space for people to mingle and share ideas with each other by tossing seeds out (“lancez vos idées”) onto the garden where people were planting tulips for a symbolic breaking ground.²³⁸

The second month was the prototype month, where the resident experts helped community members try out different events for the week. The professionals mapped out the spaces and the existing infrastructure and allowed the public to program any activity they wanted. They set up a schedule, put it on the website, and documented and shared the activities that went on. Some examples included choir practises, a pop-up restaurant, and small farmers’ market. A seniors club came to supper there, and one woman stayed and made glass art all week. On Halloween, everyone dressed up in costumes, decorated the Church, and distributed candy while DJs played music inside the nave. At the end of the day, the residents wrote a blog article that captured the lessons learned each day to inform the initial question of what the new space could be for the community.²³⁹

The last and third month was about exploring models of funding and governance. A citizen co-promoter group called *Coopérative de solidarité* was formed based on the interest from the first two months, wishing to purchase and manage the site. With four other co-promoters – Communautique, Compagnons de Montréal, Centre d’escalade Altissime, and Regroupement Art et Culture de Rosemont-Petite-Patrie – the citizens’ committee conducted a business model workshop and a codesign of the architectural space.²⁴⁰

²³⁸ Communautique, “Imaginons St-Marc: Visite Du Site Lors Du Lancement Du Processus Citoyen,” YouTube Video, *YouTube*, October 23, 2012, https://www.youtube.com/watch?v=XIfElybC_7w&list=PLzbfnp3WeXMFJgpu2HlaeyaS3CgaG1bx6&index=3&ab_channel=Communautique.

²³⁹ Samantha Slade, Zoom interview with Sam Slade, interview by Youn Ju Chung, November 5, 2021.

²⁴⁰ Communautique, “Imaginons St-Marc: Dévoilement Du Projet Citoyen,” YouTube Video, *YouTube*, February 19, 2013, https://www.youtube.com/watch?v=U_vkSNy3W8Y&list=PLzbfnp3WeXMFJgpu2HlaeyaS3CgaG1bx6&index=15&ab_channel=Communautique.

Outcome

At the end of the three-month residency and co-creation activities with the public, Imaginons Saint-Marc produced a financially sustainable reuse project for the Catholic Church of Saint-Marc. The proposal was presented to the public on January 31, 2013. It outlined a vast public space in the nave with a cafe-bistro and climbing walls in the choir. The lightwells would be used for agricultural purposes. The existing thrift store would be set up on the main square with a public co-creation space. The rectory would be converted into an apartment building for those living with an intellectual disability and the elderly. The large greenspace between the rectory and the main building would be preserved, and a new building was planned on the site.²⁴¹

The co-promoter groups submitted the final proposal to the Archdiocese of Montreal in hopes of initiating the sale and transforming the Church into a place that reflected the needs and desires of the borough residents. However, a change in leadership in the Archdiocese had placed a moratorium on church sales in 2012,²⁴² and the resulting resistance to the sale of the Church effectively put an end to the Imaginons Saint-Marc project. As of November 1, 2019, the Catholic Church of Saint Marc is the home to the Vietnamese Catholic Community of Montreal.²⁴³

Impact

Imaginons Saint-Marc is a good illustration of the motivation of a community that wishes to keep its church and reappropriate it for new needs. Despite the moratorium on church sales, borough residents banded together to produce a new plan for the Catholic Church of Saint Marc that was complete with financing and governance structures. Some of its success can be attributed to the amount of time and the physical space that was available to the community members, which highlights the importance of funding for co-creation projects.

Imaginons Saint-Marc also sheds light on a typical conundrum in the process of rehabilitation, about how to balance the physical conservation of the space while accommodating it for new

²⁴¹ Diane Joly, "Imaginons Saint-Marc: Un Patrimoine Pour et Par La Communauté," DianeJoly.ca, November 18, 2014, <https://dianejoly.ca/imaginons-saint-marc-un-patrimoine-pour-et-par-la-communaute/>.

²⁴² Jeanne Corriveau, "Dur Temps Pour Les Églises," *Le Devoir*, February 16, 2021, <https://www.ledevoir.com/societe/transports-urbanisme/595299/patrimoine-dur-temps-pour-les-eglises>.

²⁴³ "La Communauté Vietnamiennne Déménagement," Diocèse de Montréal, November 11, 2015, <https://diocesemontreal.org/fr/actualites/nouvelles/la-communaute-vietnamienne-demenage>.

use. One of the process videos posted online captures a segment of a lively debate about how to preserve the pews while effectively reusing the nave.²⁴⁴ In the final proposal, only the preservation of the organ and the stained-glass windows was mentioned, with no explicit indications of preserving other heritage elements such as the bell towers (or the pews). Nonetheless, Communautique received a special mention from the jury during the heritage awards ceremony by the Religious Heritage Council (*Conseil du patrimoine religieux*) for their creative approach to engaging the community in matters of heritage.²⁴⁵

Lastly, Imaginons Saint-Marc shows that co-creation projects can serve as a healing endeavour for some communities. In an interview, one of the experts mentioned that there was some grieving during the co-creation process; Imaginons Saint-Marc provided an opportunity for some residents to come to terms with the power structure that had existed in the neighbourhood through the church. While the Catholic Church had continuously collected taxes for the construction and administration of the church, the residents never had any real ownership over this community space. It was not until the church's demise and the renewed interest through the co-creation process that the residents realised this fact.²⁴⁶ This power struggle is still evidenced in the way that the project ended; the collapse of Imaginons Saint-Marc shows that even with an ideal co-creation solution, realization of a heritage conservation project can be a highly political process that does not guarantee an ideal outcome.

²⁴⁴ Communautique, "Imaginons St-Marc: Troisième Semaine...: Patrimoine, Réappropriation Par La Requalification," YouTube Video, *YouTube*, January 22, 2013, https://www.youtube.com/watch?v=ahnmsUDE9_k&list=PLzbfnp3WeXMFJgpu2HlaeyaS3CgaG1bx6&index=14&ab_channel=Communautique.

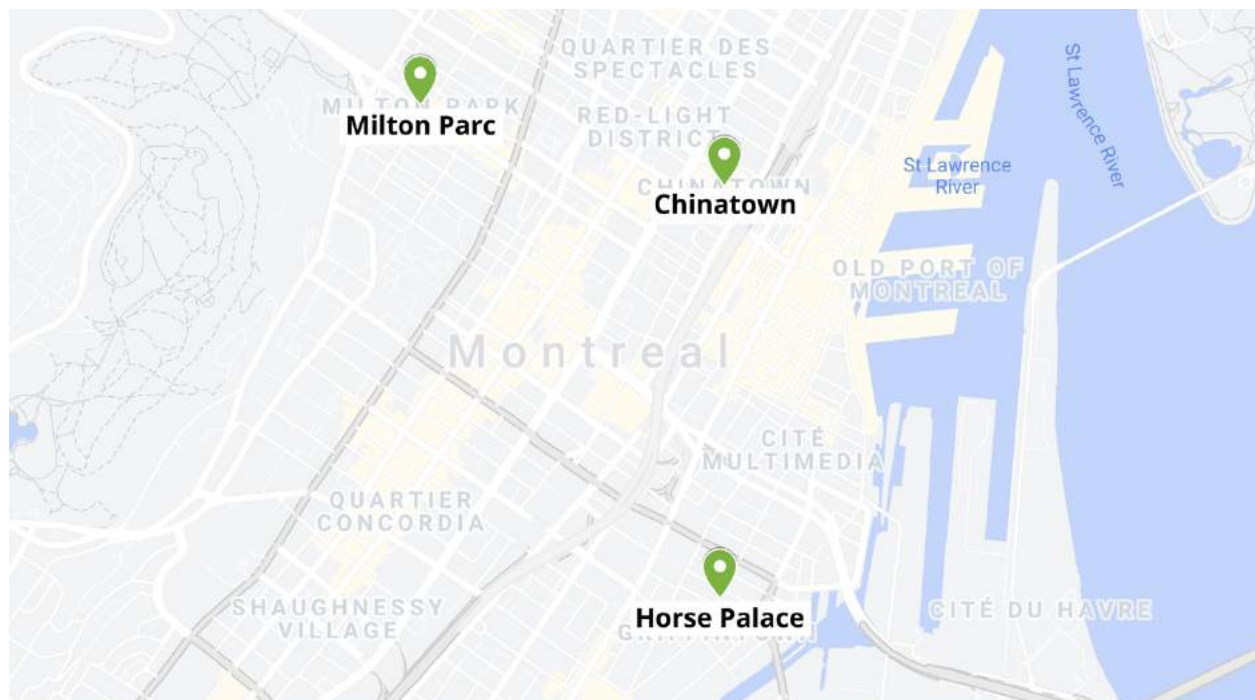
²⁴⁵ Denis Boucher, "Prix d'Excellence Du Conseil Du Patrimoine Religieux Du Québec," *Conseil Du Patrimoine Religieux Du Québec*, November 6, 2014, https://www.patrimoine-religieux.qc.ca/uploads/documents/2014_11_06_CPRQ_Communique_LaureatsPE2.pdf.

²⁴⁶ Samantha Slade, Zoom interview with Sam Slade.

PROTECTION: Citizen-led mobilisation

Mobilisation is defined as the act of assembling or organising around a common purpose or cause.²⁴⁷ Citizen mobilisation is the genesis of heritage conservation,²⁴⁸ and examples of community coalition for the safeguarding of heritage is well-documented in Montreal's history. While the term "citizen mobilisation" is sometimes co-opted as a tool of community empowerment,²⁴⁹ the following examples of Milton Parc, the Horse Palace, and Chinatown focus on the grassroots definition of mobilisation around heritage conservation.

Figure 9. Map of mobilisation sites



Source: Author, produced with Google My Maps

²⁴⁷ "Mobilization," Cambridge Dictionary, accessed January 6, 2022, <https://dictionary.cambridge.org/dictionary/english/mobilization>.

²⁴⁸ Fulton, "Heritage Conservation."

²⁴⁹ Chapal Khasnabis et al., "Community Mobilization," (World Health Organization, 2022), <https://www.ncbi.nlm.nih.gov/books/NBK310937/>.

Milton Parc

Context

Milton Parc is a neighbourhood in the Plateau-Mont-Royal borough that borders the McGill University campus to its west and Downtown Montreal to its south. Among duplexes, triplexes, and apartment buildings, the neighbourhood is characterised by the presence of large, single-family Victorian homes that were built between 1875 and 1900.²⁵⁰

Between 1958 and 1968, the developer Concordia Estates acquired over 95% of the properties in Milton Parc to modernise the area with high-rise residential structures, offices, and commercial buildings.²⁵¹ Residents responded with organised resistance.

Action

Threatened by mass eviction and demolition, the residents of Milton Parc formed a citizens' committee in November 1968 to protect the architectural and social fabric of the neighbourhood. The Milton Parc Citizens Committee organised petitions, workshops with McGill and University of Montreal students, hunger strikes, and media publications to express their discontent. Nonetheless, the *La Cité* residential complex project began in 1972. Tenants on certain blocks were evicted, and a total of 255 properties were destroyed. This brought on a large demonstration that ended in 56 arrests, and the conflict ultimately led to Concordia Estates selling the remaining properties to another firm, Paxmill.²⁵²

In 1978, the committee asked for Heritage Montreal's help in purchasing the neighbourhood blocks back from Paxmill and turning them into a housing cooperative. Supported by its founder and a well-known local philanthropist Phyllis Lambert, Heritage Montreal met with the directors of the Canadian Mortgage and Housing Corporation (CMHC), the national housing agency.

²⁵⁰ Héritage Montréal, "InspirAction #8: Quartier Milton-Parc."

²⁵¹ Héritage Montréal, "InspirAction #8: Quartier Milton-Parc."; "Milton Park Community," World Habitat Awards, 2013, <https://world-habitat.org/world-habitat-awards/winners-and-finalists/milton-park-community/>.

²⁵² Héritage Montréal, "InspirAction #8: Quartier Milton-Parc."

Outcome

On May 16, 1979, the CMHC agreed to purchase the properties for \$5.5 million, bringing much relief to the residents of Milton Parc. The CMHC temporarily entrusted the management of the properties to the *Société du patrimoine urbain de Montréal*, a task force created by Heritage Montreal to assess the financial viability of the project. In 1980, the properties were transferred to the *Société d'amélioration Milton-Parc*.²⁵³

On June 23, 1987, the Quebec National Assembly passed a private bill, and *Communauté Milton Parc*, a syndicate composed of 25 cooperatives and non-profit housing corporations, became the new permanent owners and managers of the land in Milton Parc.²⁵⁴

Impact

Through formation of a citizens' committee, alliances with non-profits, and effective leadership, Milton Parc and its residents were able to maintain and build a community in line with local priorities. By including stipulations concerning social responsibility and non-speculation, the community was able to preserve the architectural value and local heritage identity as well as safeguard affordability in the long-term for a cohesive community. The Milton Parc community remains united to this day, and they have been instrumental in endeavours such as neighbourhood traffic calming initiatives, the protection of the Notman Gardens, and the campaign for the future of the Hôtel-Dieu Hospital. They continue to collaborate with McGill University and the Borough of Plateau Mont-Royal on issues of studentification, noise reduction, and waste management.²⁵⁵

Milton Parc is a successful case of community mobilisation for heritage conservation. Although the concern for heritage was secondary to housing rights and there were no official heritage designations involved to protect the properties, this grassroots effort led to the creation of the largest housing cooperative structure in North America, saving the heritage character of the

²⁵³ Héritage Montréal, "InspirAction #8: Quartier Milton-Parc."

²⁵⁴ "Milton Park Community," World Habitat Awards.

²⁵⁵ "Milton Parc: The History, Citizen Struggles, and Community Life of a Neighbourhood," Promenades de Jane, 2020, <https://www.promenadesdejane.com/en/walks/citizen-struggles-in-milton-parc/>.

neighbourhood in the process. It set a precedent for urban land governance, one that prioritises actual housing over a high-turnover, for-profit system that threatens long-term affordability.

This case also highlights the importance of the third sector in both heritage conservation and public participation. Without Heritage Montreal, Milton Parc Citizens Committee may have not reached the higher levels of government and government agencies to protect their neighbourhood. Here, the third sector gave citizens a representative power and provided them the legal and financial tools necessary to continue their concerted effort. The Milton Parc case shows that strong market forces can be countered with enough time, commitment, and social and political will.

Horse Palace

Context

The Horse Palace was a stable located at 1204 Ottawa Street in the Griffintown neighbourhood of the Sud-Ouest borough.²⁵⁶ The original site was an 8,000-square-foot lot consisting of a front house and a brick stable from 1862 and a rear duplex from 1869.²⁵⁷ It was considered to be the oldest urban horse stable in operation in Canada and the United States, and it was run by a former iceman and calèche driver Leo Leonard until his retirement in 2011.²⁵⁸

Thanks to its strategic location between the downtown core and the Lachine Canal, Griffintown was a working class Irish neighbourhood at the heart of Montreal's industrial growth during the 19th century. Over the course of the 20th century, the City's industrial economy slowed and Griffintown's population dwindled. In 1963, a few years after the opening of the Saint Lawrence Seaway had made the Canal and its economic function obsolete, Mayor Jean Drapeau zoned Griffintown for industry. This decision invited major infrastructure projects such as the Bonaventure Expressway, effectively tearing up the physical fabric of the neighbourhood.²⁵⁹

In 2002, Mayor Gérard Tremblay created a publicly-funded non-profit organisation called Société du Havre to transform the Bonaventure Expressway into an urban boulevard.²⁶⁰ The redevelopment plan quickly drew the attention of real estate developers who saw a major investment opportunity in Griffintown. In 2007, the preliminary plans for Quartier Bonaventure received heavy criticism from the Heritage Council, who warned that the developers would become the driver of the future of Griffintown without the City's active leadership and proper

²⁵⁶ Griffintown Horse Palace Foundation, "Brochure," Griffintown.org, n.d., <http://griffintown.org/horsepalace/docs/Brochure-EN.pdf>.

²⁵⁷ Max Harrold, "Heritage Lovers Hope to Renew Iconic Horse Palace," *Montreal Gazette*, September 10, 2012, <https://montrealgazette.com/news/montreal/heritage-lovers-hope-to-renew-iconic-horse-palace>; David Hanna, "At Risk in Griffintown: Important Pieces of Montreal's Heritage," *Montreal Gazette*, April 12, 2012, <https://montrealgazette.com/news/at-risk-in-griffintown-important-pieces-of-montreals-heritage>.

²⁵⁸ T'Cha Dunlevy, "Project Will Revamp Site of Griffintown's Horse Palace and Respect Its History," *Montreal Gazette*, June 12, 2017, <https://montrealgazette.com/news/local-news/project-will-revamp-site-of-griffintowns-horse-palace-and-respect-its-history>; CBC News, "Griffintown Horse Palace Future Uncertain," *CBC.ca*, December 4, 2011, <https://www.cbc.ca/news/canada/montreal/griffintown-horse-palace-future-uncertain-1.1052845>.

²⁵⁹ Diane Sabourin and Maude-Emmanuelle Lambert, "Griffintown," *The Canadian Encyclopedia*, April 16, 2015, <https://www.thecanadianencyclopedia.ca/en/article/griffintown>.

²⁶⁰ Karim Benessaïeh, "La Société Du Havre Sera Démantelée," *La Presse*, January 24, 2013, <https://www.lapresse.ca/actualites/grand-montreal/201301/24/01-4614716-la-societe-du-havre-sera-demantelee.php>.

guidance. In the list of recommendations, they advocated for the proper safeguarding of Griffintown's heritage, including that of the Horse Palace.²⁶¹

Action

By 2009, there were no proactive measures taken by the City to protect the heritage assets in Griffintown, and rising speculation threatened the future of the horse stable. In reaction, a local architect named Julia Patterson founded the Griffintown Horse Palace Foundation in order to acquire the buildings and restore them into a unique historical landmark. The Griffintown Horse Palace Foundation elaborated a plan for the site: the Horse Palace would remain as a working stable for calèche horses that served nearby Old Montreal, and the rest of the property would be turned into a museum of 19th-century Montreal history.²⁶² The Horse Palace project drew support from citizens, heritage experts, and government officials; however, the foundation was unable to raise enough funds to cover the \$1.3 million price tag on Leonard's property, which had already been parcelled off and sold to two different developers.

Outcome

In 2012, the Sud-Ouest borough asked the City of Montreal for a reserve on a piece of land in front of the Horse Palace. The reserve would bar the developer from building on the land for two years, which would give the foundation an opportunity to raise the money to finance the purchase through private donations.²⁶³ In the meantime, the stable deteriorated to a point that it was no longer usable. On June 14, 2017, the Horse Palace was demolished. At the time, the Foundation was still hopeful that the stables could be rebuilt with a modernised design using recycled materials.²⁶⁴ However, with the announcement of a citywide ban on calèches in June 2018, the proposal to save the Horse Palace was abandoned.²⁶⁵

²⁶¹ Le Conseil du patrimoine de Montréal, "AVIS Numéro Du Dossier: A07-SO-01," *OCPM*, December 20, 2007, <https://ocpm.qc.ca/sites/ocpm.qc.ca/files/pdf/P42/5h.pdf>.

²⁶² CBC News, "Group Wants to Save Horse Palace," *CBC.ca*, November 26, 2009, <https://www.cbc.ca/news/canada/montreal/group-wants-to-save-horse-palace-1.796145>.

²⁶³ News Desk, "The Cost of Saving Horse Palace Heritage," *Montreal Gazette*, April 26, 2012, <https://montrealgazette.com/business/the-cost-of-saving-horse-palace-heritage>.

²⁶⁴ Verity Stevenson, "After Years of Uncertainty, Montreal's Oldest Stable to Come down This Week."

²⁶⁵ CTV Montreal, "Bye-Bye Calèches: Montreal to Ban Horse-Drawn Carriages in 2020," *CTV News*, June 14, 2018, <https://montreal.ctvnews.ca/bye-bye-caleches-montreal-to-ban-horse-drawn-carriages-in-2020-1.3973583>.

Impact

The Horse Palace is an unsuccessful case of community mobilisation for heritage conservation, despite having expert citizen involvement and early support from the Heritage Council. Its failure can largely be attributed to weak planning – hungry for economic growth, the City focused on revitalising Griffintown through rapid new development without respecting the very remnants of its vitality past. Mass rezoning in Griffintown occurred not once, but twice, and each time, it brought irreversible changes to the urban fabric and its heritage character. The demolition of the Horse Palace highlights the importance of financial support programs for the restoration and renovation of heritage buildings; a public financial support program could have allowed the original owners in saving the stables from deterioration. While a grant program was established in Montreal in 2004,²⁶⁶ it is unclear whether that would have been useful in the case of the Horse Palace. The Horse Palace serves as a reminder that heritage conservation cannot be achieved without proactive planning on the part of the City and that meaningful public participation cannot occur without the City's willingness to respect social goals in urban development.

²⁶⁶ Ville de Montréal, "Règlement Sur Les Subventions à La Restauration et à La Rénovation Des Bâtiments à Valeur Patrimoniale et Aux Fouilles Archéologiques (04-026)," Montréal.ca, April 2, 2004, <https://montreal.ca/reglements-municipaux/recherche/60d76b38fd6531242557a350>.

Chinatown

Context

Chinatown is located between the Old Port and the Village in the Ville-Marie borough. This area was known as *Près-de-ville* in the 18th century, where it was home to successive waves of immigrants – the Irish, the Scottish, the French, the Jewish – until the Chinese immigrated to the area in 1877.²⁶⁷ In 1902, the expression “*quartier chinois*” stuck, and it is now the last remaining Chinatown in Quebec and the only francophone Chinatown in Canada.²⁶⁸ Despite its deep history, over six acres of land have been expropriated for government projects since the early 1960s.²⁶⁹ Chinatown residents, businesses, and community now struggle with the pressures of development speculation and property neglect.

Action

In order to save Chinatown from further losing its heritage character, the community has mobilised to obtain a provincial heritage designation for the area. Getting Chinatown declared as a heritage site under the Cultural Heritage Act means that any development in the area would have to receive ministerial authorization prior to work.²⁷⁰

The push to designate Chinatown as a heritage district officially began in 2019 with the establishment of Chinatown Working Group (CWG), a collective of individuals and multidisciplinary professionals with personal ties to the area.²⁷¹ In April 2019, the CWG produced its first open letter asking the City of Montreal to designate Chinatown as a heritage district and to place a moratorium on developments in the area.²⁷²

²⁶⁷ Marian Scott, “Alarm in Montreal’s Chinatown as Developer Buys up Much of Historic Block,” *Montreal Gazette*, April 26, 2021, [https://montrealgazette.com/news/local-news/development-threatens-chinatown-its-the-end-warn-heritage-advocates](https://montrealgazette.com/news/local-news/development-threatens-chinatown-its-the-end-warn-heritage-advocates;); “L’histoire de l’immigration Chinoise,” Archive.org, October 2018, https://web.archive.org/web/20110830191843/http://www.canadianhistory.ca/iv/frperspective/perspect4_1.html.

²⁶⁸ Diane Sabourin and Maude-Emmanuelle Lambert, “Montréal’s Chinatown,” *The Canadian Encyclopedia*, December 11, 2015, <https://www.thecanadianencyclopedia.ca/en/article/montreals-chinatown>.

²⁶⁹ Zhang, “The Struggle to Save Quebec’s Last Chinatown.”; Le Groupe de travail sur le Quartier Chinois de Montréal, “Your Vote Matters for Chinatown!...,” Facebook, October 27, 2021, <https://www.facebook.com/watch/?v=4556828457672990>.

²⁷⁰ Gouvernement du Québec, “P-9.002 - Cultural Heritage Act,” *Légis Québec*, 2011, <http://legisquebec.gouv.qc.ca/en/document/cs/p-9.002>, Division V.

²⁷¹ “About Us,” Chinatown Working Group, 2019, <https://cwgmtl.org/about/>.

²⁷² Chinatown Working Group, “Letter from Chinatown Working Group,” December 14, 2020, <https://www.csu.qc.ca/wp-content/uploads/2021/01/Letter-from-Chinatown-Working-Group.pdf>, pp. 31-32.

Initially, the municipal government was quick to respond. In August 2019, the City published a three-step consultation plan on *Réalisons Montréal* and began the consultation process by setting up a kiosk in the neighbourhood. However, it was not until November 2020 that citizen working groups were formed in collaboration with the nonprofit *Centre d'écologie urbaine de Montréal* to create an action plan for Chinatown.²⁷³

By January 2021, there were no tangible plans produced, and yet another large block in Chinatown was sold to Shiller and Kornbluth, a local developer. The block contained an 1826 British and Canadian School at 1009 Côté Street, the oldest purpose-built school and now home to Wing's noodle factory, a Chinatown staple since 1897.²⁷⁴ Upon hearing about the sale, the CWG conducted town hall meetings and blitzed the media in order to shed light on the situation.²⁷⁵ This outreach proved to be a successful tactic, and in April, Heritage Montreal joined the community effort and submitted a request on behalf of Chinatown for the classification of the British and Canadian School to the Minister of Culture.²⁷⁶ On May 6, Mayor Valérie Plante also wrote to the Quebec government asking for a heritage designation for Chinatown.²⁷⁷

Outcome

Twenty days later, on May 26, 2021, the Ministry of Culture announced that it would form a working committee to create a comprehensive strategy for the protection and enhancement of Chinatown.²⁷⁸ The working committee would be composed of members from the Ministry of Culture and Communications, the City of Montreal, the Ville-Marie borough, Heritage Montreal, the Chinatown Working Group, and residents and/or business owners of Chinatown.

In June 2021, the City of Montreal also announced a five-year action plan for Chinatown, with recommendations from the working groups formed in November 2019. While the action plan has

²⁷³ "Ensemble Pour La Vitalité Du Quartier Chinois," *Réalisons Montréal*, July 6, 2021, <https://www.realisonsmtl.ca/quartierchinois>.

²⁷⁴ Scott, "Alarm in Montreal's Chinatown as Developer Buys up Much of Historic Block."

²⁷⁵ "Le Groupe de Travail Sur Le Quartier Chinois de Montréal," Facebook, 2019, <https://www.facebook.com/CWGMontreal>.

²⁷⁶ "Héritage Montréal," Facebook, April 5, 2011, <https://www.facebook.com/heritagemontreal>.

²⁷⁷ Marian Scott, "Mayor Plante Asks Quebec to Designate Chinatown as Heritage District," *Montreal Gazette*, May 6, 2021, <https://montrealgazette.com/news/local-news/mayor-plante-asks-quebec-to-designate-chinatown-as-heritage-district>.

²⁷⁸ Cabinet de la ministre de la Culture et des Communications, "Le Gouvernement Du Québec et La Ville de Montréal Unissent Leurs Efforts Pour Protéger Le Caractère Patrimonial Du Quartier Chinois de Montréal," Québec.ca, May 26, 2021, <https://www.quebec.ca/nouvelles/actualites/details/le-gouvernement-du-quebec-et-la-ville-de-montreal-unissent-leurs-efforts-pour-protoger-le-caractere-patrimonial-du-quartier-chinois-de-montreal-31715>.

generally been met with positivity, Chinatown advocates worry that the lack of concrete measures for heritage protection will still allow new developments to increase property values and price out the area's current residents and business owners.²⁷⁹

Impact

Chinatown is a case of community mobilisation that recognizes the value of official heritage protection in the fight for a more equitable share of the urban landscape. Ironically, the increase in land value and development speculation is not only a natural product of the neoliberal economy but the consequence of a lack of planning for Chinatown as a living community. This is evidenced by the fact that while the Old Port received provincial protection from massive redevelopment in the 1960s, Chinatown bore the burden of government expropriation. While deep-seated racism and the lack of respect for the plurality of cultures have suppressed Chinatown's voice for decades, today, a shift in the political climate makes it possible to bring Chinatown into the limelight. Bittersweetly, Chinatown demonstrates the power of cohesion and political savvy among new generations, and it also speaks to the power of expertise in community organisation. Ultimately, Chinatown illustrates that official heritage protection can not only serve as a tool of conservation for the tangible heritage assets but also for the intangible cultural heritage of an ethnic community.

²⁷⁹ Christopher Reynolds, "Community Leaders Say Montreal Chinatown Plan a Good First Step, but Lacks Specifics," *Global News*, June 20, 2021, <https://globalnews.ca/news/7966469/community-leaders-say-montreal-chinatown-plan-a-good-first-step-but-lacks-specifics/>.

Summary

The ten cases of public participation in the conservation of Montreal's built heritage vary as to: type of instrument; initiator; heritage outcomes; and level and quality of participation. In addition, examination of actor dynamics and outcomes in the ten cases shows that decision-making power with respect to physical conservation and legal protection rests with different groups. Table 2 presents a summary of the results.

Table 2. Summary of methods of public participation in Montreal

Example	Type	Initiated by	Heritage outcome	Participation quality	Decision-making power for physical conservation	Decision-making power for legal conservation
Memento	Identification	NPO	High	High	-	-
OCPM	Consultation	GOV	(varies)	Low	FPO	GOV
CCU	Consultation	GOV	(varies)	Low	FPO	GOV
Réalisons Montréal	Consultation	GOV	-	High	-	-
La Cité-des-Hospitalières	Co-creation	GOV, NPO	High	Med	GOV, NPO	GOV
Théâtre Empress	Co-creation	GOV, FPO	TBD	Low	GOV, FPO	GOV
Imaginons Saint-Marc	Co-creation	NPO	Low	High	Citizens	GOV
Milton Parc	Mobilisation	Citizens	High	High	Citizens	GOV
Horse Palace	Mobilisation	Citizens	Low	-	Citizens	GOV
Chinatown	Mobilisation	Citizens	TBD	High	Citizens	GOV

Source: Author

GOV - governments

NPO - non-profit organisations

FPO - for-profit organisations (private developers)

Conclusion

Built heritage is not just an accumulation of monuments; it is evidence of social and political practises that have evolved over generations. Heritage signifies something to a community, and in turn, it conveys something about the community – most importantly, it has no meaning without a community's accord to it. Commodification of heritage in the neoliberal paradigm of urban development means social meanings and intellectual values of historic places are replaced by exchange value, the hegemony of the market supplanting the complexity of a community. To create a level playing field in the assessment of such issues, heritage planning looks to participatory governance. Participatory governance, by recognizing the public as experts in the knowledge of real interests and needs of the society, offers a model whereby a comprehensive understanding of the issues can be made and a consensus can be built around a common vision.

The objectives of this SRP were to understand how urban heritage operates in the neoliberal era and to study the role of public participation in heritage planning in the context of Montreal. To do so, I examined the legal and administrative provisions for heritage conservation in Montreal and detailed different methods of public participation in local practice, with a focus on the government, the third sector, and the citizens as three main heritage actors in the conservation of Montreal's built heritage. The following offers a re-evaluation of the actor dynamics in context of the methods that were presented and provides recommendations for future research.

Participation as a government function

Participation as a government function relies on the institution to provide channels for engagement and feedback, and as such, it is typically engaged in a top-down process. Top-down government programs for public participation, without a degree of redistribution of power, can constrain the process of planning for solutions that reflect the real interests and needs of the communities.²⁸⁰

²⁸⁰ Arnstein, "A Ladder Of Citizen Participation."

Montreal uses a five-scale model (Figure 5) to describe their methods of facilitating public participation, similar to the spectrum of participation presented by the IAP2 (Figure 3). The main disadvantage to this model is that even at the highest scales of public participation, citizen power is limited by the options laid out by the institution. In participatory budgeting, for example, once the ideas are gathered, they are funnelled through various experts who ultimately decide what can be put to citizen vote. In the right of initiatives, there are regulatory barriers as to what is possible to be submitted for citizen-led consultation. Public involvement in advisory boards are limited to expert citizens and non-expert citizen activities, such as green alley projects and resident clean-ups, defer public responsibilities of greening and sanitation to its residents. In this view, 'taking action' takes on the characteristics of 'therapy' on Arnstein's Ladder of Citizen Participation, in which citizen participation is a city-sponsored group therapy disguised in the veil of civic responsibility.²⁸¹

In Part 3, three government-led consultation tools were examined. Two of the tools engage in top-down consultations: *Office de Consultation Publique de Montréal* (OCPM) and *Comités consultatifs d'urbanisme* (CCU). In terms of consultations on heritage properties, the OCPM is responsible for officially recognised heritage assets in the entire agglomeration of Montreal, while each CCU is responsible for any building of heritage interest in each borough. Both institutions deal with projects after they have already been developed, and as such, their impact on heritage conservation is high. However, their impact on public participation is low. As of now, there is no mechanism for follow-up in either consultation setting, and the low transparency and publicity on the decisions being made can be especially problematic at the borough level where the residents are more intimately familiar and directly impacted by the resulting changes.

In contrast, *Réalisons Montréal* is an upstream consultation tool that has the potential to be useful for publicly-led conservation projects. It has had no direct impact on heritage conservation, but as an online civic engagement platform, its capacity for public participation is high. To analyse the tool's effectiveness and enhance its impact, an assessment of public awareness of the platform as well as a demographic study of its users would be of use.

²⁸¹ Arnstein, "A Ladder Of Citizen Participation." p. 218

In all, the City of Montreal's consultation programs address heritage projects of varying scale and scope with the intention of capturing public opinion to enhance the projects. However, as Arnstein warns, without combining consultation with other tools, there is no assurance that the concerns will be taken seriously, and without a qualitative analysis of the effectiveness of consultations, citizens will become mere 'statistical abstractions.'²⁸²

Further, two public co-creation projects were studied in Part 3. La Cité-des-Hospitalières is a transitional use project that applies the concept of co-creation in its daily operations, but one that was conceived as a series of top-down decisions. It required the involvement of several departments from both the City and the Borough and a partnership with a third sector organisation. While relying on the third sector to manage the daily co-creation aspect of the project, the organisation ultimately follows the guidelines set out by the City to discern what type of activities are allowed on-site.

The Empress Theatre is an ongoing co-creation project that is being led at the borough level. Instead of supporting citizen-led conservation plans in 2011, the Borough handed off the conservation work to a para-municipal agency in 2020 with a preconceived plan of a mixed-use project and hired a private firm to handle the co-creation aspect of a publicly-owned heritage asset. More problematically, while the private firm touts co-creation in a public-facing process, the para-municipal agency and the Borough make the actual decisions on the future of the site.

In sum, both public co-creation projects fall on the 'placation' rung of Arnstein's Ladder of Citizen Participation, whereby the governments "allow citizens to advise or plan ad infinitum but retain for powerholders the right to judge the legitimacy or feasibility of the advice."²⁸³

Overall, the re-assessment of the City's role as a facilitator of public participation in the conservation of Montreal's built heritage highlights the need for a stronger commitment to the provision of programs that actual increase the decision-making power of its citizens.

²⁸² Arnstein, "A Ladder Of Citizen Participation." p. 219

²⁸³ Arnstein, "A Ladder Of Citizen Participation." p. 220

Participation as a joint activity

Participation as a joint activity refers to third sector involvement in heritage conservation. The conservation process comprises three parts – identification, protection, and promotion – and in Montreal, the third sector has an active role throughout the entire process. In Part 3, two such examples were presented: Memento and Imaginons Saint-Marc.

Memento is a unique web platform that engages citizens directly in the identification and the promotion of heritage conservation. The platform was launched by Heritage Montreal in 2020 with the additional objectives of facilitating citizen mobilisation and unifying various heritage actors. While the novelty of the tool limits the data available to make an effective assessment of the tool, as a conservation-specific participation platform, its potential impact on both heritage conservation and public participation is high.

Imaginons Saint-Marc is an exemplary case of co-creation led by the third sector in 2012. After a three-month long process of occupying the building and allowing the citizens to experience and reimagine the space, Communautique emerged with a financially sustainable solution to repurpose an unused church to meet the needs identified by its community. While the project was ultimately not realised, Imaginons Saint-Marc is hailed as a successful co-creation initiative that yielded a high heritage conservation outcome with a high quality of public participation.

The two examples reveal the role of the third sector as initiators of public engagement in heritage conservation. Since the third sector is traditionally involved in matters of heritage advocacy and education, their increasing involvement in the conservation process itself raises questions about the public sector's role and effectiveness in dealing with complex public issues such as heritage. The neoliberal approach of sharing public responsibilities places a burden on the third sector to lead conservation in a losing battle against private development.

Participation as a grassroots effort

Participation as a grassroots effort relies on citizens as instigators of heritage conservation. It is a bottom-up process that speaks to the origins of heritage conservation and perhaps the only truly democratic method of public participation. However, because citizens lack the financial,

political, and legal resources to achieve desired heritage outcomes, grassroots effort often requires the third sector to intervene, revealing their second role in heritage conservation as facilitators of public participation.

The three cases of mobilisation presented in Part 3 showcase how citizens have responded to issues stemming from the neoliberal manipulation of urban heritage in Montreal, with varying degrees of heritage outcome. Milton Parc was a successful case of community mobilisation, whose success can be attributed to the clear identification of equity issues surrounding housing rights involving hundreds of residents. While heritage conservation was a secondary issue, it brought about the involvement of Heritage Montreal that ultimately provided the necessary political resources to lead to a positive outcome.

When urban heritage is not being co-opted into the neoliberal development process, it is competing for urban land, and the Horse Palace is a prime example of its consequences. The unsuccessful case of community mobilisation for the Horse Palace involved expert citizens and the support of Heritage Montreal and even the Heritage Council. However, without clear equity issues that connected to numerous area residents, the conservation effort could not compete with private development, which itself was promoted by opaque public decisions.

Chinatown is still an evolving case, one that encompasses issues presented in both Milton Parc and the Horse Palace. However, it is unique in that it seeks an official heritage designation to combat housing unaffordability and to protect heritage buildings from demolition for downtown condo-fication.

In all three cases of mobilisation, a common thread is that rising cost of land makes democratic approaches to heritage conservation increasingly more difficult.

Bookending issues of heritage planning

Two issues that are brought up with regards to public participation in heritage conservation are education and follow up. In the front end, public education needs to be done to facilitate effective participation in heritage planning, namely regarding: fundamental notions of heritage, architecture, and urban planning; and the existence of various organisations and participation

tools available to the public. In the back end, there is a need for improvement in terms of follow up and evaluation of the tools. As of now, there are no mandates to inform the citizens about the decisions and next steps affecting a project or about how community concerns and recommendations are considered in approval, denial, or modification of the project.²⁸⁴ This lack of follow-up is explained as a result of the way heritage planning occurs: as a series of decisions in overlapping processes that do not have a punctual, linear timeline. Follow up is not impossible, however, as evidenced by online platforms such as Réalisons Montréal, which make it easy to disseminate large amounts of information to a wide public in legible formats. An added advantage of online tools is that they can facilitate cross-sectoral interaction of various heritage actors, which is a necessary condition for effective participatory governance of heritage planning, one that is currently lacking in Montreal.

Research implications and recommendations for future research

While this research provides an insight into the different methods for public participation of heritage conservation currently in use in Montreal, the formal evaluation of these methods is beyond the scope of this paper. Future research may benefit from the growing literature on the evaluation of public participation in both urban planning and heritage management and begin to evaluate the methods presented in this report to create a better understanding of their policy implications for public participation in heritage planning in Montreal. In doing so, an analysis of co-creation should be prioritised.

Some research suggests that co-creation, as an approach in itself, is a more effective method of obtaining high heritage outcomes than public participation, as it provides action items and not just actionable knowledge.²⁸⁵ One aspect that should be scrutinised in the co-creation analysis is the sectoral influence, as mixed outcomes in the three cases of co-creation in Montreal show that third-sector-led co-creation is more effective than publicly-led ones in terms of the quality of citizen participation.

²⁸⁴ Aubin and Thibault, "The Follow-Up: A Montrealer's Guide to What Happens after a Public Consultation."

²⁸⁵ Olgica Grcheva and Beser Oktay Vehbi, "From Public Participation to Co-Creation in the Cultural Heritage Management Decision-Making Process," *Sustainability* 13, no. 16 (2021), <https://www.mdpi.com/2071-1050/13/16/9321>; Prager Katrin, "Is Co-Creation More than Participation?," *Integration and Implementation Insights*, July 28, 2016, <https://i2insights.org/2016/07/28/co-creation-or-participation/#katrin-prager>.

An important aspect of heritage planning that is not addressed in detail in this SRP is the issue of race and representation. It is briefly examined in the case of Chinatown, where its residents (who are predominantly of Chinese heritage) have been speaking out against land expropriation since the 1960s but are only just beginning to be heard due to progressive changes in the North American political attitude against racism. Future research on cases like the near-expropriation of Casa d'Italia in the 1960s²⁸⁶ and the demolition of the Negro Community Centre in 2014²⁸⁷ can deepen the understanding of the role of race and representation in urban heritage in Montreal. Furthermore, whereas indigenous ownership of land goes beyond the arbitrary boundaries of municipalities, projects such as the 2019 McGill University Master Plan²⁸⁸ can begin to allow for a discussion of the representation of indigenous peoples in urban contexts.

As this SRP explores, there are many dimensions to public participation in heritage conservation – they can be mandatory or voluntary, formal or informal, top-down or bottom-up, limited by availability of sectoral resources as well as participant knowledge, interest, and motive – all of which make it difficult to reach a consensus on the issues, much less on the solutions. After over five decades of rhetoric and practice, public participation still operates very much within the neoliberal paradigm of planning whose very operations it struggles to rectify. Given the complexity of issues surrounding the commodification of urban heritage, public participation does not guarantee a sufficient focus on the range of problems or the inclusion of all interests. Yet, public participation remains a democratic imperative in heritage planning. It is hoped that as citizens continue to fight for an equitable share of the urban landscape, innovative solutions to public participation in heritage conservation allow cities to manage change in a meaningful way, with greater public accountability and social goals.

²⁸⁶ Pasquale Iacobacci, "Symbol of Resurgence – Montreal's Casa D'Italia," *Accenti Magazine*, June 21, 2010, <https://accenti.ca/symbol-of-resurgence-montreals-casa-ditalia/>.

²⁸⁷ Cbc News, "Montreal's Negro Community Centre Demolished," *CBC.ca*, November 20, 2014, <https://www.cbc.ca/news/canada/montreal/montreal-s-negro-community-centre-demolished-1.2844166>.

²⁸⁸ McGill University, "McGill University Master Plan 2019," August 13, 2019, https://www.mcgill.ca/campusplanning/files/campusplanning/mcgill_university_master_plan_20190813-compressed.pdf.

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Appendix

Montreal's heritage evaluation process

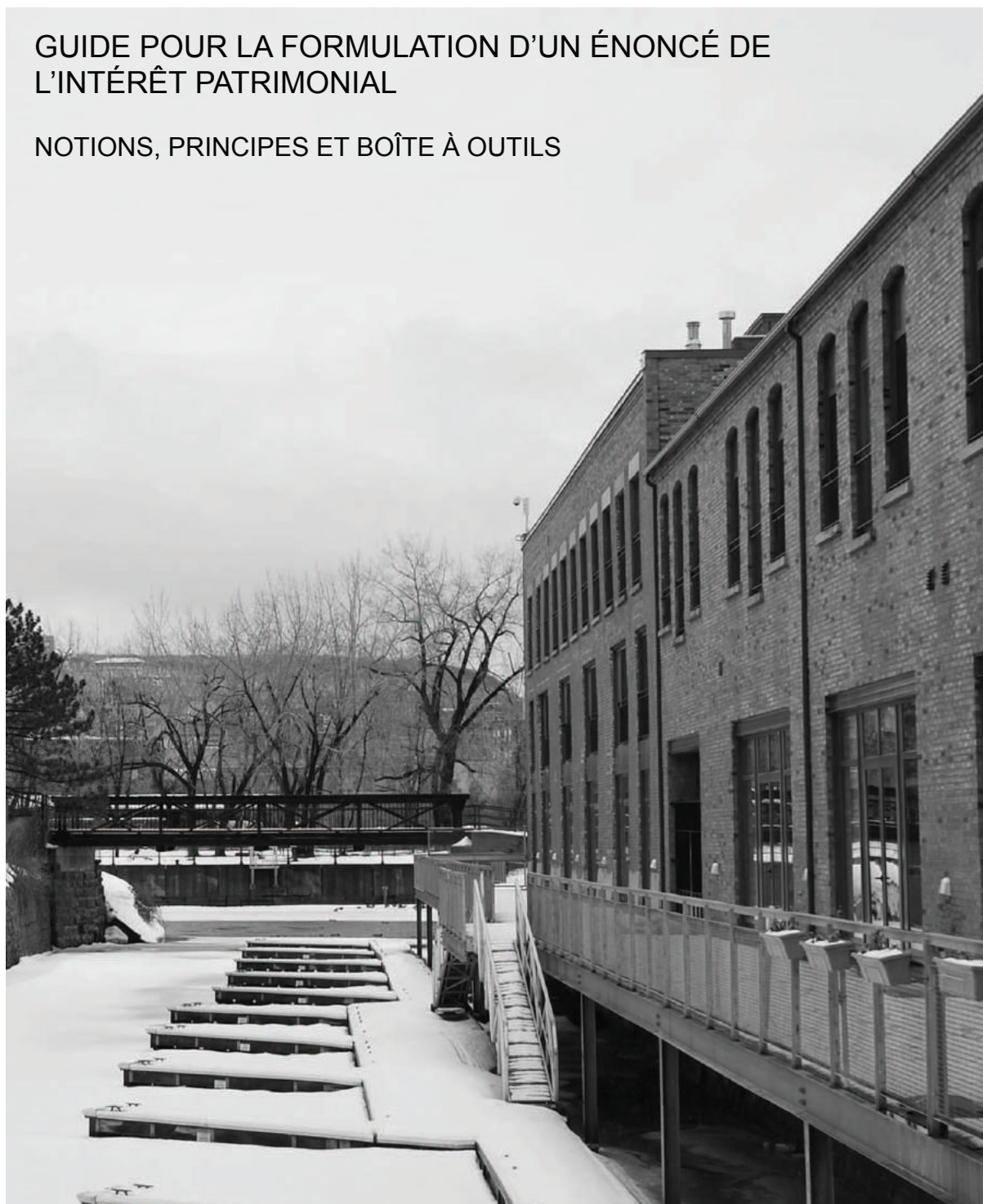
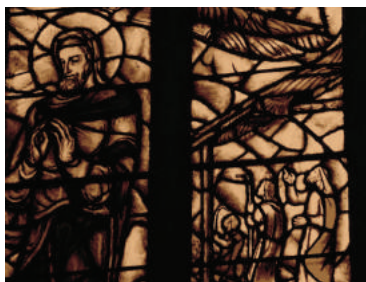
Direction de
l'urbanisme
Division du
patrimoine

Janvier 2019

L'évaluation de l'intérêt patrimonial d'un lieu

GUIDE POUR LA FORMULATION D'UN ÉNONCÉ DE
L'INTÉRÊT PATRIMONIAL

NOTIONS, PRINCIPES ET BOÎTE À OUTILS



CONTENU

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2. L'APPLICATION DU PROCESSUS D'ÉVALUATION
3. LES VALEURS
4. LES ÉLÉMENTS CARACTÉRISTIQUES DANS LESQUELS S'INCARNENT LES VALEURS
5. UNE DÉMARCHÉ PAR CONSENSUS
6. L'ÉNONCÉ DE L'INTÉRÊT PATRIMONIAL
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8. LA RÉVISION PÉRIODIQUE DE L'ÉNONCÉ

ANNEXES : LES OUTILS

Page couverture :

À gauche (de haut en bas) :

Vitrail de l'église *Knox Crescent Kensington and First Presbyterian* (CDN-NDG)
Source : Ville de Montréal

Site du réservoir de haut niveau (Ville-Marie)
Source : Ville de Montréal

Fronton de l'ancienne caserne 38 (Ahuntsic-Cartier-ville)
Source : Ville de Montréal

Ateliers de l'ancien complexe de la Canadian Power Boat Company en 1941 (Le Sud-Ouest)
Source : Ministère de la Défense nationale

Gramophone (Le Sud-Ouest)
Source : Musée des Ondes Emile Berliner

À droite :

Le bassin des Prêtres du canal de Lachine et le complexe Redpath (Le Sud-Ouest)
Source : Ville de Montréal

Ce document a été réalisé par la Direction de l'urbanisme, Division du patrimoine.

L'ÉVALUATION DE L'INTÉRÊT PATRIMONIAL D'UN LIEU

GUIDE POUR LA FORMULATION D'UN ÉNONCÉ DE L'INTÉRÊT PATRIMONIAL - NOTIONS, PRINCIPES ET BOÎTE À OUTILS

INTRODUCTION

Le patrimoine est une des dimensions identitaires essentielles d'une collectivité; il témoigne de son histoire, de ses façons de vivre et de ses savoir-faire. La conservation et la mise en valeur des éléments qui composent le patrimoine assurent le maintien et la transmission de cette identité tout en constituant l'assise des formes contemporaines qu'elle prendra.

L'expérience démontre que la perpétuation des valeurs par la conservation et la mise en valeur des composantes qui en témoignent, confère une plus-value aux lieux d'intérêt patrimonial. Les interventions contemporaines ainsi fondées sont plus susceptibles de s'inscrire de façon authentique dans l'affirmation de l'identité culturelle montréalaise. Tout en s'arrimant au passé des lieux, elles en poursuivent l'évolution.

En prenant le parti d'une gestion respectueuse de ses lieux d'intérêt patrimonial, la Ville reconnaît leur caractère culturel et l'intègre pleinement aux autres dimensions (économique, sociale et écologique) du développement durable. À notre époque, le soin porté aux formes urbaines, monumentales comme modestes, au patrimoine bâti ainsi qu'au paysage, se révèle un enjeu critique et stratégique du développement des villes. L'affirmation de l'identité culturelle d'une collectivité, reflétée par la qualité de ses lieux de vie et l'architecture de ses bâtiments, contribue non seulement à sa conscience d'elle-même et à son bien-être mais également largement à son positionnement international. Montréal, à cet égard, jouit d'avantages notables qui la distinguent de la grande majorité des villes nord-américaines. Elle est le produit d'une riche histoire qui l'a façonnée et dont ses formes témoignent encore.

La conservation et la mise en valeur du patrimoine, ainsi que la gestion de l'évolution des formes de la ville dans le respect de ce patrimoine, présupposent sa connaissance. À cette fin, la Ville de Montréal a mis au point un processus d'analyse et d'évaluation de l'intérêt patrimonial des lieux qui reflètent la richesse et la diversité de cette identité.

La démarche que préconise la Ville repose sur deux grands principes :

- un lieu donné (bien culturel reconnu ou lieu sans statut particulier mais contribuant à l'identité montréalaise) présente un intérêt patrimonial qui se décline en plusieurs valeurs patrimoniales et ces différentes valeurs s'incarnent ou s'expriment dans diverses composantes caractéristiques;
- la signification culturelle que revêt un lieu donné pour une collectivité repose sur un consensus que le processus d'évaluation entend faire ressortir.

En mettant de l'avant cette approche, la Ville poursuit les objectifs suivants:

- favoriser la connaissance et la valorisation des qualités des lieux qui façonnent l'identité montréalaise;
- inscrire la gestion du milieu urbain dans une vision globale qui prend en compte la signification des lieux qu'il recèle en identifiant les valeurs du lieu ainsi que les éléments caractéristiques qui expriment ces valeurs;
- établir l'intérêt patrimonial de chaque lieu suivant une démarche fondée sur la recherche du consensus des principales parties intéressées;
- soutenir et faciliter l'évaluation des projets soumis pour avis au Conseil du patrimoine de Montréal (en vertu des articles 12.1 et 12.2 du règlement sur le Conseil du patrimoine de Montréal) par l'uniformisation des documents d'évaluation patrimoniale déposés à l'appui de l'étude des projets.

Le présent guide expose succinctement les notions et les principes qui sous-tendent et animent le processus. On trouvera également en annexe un ensemble de documents qui composent la « boîte à outils » des participants d'un groupe de travail constitué en vertu du processus.

À notre époque, le soin porté aux formes urbaines, monumentales comme modestes, au patrimoine bâti ainsi qu'au paysage, se révèle un enjeu critique et stratégique du développement des villes.

La connaissance d'un lieu est un préalable à une décision éclairée quant à son avenir, que cet avenir consiste en sa conservation, en sa mise en valeur, en sa transformation ou encore en sa reconnaissance officielle par la Ville.

Tous les lieux ne présentent pas la même complexité; il est essentiel d'en tenir compte dans l'évaluation du lieu concerné.

1. LA CONNAISSANCE PRÉALABLE DU LIEU

La connaissance d'un lieu est un préalable à une décision éclairée quant à son avenir, que cet avenir consiste en sa conservation, en sa mise en valeur, en sa transformation ou encore en sa reconnaissance officielle par la Ville.

Pour connaître un lieu (bâtiment, ensemble, site...) et établir sa signification culturelle, la Ville a élaboré un processus d'analyse qui conduit à la formulation d'un énoncé de l'intérêt patrimonial. Pour ce faire, elle s'est inspirée des principes et des concepts élaborés dès le début du XX^e siècle en Europe par Aloïs Reigl et aujourd'hui repris et adaptés par de nombreux organismes internationaux (notamment le Getty Conservation Institute, l'UNESCO et ICOMOS) et mis en pratique dans plusieurs pays.

L'énoncé de l'intérêt patrimonial est le document qui consigne cette information. Il est un document de référence essentiel dans la gestion ultérieure du lieu, soutenant tant l'élaboration des interventions qui le toucheront que le suivi de son évolution. L'énoncé est préparé en amont des projets de manière à ce qu'il puisse orienter les décisions relatives à la conservation et à la mise en valeur des lieux et de leurs contextes.

2. L'APPLICATION DU PROCESSUS D'ÉVALUATION

Une ordonnance du comité exécutif, adoptée en vertu du Règlement sur le Conseil du patrimoine de Montréal prescrit la procédure d'évaluation. Le recours au processus est obligatoire dans les cas où la décision relative à un lieu patrimonial relève du conseil municipal (article 12.1 du Règlement sur le Conseil du patrimoine de Montréal 02-136). Ainsi, un lieu qui dispose d'un statut en vertu de la Loi sur le patrimoine culturel et qui fait l'objet d'un projet approuvé en vertu de l'article 89 de la charte ou d'une modification du plan d'urbanisme, ou encore un immeuble cité ou situé dans un site patrimonial cité qui fait l'objet d'un projet de démolition (visé au paragraphe 4 de l'article 12.1, règlement 02-136), de même que la citation d'un immeuble ou d'un site par la Ville, est assujéti à cette obligation.

Le processus est facultatif dans les autres cas. Il peut s'avérer très utile à l'évaluation d'une diversité de lieux qui, sans avoir de statut patrimonial proprement dit, n'en présentent pas moins un intérêt qui contribue à forger l'identité de Montréal. Ainsi, l'ensemble des bâtiments et secteurs faisant l'objet d'une reconnaissance patrimoniale dans le Plan d'urbanisme peut profiter de cette méthode d'analyse de leur intérêt patrimonial. De même, les anciens secteurs industriels dont on envisage la requalification peuvent bénéficier de la démarche de connaissance et d'appréciation qu'assure le processus.

La démarche est souple; elle est conçue pour s'adapter aux circonstances de chaque lieu. En effet, tous les lieux ne présentent pas la même complexité et il est essentiel d'en tenir compte dans l'évaluation du lieu concerné.

Les lieux étudiés sont très variés, tant par leur nature que par leur échelle : il peut s'agir de secteurs, d'ensembles, de bâtiments, de monuments, de jardins, de paysages...

À gauche :
Résidence du chemin Bois-Franc (Saint-Laurent)
Source : Lafontaine & Soucy architectes

À droite :
Vue à vol d'oiseau de la clairière sur le mont Royal
(Ville-Marie)
Source : Ville de Montréal



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3. LES VALEURS

La gestion par les valeurs est une approche largement admise qui repose sur l'idée que, au-delà de la conservation matérielle des éléments caractéristiques d'un lieu, c'est la pérennité des valeurs que ces lieux représentent aux yeux des communautés qui les reconnaissent, qui importe. Les valeurs attachées à un lieu constituent alors une source précieuse d'inspiration dans la poursuite de l'évolution de ce lieu.

Ainsi, l'intérêt patrimonial qui se décline en plusieurs valeurs distinctes (historique, architecturale, artistique, paysagère, sociale, symbolique, documentaire...), est attribué par une collectivité (locale, nationale, internationale) à un lieu selon les caractéristiques ou les qualités particulières que cette dernière lui reconnaît.

La collectivité n'est pas une entité homogène; elle se compose d'individus et de groupes qui représentent une diversité de points de vue et d'intérêts qui influencent leurs regards et leurs appréciations des lieux patrimoniaux.

Par ailleurs, les valeurs qui s'attachent à un lieu n'ont pas toutes la même importance. Elles devront être hiérarchisées pour établir la vue d'ensemble qui sera une juste appréciation de la signification culturelle que confère la collectivité à un lieu donné.

Au-delà de la conservation matérielle des éléments caractéristiques d'un lieu, c'est la pérennité des valeurs que ces lieux représentent aux yeux des communautés qui les reconnaissent, qui importe. Les valeurs attachées à un lieu constituent alors une source précieuse d'inspiration dans la poursuite de l'évolution de ce lieu.



Les valeurs permettent d'approcher une multitude de dimensions qui contribuent à donner un sens au lieu : historique, architecturale, symbolique, artistique, contextuelle, sociale...

À gauche :
Station-service de Mies van der Rohe (Verdun)
Source : Ville de Montréal

À droite :
Les ateliers de l'ancien complexe de la Canadian Power Boat Company en 1941 (Le Sud-Ouest)
Source : Ministère de la Défense nationale

Ci-dessous :
Les employés de la compagnie RCA Victor (Le Sud-Ouest)
Source : Musée des Ondes Emile Berliner



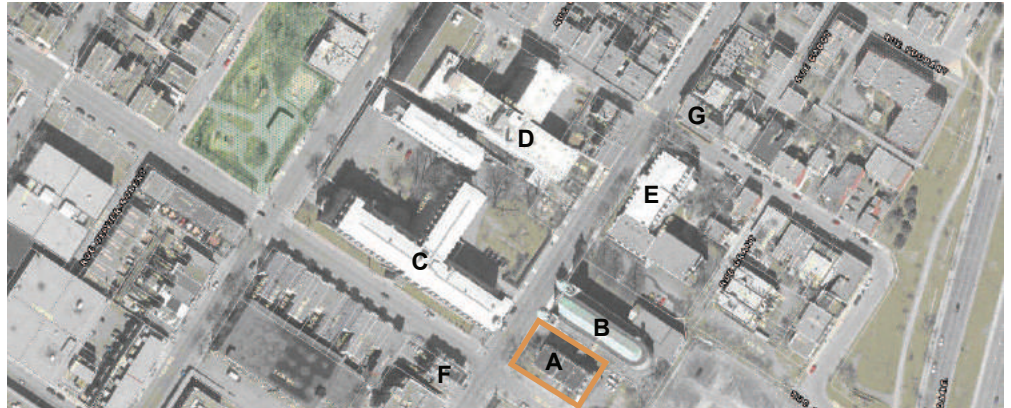
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Les éléments caractéristiques dans lesquels s'ancrent les valeurs sont également multiples. Chaque lieu présente une gamme particulière de telles caractéristiques. Il peut s'agir comme ici de la participation à un ensemble institutionnel, ou encore, comme plus bas, de l'association étroite à Expo 67, événement culturel marquant de l'histoire du Québec, ou encore d'un détail architectural.

À droite :
Le noyau institutionnel du quartier Sainte-Marie (Ville-Marie)

- A Presbytère (1878 / 1906)
- B Église Saint-Vincent-de-Paul (1925-1928)
- C Ancienne maison-mère des Sœurs de la Providence (1885-1888)
- D Ancien hospice Gamelin (1893-1894)
- E Ancien pensionnat Sainte-Catherine (1875-1881)
- F Ancienne Merchant's Bank (vers 1905)
- G Ancienne Banque d'épargne de la Cité et du District de Montréal (1921)



4. LES ÉLÉMENTS CARACTÉRISTIQUES DANS LESQUELS S'INCARNENT LES VALEURS

Les différentes valeurs patrimoniales s'incarnent ou s'expriment dans diverses composantes ou éléments caractéristiques du lieu qui peuvent être de l'ordre du contexte urbain, de l'environnement construit et naturel, des bâtiments, des détails architecturaux, des matériaux, de l'exécution, des plantations, de la topographie... Il importe d'identifier ces composantes caractéristiques, de les décrire et de les qualifier clairement en précisant en quoi elles expriment les valeurs du lieu.

Le lieu est considéré en lui-même ainsi que du point de vue de la relation qu'il entretient avec son contexte. Les modalités de cette relation sont à examiner. S'agit-il d'un élément unique, rare ou commun? D'un fragment d'un tout plus vaste (par exemple, une partie d'un complexe hospitalier) ou encore d'un élément appartenant à un ensemble ou à une série (par exemple, une caserne, un bain public)? Comment contribue-t-il aux qualités de son environnement (trame, matérialité, paysage...)?

L'intérêt patrimonial d'un lieu peut également être associé à une dimension immatérielle qui lui confère ou appuie sa valeur. Il peut s'agir d'un événement historique, d'un personnage, d'un rite ou encore d'une utilisation qui en a été faite qui l'a valorisé (comme le tournage d'un film qui l'aura mis en relief ou rendu célèbre, par exemple L'Hôtel du Nord sur le bord du canal Saint-Martin à Paris).

À gauche :
La place des Nations en 1967 (Ville-Marie)
Source : BaNQ, Fonds Henri Rémillard

À droite :
Fronton de l'ancienne caserne 38 arborant les armoiries de la Ville (Ahuntsic-Cartierville)
Source : Ville de Montréal



5. UNE DÉMARCHE PAR CONSENSUS

La crédibilité du processus tient entre autres au fait qu'il parvient à rallier une variété d'acteurs autour d'une compréhension commune de l'intérêt patrimonial du lieu. Le consensus n'est pas synonyme d'unanimité. Il est atteint lorsque tous les participants reconnaissent que l'énoncé de l'intérêt patrimonial traduit correctement la teneur de leurs discussions même si leurs positions personnelles peuvent diverger sur certains aspects particuliers. L'accord des participants ne peut être obtenu que si l'ensemble des réflexions formulées par les participants ont été adéquatement considérées par le groupe. Le consensus n'est pas la décision de la majorité, ni celle d'une autorité.

La recherche de la signification culturelle est une démarche ouverte qui doit mener à une compréhension du lieu enrichie des différents points de vue qu'apportent les membres du groupe de travail. Elle ne doit pas être réductrice et se résumer à l'identification du plus petit commun dénominateur. La qualité et la sérénité des échanges est donc un facteur critique de succès de la démarche qui est préconisée. La méthodologie mise au point et éprouvée par la Ville vise à rendre la démarche fructueuse.

Un groupe de travail est constitué pour chaque lieu; il regroupe un nombre maximum de 10 acteurs concernés. Dirigé par une équipe de la Division du patrimoine de la Direction de l'urbanisme, le groupe de travail comprend des représentants du service demandeur (service municipal ou arrondissement), du propriétaire, de son consultant, lorsque pertinent, d'usagers du lieu ou d'autres groupes d'intérêt, le cas échéant. Le ministère de la Culture et des Communications est invité lorsque l'évaluation porte sur un bien patrimonial classé ou situé dans un site classé ou déclaré. De même, un représentant du gouvernement fédéral (ex : représentant de Parcs Canada) est invité lorsque le lieu revêt un statut fédéral. Les expertises particulières en histoire, en archéologie, en architecture de paysage, en écologie ou provenant d'autres disciplines pertinentes sont également représentées au besoin.

À partir d'un dossier documentaire qui leur est transmis et d'une visite du lieu, qui en constitue le document le plus tangible, les membres du groupe de travail sont invités à identifier les valeurs qu'ils attribuent au lieu ainsi que les éléments caractéristiques dans lesquels elles s'incarnent. Au besoin, une recherche complémentaire peut être requise pour approfondir une question particulière.

Les préoccupations et sensibilités des participants peuvent colorer leur participation, mais ne doivent toutefois pas compromettre la démarche. Ainsi, chaque participant doit s'engager pleinement et positivement dans la recherche de la signification du lieu.

Des positions divergentes et des conflits de valeurs peuvent se manifester au cours du processus. Ces conflits sont discutés dans le but d'être aplanis. Alternativement, ils peuvent donner lieu à la consignation de valeurs divergentes.

Le consensus n'est pas synonyme d'unanimité. Il est atteint lorsque tous les participants reconnaissent que l'énoncé de l'intérêt patrimonial traduit correctement la teneur de leurs discussions même si leurs positions personnelles peuvent diverger sur certains aspects particuliers.

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En précisant en quoi réside l'intérêt des divers éléments valorisés, l'énoncé établit ainsi la base des orientations qui sous-tendront leur gestion.

6. L'ÉNONCÉ DE L'INTÉRÊT PATRIMONIAL

L'énoncé de l'intérêt patrimonial d'un lieu est un document de référence essentiel pour la gestion ultérieure de celui-ci. Il synthétise et organise l'information mise au jour par le groupe de travail.

L'énoncé présente les différentes valeurs associées au lieu selon leur importance relative. Il expose comment ces valeurs s'incarnent dans le lieu en identifiant, décrivant et qualifiant ses composantes caractéristiques à la lumière des valeurs décelées. La séquence chronologique de l'évolution du lieu qui associe ses différentes composantes aux différents moments qui ont marqué son évolution, figure également à l'énoncé puisqu'elle contribue largement à la compréhension du lieu.

La formulation de l'énoncé est une étape cruciale du processus. En précisant en quoi réside l'intérêt des divers éléments valorisés, l'énoncé établit ainsi la base des orientations qui devront sous-tendre leur gestion. En autant que possible, l'énoncé est approuvé par tous les participants du groupe de travail.

Préparé selon un format type, l'énoncé comprend également des informations cartographiques et iconographiques qui facilitent la compréhension du lieu.

7. LA DURÉE DU PROCESSUS

La durée du processus depuis la constitution du groupe de travail jusqu'à l'approbation de l'énoncé varie selon les lieux considérés. Dans certains cas, la complexité du lieu et de sa signification peut exiger plusieurs rencontres du groupe de travail. De manière générale, la durée est estimée à environ 3 mois. Le temps nécessaire à la réalisation du dossier documentaire et des études complémentaires, ainsi qu'à la constitution du groupe de travail, n'est pas comptabilisé dans cette période. Un schéma joint en annexe B présente les étapes du processus.

8. LA RÉVISION PÉRIODIQUE DE L'ÉNONCÉ

Comme il traduit un regard porté sur un lieu par une collectivité à un moment donné de son histoire, on doit envisager la possibilité d'une mise à jour périodique de l'énoncé. Il sera réexaminé à chaque 10 ans et sa révision pourra être entreprise au besoin. Par ailleurs, une information nouvelle d'importance ou un événement fortuit affectant le lieu peuvent amener une révision plus hâtive de l'énoncé.

L'énoncé comporte les informations qui aident à la compréhension du lieu considéré. La chronologie de sa construction ou encore des étapes de son occupation s'avère très utile pour en saisir l'évolution.

À droite :
Extrait de l'énoncé de l'intérêt patrimonial de l'ensemble *Knox Crescent Kensington and First Presbyterian Church & Hall* (CDN-NDG)
Source : Ville de Montréal

ÉNONCÉ D'INTÉRÊT PATRIMONIAL
Site de l'ensemble *Knox Crescent Kensington and First Presbyterian Church & Hall*, 6225, avenue Godfrey, arrondissement de Côte-des-Neiges-Notre-Dame-de-Grâce



CHRONOLOGIE

- 1788 Fondation de l'Église presbytérienne du Canada
- 1856 Fondation de la Kensington Church
- 1858 Construction d'une église (chapelle) de bois
- 1914 Agrandissement de la première église par l'ajout de deux nefs latérales (ou ailes)
- 1922 Construction de la Kensington Church (actuel Kensington Hall) (A)
- 1934 Construction du Hall for the Kensington Church (actuelle salle communautaire) (B)
- 1940 Modification / transformation de l'église
Ajout d'un logement
- 1948 Fusion avec l'Église Knox Crescent
- 1948-49 Construction de l'Église Knox Crescent Kensington (C)
Aménagement de terrains de tennis (D)
- 1952 Accueil la synagogue Shalom Zedek
- 1956 Accueil la synagogue Beth Shalom
- 1956-1977 Accueil la Japonaise Presbyterian Church
- 1962 Agrandissement et réaménagement intérieur partie Hall et salle communautaire
Ajout d'une entrée (E)
- 1976 Fusion de l'Église Melville (1884)
- 1984 Fusion de l'Église First Presbyterian
- 1985 Accueil la Korean Presbyterian Church
- 2011 L'église de 1948 n'est plus utilisée pour les célébrations religieuses

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LISTE DES ANNEXES

LES OUTILS

- A. LA RECHERCHE DOCUMENTAIRE PRÉALABLE
- B. LES ÉTAPES DU PROCESSUS D'ÉVALUATION DE L'INTÉRÊT PATRIMONIAL D'UN LIEU
- C. LA GRILLE D'ANALYSE PAR LES VALEURS (LES PLUS SOUVENT RENCONTRÉES)
- D. LA DÉMARCHÉ PAR CONSENSUS
- E. L'ENGAGEMENT D'UN PARTICIPANT AU FONCTIONNEMENT DU PROCESSUS
- F. QUELQUES DÉFINITIONS
- G. LE FORMAT DE L'ÉNONCÉ DE L'INTÉRÊT PATRIMONIAL

ANNEXE A

RECHERCHE DOCUMENTAIRE PRÉALABLE

Préalablement à cette évaluation, un dossier documentaire doit être constitué pour assurer l'acuité de l'information historique et partager des connaissances de base sur le lieu, son évolution et ses composantes. Le dossier documentaire élaboré à partir de ces documents constitue l'information de base remise aux participants.

Présentée sous forme concise, elle couvre trois volets : la situation actuelle du lieu, la synthèse de son évolution, ainsi que des fiches techniques sur ses composantes, le cas échéant. La table des matières suivante se veut flexible; elle s'adapte aux particularités de chaque lieu.

MISE EN CONTEXTE DE LA RECHERCHE

PRÉSENTATION DU LIEU

Identification *(photographies aériennes et plans à l'appui)*

Nom du lieu
Adresse ou emplacement du lieu, arrondissement
Propriétaire
Plan du lieu dans son contexte
Photos

Reconnaissance et statut

Désignation en tant que lieu historique national (fédéral)
Statut en vertu de la Loi sur le patrimoine culturel (provincial ou municipal)
Désignation patrimoniale au Schéma d'aménagement et de développement de l'agglomération de Montréal (Schéma) et au Plan d'urbanisme de Montréal
Potentiel archéologique selon le Schéma et le Plan d'urbanisme

État actuel; 1. milieu d'insertion 2. site 3. bâtiment(s)

Contexte urbain
Morphologie, topographie et environnement naturel
Organisation spatiale
Usage

ÉVOLUTION DU LIEU

Présenter les grandes étapes de l'évolution du secteur et du site (tracé de rues, lotissement et acquisition(s) du terrain, constructions et aménagements), en soulignant le cas échéant les phénomènes, traditions ou événements associés, ainsi que les témoins matériels toujours en place ou les vestiges

Historique; 1. secteur 2. lieu

Synthèse *(dans le cas de lieux complexes - 2 pages)*

Chronologie *(date - événement)*

INSTITUTIONS ET PERSONNAGES ASSOCIÉS

CONCEPTEURS

COMPARABLES

TOPONYMIE

FICHES TECHNIQUES SUR LES COMPOSANTES

Bâtiments

Description (implantation, volumétrie, matériaux, composition architecturale, etc.)
Date de construction, date et description des modifications marquantes
Concepteurs (brève biographie et résumé de leur production)
Propriétaires et occupants marquants (brève biographie)
Fonctions d'origine, significatives et actuelles
Iconographie (ancienne et actuelle)

Paysage

Découpage du lieu en sous-entités paysagères, le cas échéant
Description des composantes paysagères actuelles, par sous-entités le cas échéant (relief/géologie, eau, végétation, parcellaire, viaire, éléments construits et paysagers, usages, vues d'intérêt, organisation spatiale)
Date d'aménagement, modifications marquantes
Concepteurs (si applicable)
Identification des caractéristiques et éléments paysagers structurants et significatifs, notamment ceux ayant persisté à travers le temps
Iconographie (ancienne et actuelle)

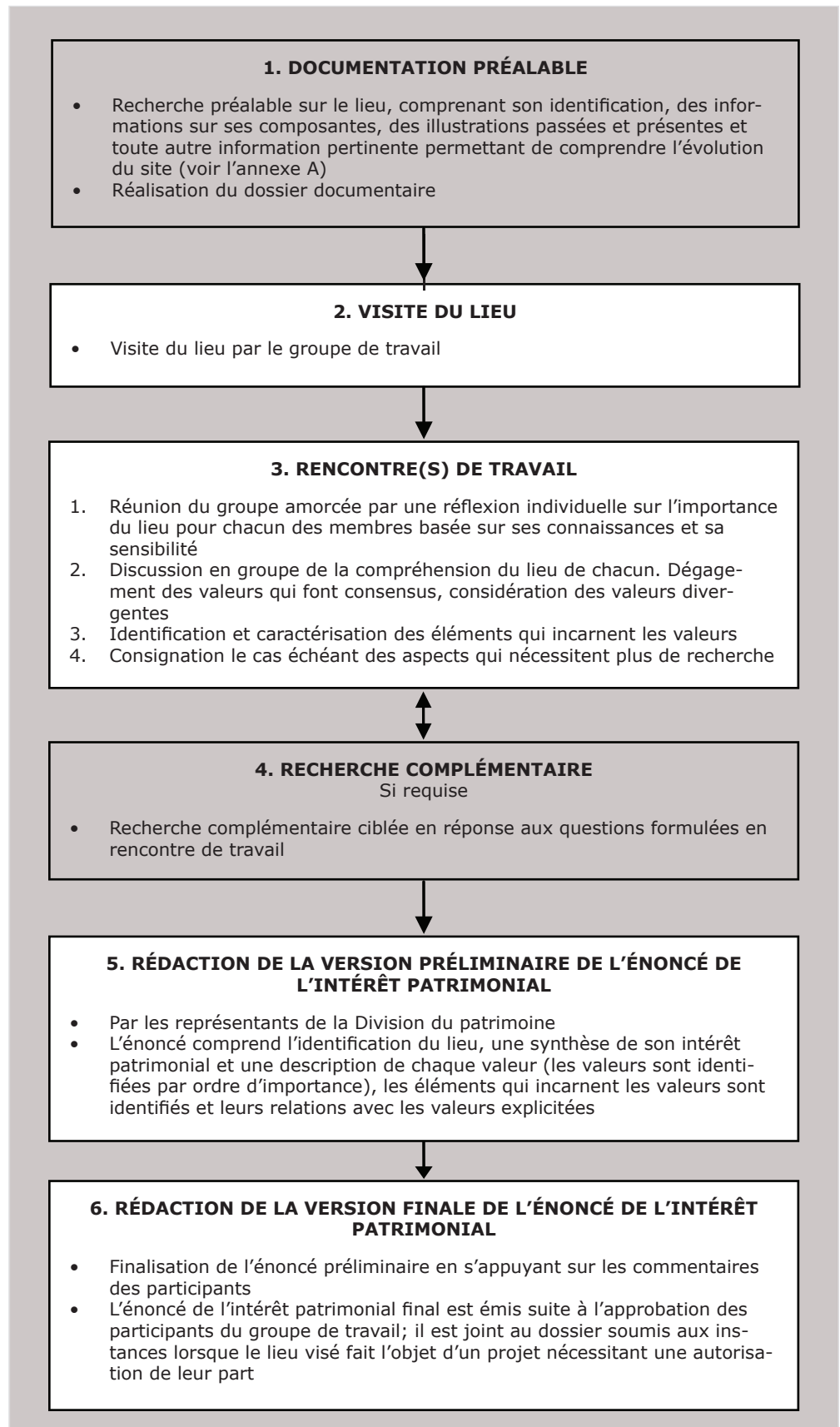
Autres composantes (le cas échéant)

Description
Iconographie

BIBLIOGRAPHIE ET SOURCES DOCUMENTAIRES AUTEUR, DATE

ANNEXE B

LES ÉTAPES DU PROCESSUS D'ÉVALUATION DE L'INTÉRÊT PATRIMONIAL D'UN LIEU



ANNEXE C

LA GRILLE D'ANALYSE PAR LES VALEURS (LES PLUS SOUVENT RENCONTRÉES)

VALEUR SOCIALE, SYMBOLIQUE

Signification identitaire ou spirituelle

Pour un groupe donné, qualités emblématiques aux niveaux spirituel, politique, social ou culturel

Esprit du lieu

Liens entre les éléments matériels et dimensions immatérielles (rituels, festivals, savoir-faire, récits, etc.)

Perception du lieu

Expérience sensorielle, connaissance, sensibilité

VALEUR HISTORIQUE

Évolution urbaine du lieu

Élément fondateur, jalon ou catalyseur de l'histoire du développement urbain

Phénomène de société

Représentation d'un phénomène social, économique ou politique significatif

Événement ou personnage associé

Emplacement d'un événement historique, lieu d'activité d'un personnage ou d'un groupe

Âge comparatif du lieu

Ancienneté par rapport au milieu ou à des comparables

VALEUR ARCHITECTURALE ET/OU ARTISTIQUE

Qualité de la conception

Appréciation de la composition

Importance des concepteurs

Influence et notoriété des concepteurs (urbanistes, architectes, artistes, etc.) (si connus)

Importance du lieu dans l'œuvre des concepteurs

Importance relative dans le corpus des concepteurs (si connus)

Importance artistique comparée du lieu

Importance relative par rapport à des comparables en termes d'époque, de fonction ou autre critère

VALEUR CONTEXTUELLE, URBAINE OU PAYSAGÈRE

Qualités du paysage culturel

Coexistence de phénomènes naturels et culturels

Contribution du milieu d'insertion au lieu

Éléments du milieu qui renforcent les qualités du lieu

Contribution du lieu au contexte urbain

Éléments du lieu qui contribuent à rehausser les qualités urbaines

Appartenance à un système

Appartenance à un réseau de lieux liés (ex : stations de pompage, bains publics)

Qualité de repère visuel

Repère urbain

Vues significatives

Contribution à une expérience sensorielle positive

VALEURS SPÉCIFIQUES

Valeur scientifique ou technique

Valeur archéologique

Valeur d'usage

Valeur écologique

Valeur documentaire

ANNEXE D

LA DÉMARCHE PAR CONSENSUS

La Ville fonde son approche de gestion du patrimoine sur la mise au jour de consensus sur l'intérêt patrimonial des lieux. Pour ce faire, elle a mis au point une démarche ouverte qui vise à établir une compréhension commune d'un lieu résultant d'un échange entre des participants tant experts que non-experts, représentatifs de différents points de vue et intérêts.

La Ville adapte une approche connue sous le nom de *consensus building process*, qui a d'abord fait ses preuves dans des contextes de résolution de conflit. S'appuyant sur un corpus bien établi, la Ville dispose d'une expertise et d'outils qui l'aident dans l'établissement de contextes sereins de discussions qui conduisent à des terrains d'ententes entre des parties qui peuvent parfois au départ sembler tenir des positions éloignées. Nous présentons ici les grandes caractéristiques de cette approche ainsi que quelques références. Notons que l'école de pensée qui inspire la pratique de la Ville - promue par le Consensus Building Institute et née entre autres de la collaboration du Massachusetts Institute of Technology (MIT) et de la Harvard Law School dans les domaines de la négociation et de la résolution de conflits - est présentement appliquée dans le contexte de la gestion du patrimoine dans le cadre d'un projet du Getty Conservation Institute (on peut consulter le site web du Getty Conservation Institute sous la rubrique *Heritage Values, Stakeholders and Consensus Building project*).

1. L'atteinte du consensus

Un consensus est atteint quand chacun accepte ce qui a été proposé après que tous les efforts aient été tentés pour répondre aux préoccupations de toutes les parties concernées. (traduction d'une citation tirée de Lawrence Susskind, «*An Alternative to Robert's Rules of Order for Groups, Organizations, and Ad Hoc Assemblies that Want to Operate By Consensus*» in *The Consensus Building Handbook: A Comprehensive Guide to Reaching Agreement*, eds. Lawrence Susskind, Sarah McKernan, and Jennifer Thomas-Larmer (Thousand Oaks, CA: Sage Publications, 1999), 6.)

2. Les particularités de la démarche par consensus

La démarche par consensus demande qu'on lui consacre du temps et de l'énergie. Le temps investi pour obtenir la collaboration de tous assure en contrepartie la pérennité de la compréhension partagée ainsi obtenue. Celle-ci gagne en stabilité et peut alors véritablement devenir la base des actions ultérieures des différentes parties. Il s'agit d'un bénéfice important du processus qui le distingue des approches plus autoritaires qui souffrent régulièrement de blocages et de remises en question. Le climat de collaboration persiste et les relations entre les parties sont assainies.

La condition essentielle du succès de la démarche réside dans la capacité des participants de s'engager de bonne foi dans une démarche ouverte qui peut mettre en question leurs idées, positions et orientations de départ dans la poursuite d'une compréhension commune. Une attitude de collaboration et une implication continue lors des rencontres sont des pré-requis.

ANNEXE D

LA DÉMARCHE PAR CONSENSUS (SUITE)

3. Les grandes étapes de la démarche par consensus

1. **L'identification du lieu**
2. **La composition du groupe** (représentativité, engagement à participer)
3. **L'organisation des rencontres** (dossier documentaire préalable, lieux, logistique)
4. **L'identification des valeurs puis des éléments incarnant ces valeurs** : l'établissement d'une compréhension commune du lieu à travers les valeurs qui lui confèrent un intérêt et les composantes qui les incarnent. Cette étape permet un enrichissement mutuel qui conduit à une vision commune et à une compréhension approfondie de la signification du lieu.
5. **L'approfondissement des questions au besoin**
6. **La formulation d'un énoncé de l'intérêt patrimonial (préliminaire, final)** : document synthèse traduisant les conclusions du groupe de travail et approuvé par les participants
7. **L'utilisation de l'énoncé de l'intérêt patrimonial** comme document de référence essentiel dans la gestion du lieu (conservation et mise en valeur).

Quelques références:

The Consensus Building Handbook: A Comprehensive Guide to Reaching Agreement, eds. Lawrence Susskind, Sarah McKernan, and Jennifer Thomas-Larmer (Thousand Oaks, CA: Sage Publications, 1999)

Beyond Intractability (www.beyondintractability.org/essay/consensus_building)

Building Consensus for a Sustainable Future (www.mediate.com/articles/consen.cfm)

www.getty.edu/conservation/our_projects/field_projects/heritage/index.html

www.colorado.edu/conflict/peace/treatment/consens.htm

ANNEXE E

L'ENGAGEMENT D'UN PARTICIPANT AU FONCTIONNEMENT DU PROCESSUS

Art. 9 de l'ordonnance régissant
l'évaluation de l'intérêt patrimonial
d'un lieu (02-136)

Dans le but d'assurer le bon fonctionnement du processus, chaque participant d'un groupe de travail s'engage à :

1. être présent aux réunions du groupe de travail et à participer activement et de bonne foi à ses travaux, sauf s'il en est empêché pour un motif sérieux;
2. mettre à profit ses connaissances, ses aptitudes et son expérience dans le cadre des travaux du groupe;
3. intervenir en partageant son point de vue de façon courtoise et respectueuse des opinions différentes ou contraires à la sienne.

De plus, chaque participant a une obligation de discrétion relativement aux discussions du groupe qui ont un caractère privé. Cette obligation ne l'empêche toutefois pas de faire état, à l'extérieur du groupe, de son opinion.

En cas de manquement, le participant pourra être exclu par la Direction.

ANNEXE F

QUELQUES DÉFINITIONS

ÉLÉMENT CARACTÉRISTIQUE :

Matériau, forme, emplacement, configuration spatiale, usage, composante naturelle, immatérielle ou autre attribut d'un lieu qui contribue à son intérêt patrimonial.

(Parcs Canada, 2003)

INTÉRÊT PATRIMONIAL :

Importance ou signification d'un lieu basée sur les valeurs que lui attribue à un moment défini une population, une génération ou un groupe donné. L'énoncé de l'intérêt patrimonial en fait la synthèse.

(Ville de Montréal, 2008)

LIEU :

Structure, bâtiment, groupe de bâtiments, paysage ou site défini, comprenant les ressources archéologiques, et incluant ses composantes, son contenu et ses espaces.

(Ville de Montréal, 2008)

VALEUR :

Importance ou signification symbolique, paysagère, historique, artistique ou autre perçue par une population, une génération ou un groupe à un moment donné.

(Getty Conservation Institute, 2002)

ANNEXE G

LE FORMAT DE L'ÉNONCÉ DE L'INTÉRÊT PATRIMONIAL

IDENTIFICATION

Nom du lieu
Adresse
Arrondissement
Photo, carte, plan

SYNTHÈSE DE L'INTÉRÊT PATRIMONIAL

L'intérêt patrimonial du... repose sur...
(résumé des points marquants des énoncés de valeurs)

DÉSIGNATIONS PATRIMONIALES

ÉLÉMENTS CARTOGRAPHIQUES ET ICONOGRAPHIQUES ET CHRONOLOGIE DES ÉVÉNEMENTS MARQUANTS

ÉNONCÉ DES VALEURS

Valeur X

La valeur X du... repose sur ...

Valeur Y

La valeur Y du... repose sur ...

ÉLÉMENTS CARACTÉRISTIQUES

DANS LESQUELS S'INCARNENT LES VALEURS

Les éléments caractéristiques sont les témoins des valeurs à l'égard desquels des décisions quant à leur conservation ou leur mise en valeur devront être prises. Ils peuvent être de l'ordre du contexte urbain, de l'environnement, des bâtiments, des détails, des matériaux, de l'exécution, de l'aménagement paysager etc.

RAYONNEMENT (lors d'études relatives à l'octroi de statuts)

Le rayonnement fait référence à l'échelle à laquelle le lieu opère une force d'attraction ou une influence relative à une de ses valeurs. Il peut être international, canadien, québécois, montréalais ou local. S'il est jugé utile d'y avoir recours, il devrait être établi par consensus pour chacune des valeurs identifiées.

PARTICIPANTS AU GROUPE DE TRAVAIL

NOM DU RÉDACTEUR

DATE

ANNEXE G

LE FORMAT DE L'ÉNONCÉ DE L'INTÉRÊT PATRIMONIAL (SUITE)

SYNTHÈSE DE L'INTÉRÊT PATRIMONIAL	
Texte	Photo du lieu
DÉSIGNATIONS PATRIMONIALES - -	
LE LIEU ET SON CONTEXTE ENVIRONNANT <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="border: 1px solid black; padding: 10px; width: 40%;">Illustration du lieu</div> <div style="border: 1px solid black; padding: 10px; width: 40%;">Illustration_mise en contexte</div> </div>	
CHRONOLOGIE	
LES VALEURS	LES ÉLÉMENTS CARACTÉRISTIQUES
VALEUR X <div style="text-align: right; margin-top: 20px;">La valeur X repose sur :</div> - -	Éléments portant la valeur X - - -
VALEUR Y <div style="text-align: right; margin-top: 20px;">La valeur Y repose sur :</div> - - -	Éléments portant la valeur Y - - -
DÉMARCHE BIBLIOGRAPHIE / RÉFÉRENCES COMPOSITION DU GROUPE DE TRAVAIL	RÉDACTEUR Date



ville.montreal.qc.ca/patrimoine