

June, 2016

Final Report

The Planning Partnership
Jane Perdue



Vaughan City-Wide
**PUBLIC ART
PROGRAM**





Vaughan City-Wide
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PROGRAM**

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Executive Summary

The City-Wide Public Art Program is the first of its kind for Vaughan and is intended to establish a vision and framework to maximize opportunities for public art for decades to come. The first phase of the Public Art Program includes a 5-year implementation plan, to be reviewed and updated on a periodic basis.

Public art has the potential to define and embody Vaughan's character, history and aspirations as well as speak for its diverse population and vibrant neighbourhoods and communities. The City currently has a well-established art scene and is home to international-scaled institutions including the McMichael Canadian Art Collection. The implementation of public art throughout the City will seek to position Vaughan as a progressive cultural leader while it strives to become the vanguard for public art in the Region.

There is growing recognition of the numerous benefits of public art in vibrant, healthy and prosperous urban centres like the future Vaughan Metropolitan Centre (VMC). The cultural, social, and economic returns on investment in public art are deriving economic value as public goodwill. For both public and private sector projects, public art is a catalyst for the City's identity and its sustainability.

The City-Wide Public Art Program is the second phase of a two-part project undertaken by the City of Vaughan. This report is a companion volume to the VMC Culture and Public Art Framework.

Support for public art is articulated in a range of existing City of Vaughan planning and policy documents, including the Vaughan Official Plan, Secondary Plans and the Vaughan Vision 2020 Strategic Plan. The City-Wide Public Art Program provides an exciting opportunity to

build on and integrate the planning and policy framework already in place, as well support the City's urban design and planning objectives and guidelines. The Program is envisioned to be led and implemented by the City, in partnership with the private sector and other partners.

The City-Wide Public Art Program provides a study process, feedback, a policy framework, with proposed public art program commissioning methods, donations, site selection, collection management, implementation and administration.

This City-Wide Public Art Program aligns with the Term of Council Service Excellence Strategy Map (2014-2018) which prioritizes the support and promotion of the arts, culture, heritage and sports in the community.

“ The public art investment can pay off...in a number of ways. The artwork's value can appreciate; additionally, there are many immeasurable financial benefits including increased leasing interest, more foot traffic and a revitalized local economy.”

// "How Public Art Affects Real Estate Values," Butler Burgher Group blog, February 2015

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// A Departure by Ilan Sandler, Lethbridge AB

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Purpose

The purpose of the City-Wide Public Art Program is to provide a guiding framework, public art policies, and establish a public art process that will maximize opportunities for public art.

Cities across Canada and around the world are increasingly realizing the economic and social benefits, as well as the quality of life enhancements that flow from creativity and investment in culture. In addition to bringing vibrancy to a city's public realm, public art is a tremendous source of civic pride and conveys the identity and cultural image of the city.

The City-Wide Public Art Program is designed to help integrate the City of Vaughan's existing planning and urban design objectives and guidelines. The vision for the project is to support the enhancement of creativity and culture that is unique to the City of Vaughan by providing a framework for the provision of both privately and publicly-initiated public art projects. The Public Art Program will be led and implemented by the City in collaboration with its partners.

As one of the fastest growing cities in Canada, Vaughan is a complex hybrid city, comprised of the old, the new and the yet-to-be-born. From its historic village centres rooted in the formerly agricultural landscape, to rapidly growing corridors, to the horizon of planned development in the new downtown that is already being spurred on by major infrastructure investment and the arrival of the new subway station and Bus Rapid Transit vivaNext rapidways in 2017/2018, Vaughan is poised for growth on all fronts.

Vaughan's anticipated population growth is expected to support an increase in residential, commercial and mixed-use developments, as well as transit services and connectivity, local centres and intensification corridors, and a new, active downtown. Planned transit services, development of local centres, intensification corridors

and the new active downtown, will support the forecasted population growth. These new neighbourhoods, nodes and corridors will only be enhanced with thoughtful planning for public art. The City-Wide Public Art Program sets the stage for art that will enrich and animate the Vaughan experience for existing and new residents and visitors alike.

“ Our city will continue to be a community of choice that promotes diversity, innovation and opportunity for all citizens, fostering a vibrant community life that is inclusive, progressive, environmentally responsible and sustainable. ”

// Strategic Plan: Vaughan Vision 2020

Objective 4.1:

“ To foster a city with strong social cohesion, an engaging arts scene, and a clear sense of its culture and heritage. ”

// Green Directions Vaughan

Definition of Public Art

Public Art

Public art is art that:

- › is physically or visually accessible,
- › is on public and private lands,
- › is created by or in collaboration with artists,
- › has aesthetic qualities,
- › is context specific,
- › can be a variety of media,
- › may be permanent or temporary, and
- › has been selected, commissioned or acquired in a process supported by the principles and methods of the City of Vaughan's Public Art Program.

Types of Public Art

There are three main types of public art that should be considered based on the unique requirements and characteristics of the site identified for public art.

1 Independent Sculpture or Discrete Element

2 Site Specific

3 Integrated

// Roundabout by Jennifer Cochrane, Cottesloe AU



// Wave Side by Jennifer Marman and Daniel Borins, Toronto ON



// Blue bench, Copenhagen DK

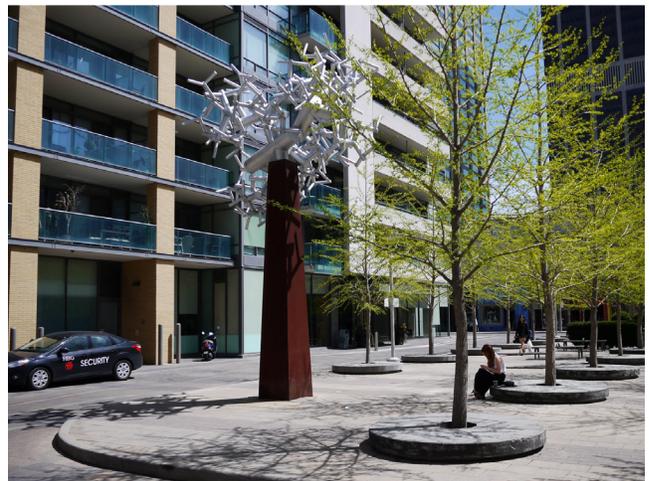
1 Independent Sculpture or Discrete Element

A freestanding work that was created independent of its site, and that could be moved to another location without losing its meaning and aesthetic qualities

// *Flower Power* by Mark di Suvero, Toronto ON



// *Shadows II* by Jaume Plensa, Montreal QC



// *Untitled* by Jean-Pierre Morin, Toronto ON

2 Site Specific

A work that is created as a response to its immediate context and which would lose its meaning, function or relevance if moved to another location

// *Liquid Echo* by Catherine Widgery, Toronto ON



// *Combination of the Two* by Matt Mullican, Toronto ON



// *Transit Story* by Jill Anholt, Calgary AB

3 Integrated

A work that is a physical part of a building, structure or landscape. If the building were demolished, the site redeveloped or the structure removed, the work would be removed or relocated, if possible

// *Untitled* by Dale Chihuly, Toronto ON



// *Forest Walk* by Ed Pien, Toronto ON



// *Snake Path* by Alex Smith, San Diego CA

Contributing to Urban Character

Public art has the potential to contribute to the identity of Vaughan's neighbourhoods and districts and can have a transformative effect on quality of life. Public art has the power to break monotony and often inspires a sense of wonder. It can bring communities together and create a sense of civic pride and a cultural energy that resonates with visitors, encouraging them to return.

Public art also contributes to economic development by boosting cultural tourism, stimulating commerce, and increasing real estate value. Art that is incorporated into a residential development, for example, can help elevate the development's reputation and provoke a 'buzz' that markets the project to a wider audience.

Public art is widely recognized for its ability to boost economic development and tourism by creating destinations for visitors and local residents. This is just one of the ways that public art is a generator of economic vitality. Its role in animating the public realm also helps to encourage active transportation and social interaction, both of which contribute to healthy communities.

Public Art plays a key role in city building and urban planning. Involving artists in the city building process can result in the creation of unique open spaces, parks and streetscapes that add dynamism and variety to Vaughan's urban fabric.

The Vaughan Public Art Program will help to achieve a high quality public realm for the benefit of residents and visitors alike.



// Mural in Kensington Market, Toronto, ON

Roles for Public Art

Public art plays many roles in the urban context. Some of Public Art's key roles include:

Placemaking

Creating and enhancing public spaces that promote people's health, happiness, and well being.

Gateway Marker

An entrance feature that signifies a boundary and assists with wayfinding.

Landmark

An easily recognized feature in the cityscape that contributes to placemaking and orientation.

Memorial

A structure established to commemorate a person, event, group or settlement.

Local Focal Point

A centre for activity or attention.

Wayfinding

Visuals used to convey location and directions.

Interpretation

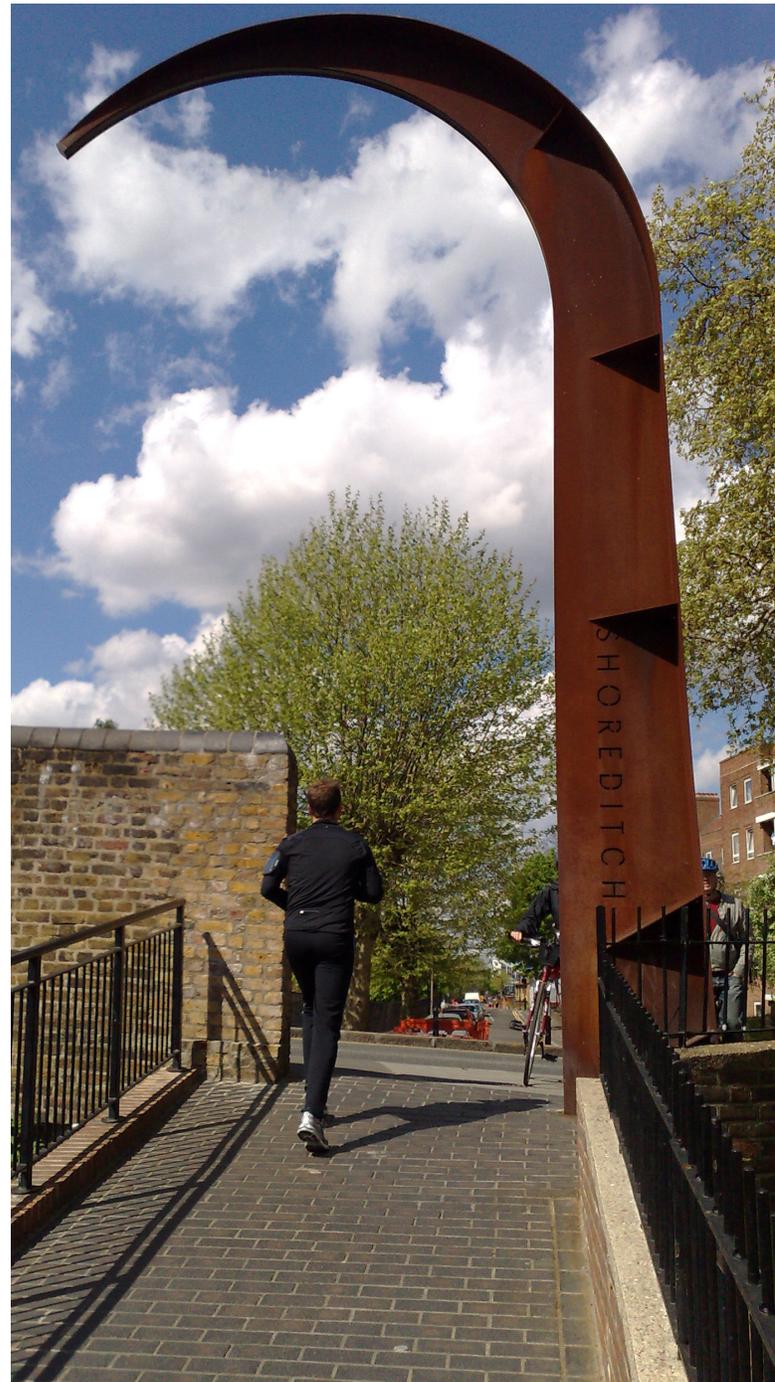
A work of art that illuminates the character or history of its context.

Functional Element

A work of art that also serves a utilitarian purpose.

Activation and Animation

A work of art that energizes a space, can be interacted with and/or can move independently.



// Gateway Sculpture at Queens Bridge by Joel Parkes, London UK

Study Area

The Study Area for the City-Wide Public Art Program is bounded by King Vaughan Road on the north, Bathurst Street and Yonge Street to the east, Steeles Avenue on the south and Albion Vaughan Road/Highway 50 on the west, as shown in the illustration on the facing page. The study area includes the Vaughan Metropolitan Centre (VMC), the City's planned downtown, and other intensification areas identified for future growth and development. These growth areas include regional intensification corridors, as well as primary centres and local centres, that are planned for transit supportive and pedestrian-oriented environments. The special heritage character of Vaughan's historic beginnings are included in the study area with the four Heritage Conservation Districts (HCDs) of Vaughan: Kleinburg-Nashville, Thornhill, Maple, and Woodbridge.

The identity of Vaughan is evolving. The new Vaughan Metropolitan Centre subway station scheduled to open in 2017 will be the northern terminus of the TTC's Toronto-York Spadina subway extension, connecting Vaughan's downtown directly to the City of Toronto's.

Public art can play a vital placemaking role in support of nurturing an authentic Vaughan identity. The capacity of public art to generate memorable experiences and express the vibrant, multicultural and progressive character of this city in transformation cannot be underestimated. Vaughan's new, progressive and modern approach to urban planning aims for the City to become the vanguard of public art for the Region.



// Vaughan City Hall



- Local Centre
- VMC (Regional Centre)
- Primary Centre
- Intensification Corridor
- Heritage Conservation District

// City of Vaughan



VMC (Regional Centre)



Primary Centre



Local Centre



Intensification Corridor



Heritage Conservation District

Study Process

The City-Wide Public Art Program was initiated in September 2015 as the second phase of a two part project to develop:

- › a framework to guide development of cultural facilities, amenities and activities, and public art in the **VMC** (Phase 1); and,
- › a **City-Wide** Public Art Program (Phase 2)



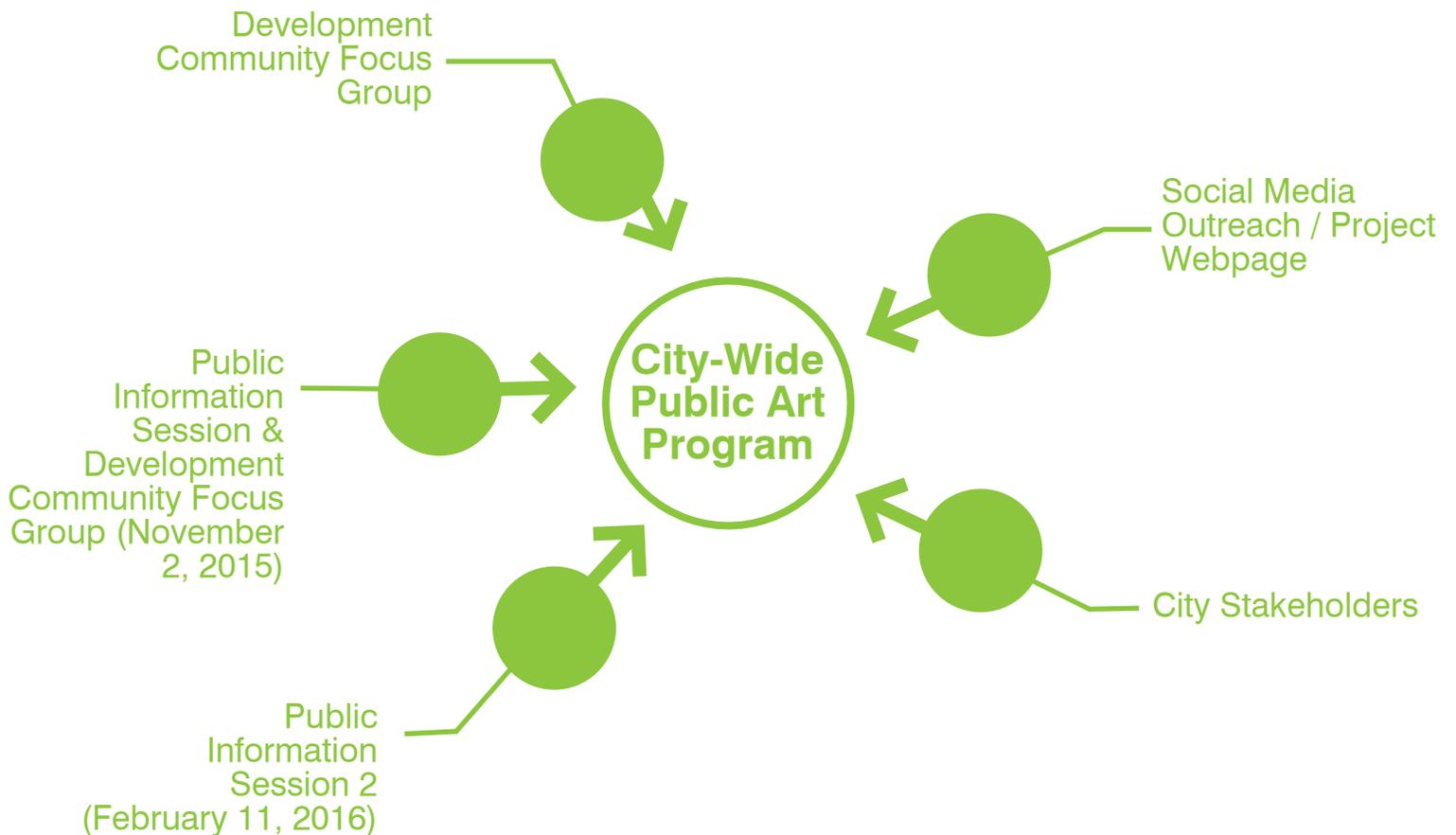
What We Heard

Consultation Process

The City-Wide Public Art Program builds on the extensive engagement program which began with the phase 1 VMC Culture and Public Art Framework. Over the course of the Phase 2 City-Wide Public Art Program consultation process, the team gained important input for the project and engaged with community members. The consultation program included a focus group meeting with representatives from the development industry and 2 public information sessions, as well as consultation with City stakeholders.

Further details on the consultation process are detailed in the accompanying *What We Heard* report.

// Public Information Centre, Vaughan ON



Consultation Events

Public Information Session 1

A public information session was held on November 2, 2015 at the North Thornhill Community Centre. A group of enthusiastic community members attended, many of whom were involved in the arts. A presentation was made to provide an overview of the objectives and framework for the City-Wide Public Art Program, to highlight the return on investment that public art brings, to share images describing various types of public art, a working definition of public art and the roles that public art plays in placemaking.

Questions for Discussion:

- 1 What are the **important stories** to tell about Vaughan?
- 2 Where do you and your community members congregate? What are your favourite **places with special meaning**?
- 3 Identify **five words** that should form part of a **vision statement** to guide development of city-wide public art in Vaughan?
- 4 What **programs, processes** and **projects** need to be in place to **support public art** in Vaughan?
- 5 How should Vaughan **differentiate itself** from other centres with respect to public art?
- 6 What is the **first thing you would do** to develop public art in Vaughan?

// A sample of some of the things we heard at the public consultation event



cultural diversity
interactive
inclusive
accessible
the McMichael is a local treasure
reinterpret the group of seven
create a landmark sculpture at the McMichael
engaging
integrate public art in the public realm
create group of seven inspired furnishings in Kleinburg
public art at Mackenzie Vaughan Hospital
commission earthworks
the desire for public art is here!
connect to nature in Vaughan
identify Vaughan with art as much as it is with recreation
create a self directed public art tour
share Vaughan's legacy
be provocative



Focus Group

A focus group was held with representatives of the development industry at Vaughan City Hall on November 2, 2015. A presentation was made to provide an overview of the objectives and framework for the City-Wide Public Art Program, to highlight the return on investment that public art brings, to share images describing various types of public art, a working definition of public art and the roles that public art plays in placemaking. Following the presentation, a discussion was held with the group.

// A sample of some of the things we heard at the focus group consultation



public art is 'public' not only by ownership or by location, but by the **public process** through which it is commissioned **gateways and intensification corridors are key locations for public art** keep the public art commissioning process simple for development applications



Public Information Session 2

A public information session was held on February 11, 2016. The session began with a talk by Ben Mills, a public art consultant and facilitator from Public Art Management (PAM). A presentation was then made providing an overview of the project and summarizing opportunities for public art in Vaughan. The presentation provided information regarding commissioning public art, fostering community engagement, and locating public art, including the areas of focus for implementation (Kleinburg-Nashville Heritage Conservation District, Woodbridge Heritage Conservation District, Vaughan Mills Centre, Mackenzie Healthcare Precinct, Maple Heritage Conservation Centre, and Thornhill).

The participants were asked to provide input on the following:

- 1 Comment on the Proposed Locations for Public Art and Priority Public Art Areas for the Focus Areas.
- 2 Suggest any further Locations for Public Art or Priority Public Art Areas.

// Public Information Centre, Vaughan ON





// *Four Seasons* by Douglas Coupland, Toronto ON



Policy Framework

Public Art policies and programs are supported at the municipal, provincial and federal levels of government and are referenced in several important Vaughan planning documents. There is a significant legacy of plans that advocate for public art. In order to move from plans to implementation strategies, the City-Wide Public Art Program needs a clear understanding of that legacy. This section provides a brief synopsis of the most relevant plans.

York Region Official Plan

The Region's policy for Economic Vitality recognizes culture as an important element in making the Region a place to work, live and play. Vibrant and healthy communities will attract and retain a skilled labour force.

The policies for An Urbanizing Region direct Regional Centres to recognize the importance of creating a sense of place and high quality open spaces *"that include meeting places and urban squares that incorporate art, culture and heritage"* (s. 5.3.7). The Region's policies for An Urbanizing Region highlight the need to develop pedestrian-oriented environments with high quality urban design that will promote creativity and the exchange of ideas for further economic growth. At a broad scale, the York Region Official Plan identifies the VMC as a Regional Centre.

The Region also sets the requirements for Regional Centre secondary plans to include policies addressing the need for public art to be incorporated into major Regional and City buildings and to encourage the inclusion of public art in significant private sector developments. The Region requires a 1% allocation included for public art for all Major and Local Buildings (including administration fees).

City of Vaughan Official Plan

The City of Vaughan Official Plan recognizes that *"a strong and diverse economy includes a focus on fast-growing creative and cultural industries"* (s. 5.2.6) which can attract new residents and visitors to the City. Public art is recognized as a key element of a high quality, attractive and sustainable public realm. Vaughan is committed to *"building a truly remarkable public realm"* (s. 9.1.1). The Official Plan provides direction to establish a public art program to identify opportunities and build a framework for implementation. The Official Plan provides direction for Secondary Plan policies for the VMC and Key Development Areas (KDA) that encourage the inclusion of public art in all significant private sector developments and that require contribution from all major Regional and local municipal buildings to public art.

Projects may be deemed significant in regards to prominence, scale, location, destination, potential use, or if they are in the vicinity of other important sites. Urban Design and Planning will determine significant sites in their review of applications and approvals, and the request for public art would be in tandem with this review.

The VMC is identified as a "cultural and creative hub for the City" (s. 5.2.6.6) where new city-wide arts facilities will be directed (including a performing arts theatre and/or visual arts centre) and where cultural expression in public spaces will be showcased. Lands are to be promoted for creative cultural industry clusters. Policies provide direction to develop municipal funding sources, including partnerships with various levels of government and the private sector, to support artists, cultural programs, events and facilities.

City of Vaughan Strategic Plan: Vaughan Vision 2020

The Strategic Plan sets the vision for the City's growth to 2020 as "a city of choice" that promotes diversity, innovation and opportunity for all citizens, fostering a vibrant community life that is inclusive, progressive, environmentally responsible and sustainable. The Plan proposes three strategic goals: Service Excellence, Staff Excellence and Organizational Excellence. One of the four strategic themes of the Service Excellence goal is to "*Preserve Our Heritage and Support Diversity, arts and culture*" to position Vaughan as "*a welcoming city that supports a vibrant arts community, with diverse heritage and cultural initiatives.*" Two other strategic themes within Service Excellence are relevant to the City-Wide Public Art Program; the enrichment of the public realm to encourage walkability and healthy lifestyles, and promotion of environmental sustainability through enhancing natural and built environments.

Economic Development Strategy

The *Economic Development Strategy* is the starting point of a process that provides the catalyst for economic transformation and prosperity for the community. The Strategy sets out bold action steps that require the participation of the business community, institutions and citizens. The Strategy identifies past successes and the challenging realities of today's economy. Calling for new directions, new ideas and new approaches to enhancing economic growth, the Economic Development Strategy places emphasis on the development of creative industries to position Vaughan as a dynamic quality of place for both play and work. Public art, with the potential for contributions from local artists, fabricators and contractors, can play an important and inspirational role as part of this strategy.

Green Directions Vaughan – Community Sustainability & Environmental Master Plan

The City's first Community Sustainability and Environmental Master Plan, *Green Directions* establishes the principles of sustainability, which will then be used in the development of other linked plans and master plans to achieve a healthy natural environment, vibrant communities and a strong economy. Green Directions builds on the strategic directions in Vaughan Vision 2020 to help guide the City towards sustainable decisions and actions. A key theme that emerged from consultation for Green Directions is a desire for Vaughan to be a complete community, one that meets peoples' needs for daily living throughout an entire lifetime. One of the six key goals of the Plan is "to create a vibrant community where citizens, business and visitors thrive". Within this goal are a number of objectives which are relevant for a public art program. "Objective 4.1: To foster a city with strong social cohesion, an engaging arts scene, and a clear sense of its culture and heritage." An action to support this objective is to "*Develop a strategy to increase support for and promotion of the arts and culture in the community*" (drawn from the Strategic Plan.) Another action within this Objective is "*through creative urban design, as described in the new Official Plan, enhance social cohesion by creating more (1) common indoor and outdoor public spaces; (2) public art; (3) parks and open space; and (4) central, accessible hubs for arts, culture, and recreation.*" Active transportation objectives are part of Green Directions, which recommends that the City "Develop an implementation plan for the initiatives described in the City's *Active Together Master Plan* through a phased and budgeted program."



Creative Together Cultural Plan

The purpose of *Creative Together: A Cultural Plan for the City of Vaughan* is to establish an overall vision and actions to guide cultural development in Vaughan and to integrate cultural planning across municipal departments. The Plan provides a framework to build consensus, uniting people and resources across all City departments and between the municipality and the city's business and community partners. *Creative Together* identified three strategies and associated actions for expanding cultural capacity through integrated cultural planning in Vaughan: Creative Economy, Creative Capacity and Creative Places. Public art can make important contributions in all of these areas, with its potential for integrating the visual, cultural and spatial realms.

Active Together Master Plan – Parks, Recreation & Libraries

The 2013 Active Together Master Plan (ATMP) is a review and update of the City's first long-range planning study for parks, recreation, and library facilities. The ATMP identifies current needs and future facility provision strategies, consistent with the City of Vaughan's commitment to providing safe, accessible, and community-responsive parks and facilities that appeal to a wide range of interests and abilities. The master plan provides short and long-range planning to ensure that facility provisions properly coincide with development. The ATMP will guide planning for parks, recreation, and library facilities until the City's ultimate build-out, with a primary focus on the next eight to ten years. The ATMP builds on Vaughan's foundational planning documents, including Vaughan Vision 2020, Green Directions Vaughan, the City's new Official Plan as well as the 2012 Transportation Master Plan and 2007 Pedestrian and Bicycle Master Plan.

The development of the Plan involved extensive public engagement program. The Plan states that "*The design of active and passive parks should also incorporate elements that cater to individual physical activity and wellness, such as outdoor fitness stations and reading gardens. Incorporation of public art into public and private spaces is also encouraged.*"

Arts and cultural facilities, which were included within the scope of the 2008 ATMP, are not addressed in this Update as the City prepared a separate Creative Together Plan in 2010. In addition to municipal parks, recreation, and library facilities, a number of additional municipal assets are considered in the Plan including the McMichael Collection and Kortright Centre, and City-owned designated heritage buildings.

Transportation Master Plan – Vaughan Tomorrow: A New Path

The Transportation Master Plan (TMP) is designed to address growth in a sustainable manner through to 2031. The TMP is framed as an essential part of Vaughan's transformation into a more sustainable City and is integrated with the City-Wide Official Plan. Working with stakeholders and the general public, the City developed a TMP that balances the need for local improvements, strong Regional investments in transit service and arterial road improvements, sidewalks, on-street and off-street bicycle facilities, and a mix of land uses and activities. The Plan recognizes that Vaughan's growth patterns have resulted in an auto-oriented urban structure for the City with a number of resultant major issues. The visioning exercise for the Plan centered on three issues: increasing transit use in Vaughan; managing travel demand and encouraging more active modes of transportation; and promoting sustainability to the public. A 'transit first' approach is used to identify and prioritize improvements and policies. The construction and reconstruction of transportation infrastructure can make a very strong contribution to public art, especially when linked to a 1%-for-public art program.

Pedestrian and Bicycle Master Plan

The 2007 plan presents a 20 year vision that provides guidelines and recommendations to assist City staff in the development of new programs and facilities that support the City's commitment to improving and expanding conditions for walking and cycling in Vaughan. The Plan includes a recommended network of cycling facilities and multi-use trails, recommendations on how to improve the pedestrian environment and support public transit use; pedestrian and cycling route planning & design guidelines; policy and program changes; and an implementation strategy. One of the strategies is to improve urban design and streetscaping. *"Creating a pedestrian environment is more than just installing a sidewalk along a street, it is creating a street that encourages walking"* (s. 5.2.2). The design of new roads and developments in the City of Vaughan should *create an environment that "entices" people to walk*. The Plan notes that the City's urban design guidelines and policies identify practices for improving pedestrian conditions. Following these guidelines for streetscaping will help to ensure the vision of the master plan to enhance the built and pedestrian environment in the City of Vaughan. Streetscape elements *"should be designed to create a sense of place"* (s 5.3). and to create points of interest that engage pedestrians, cyclists and motorists alike. The top suggested improvement for walking in Vaughan is to provide more destinations to walk to. For cyclists, the top concerns are safety and the provision and condition of cycling facilities.



// Spirit Catcher by Ron Baird, Barrie ON



The VMC Secondary Plan

The VMC Plan provides clear direction towards embracing public art and cultural facilities as key components in its future development. Citing the development of a *“Cultural Facilities and Public Art Plan”* for implementing this vision, the VMC Plan finds that cultural facilities *“may be developed as a catalyst for broader development and to establish an identity and civic role for the VMC”* (s. 7.0). This policy also informs the provision of public art throughout the VMC, stating that *“public art will be an important element of the VMC’s public realm, adding culture, beauty and interest to streetscapes”* (s. 4.4.8). Taking the lead, the VMC Plan directs that a portion of the capital budget of all major Regional and City buildings and facilities be dedicated to the inclusion of public art in all significant private developments.

Intensification Corridors – Yonge Steeles Corridor Secondary Plan

The Yonge Street Area Study was initiated to determine an urban design and land use framework for the lands on the west side of Yonge Street, from Steeles Avenue to Highway 407 (excluding the Thornhill Heritage Conservation District), and on the north side of Steeles Avenue, from Yonge Street to the east side of Palm Gate Boulevard.

In 2010 Council adopted the Yonge Steeles Corridor Secondary Plan that proposes the land use policies and urban design guidelines for future development in the area. With major public investments in infrastructure and public transit coming to the area, either in the form of a Yonge subway extension or surface dedicated right-of-way transit, this Secondary Plan provides opportunities for intensification through the redevelopment of lands fronting Yonge Street and Steeles Avenue. The Plan states that development along Yonge Street and Steeles Avenue West “shall incorporate an attractive public realm, part of which may be located on private lands in order to provide a generous sidewalk and at least one row of street trees.” Public art is specifically linked to built form in Section 3 Land Use Density and Built Form - High Rise Mixed Use:

“In recognition of its function as an important gateway into the City of Vaughan, buildings on the north west corner of Yonge Street and Steeles Avenue West, shall be designed to highlight their symbolic significance as urban anchors and focal points. These buildings shall frame the intersection and incorporate public art and design features to emphasize visual prominence.”



Intensification Corridors – Centre Street Urban Design Streetscape Plan

The Plan provides design guidance and standards applicable to the public realm and new development along the portion of Centre Street within the study area that is identified as a Regional Intensification Corridor in Vaughan's Official Plan, an area approximately three kilometres in length that extends from Bathurst Street in the east to just past Dufferin Street in the west. The Plan provides a conceptual layout and design of public and private streetscape spaces, pedestrian and bicycle connections, as well as a framework that complements built form strategy for building placement, forms, heights, and massing in relation to the public realm within the study area.

The Plan guides Centre Street's transformation from a vehicle-dominated transportation corridor into a pedestrian-friendly environment with adjacent built form and a public realm that supports active transportation, the urban ecosystem, social and commercial activities. In its Urban Design Framework, the Plan divides Centre Street into urban character areas and proposes key public art sites as a civic element in the Gateway Centre and Town Centre character areas, particularly at gateways, visual terminus and key corner sites, focus areas within these character areas. The Public Realm Guidelines section provides design guidelines for public art (Section 4.5).

“ Public art provides an opportunity to celebrate and showcase local arts and culture, establish a unique identity for an area or development, and contribute to enhancing the quality of the public realm in ways that conventional streetscape elements cannot. ”

– Vaughan Mills Centre Secondary Plan, Section 4.6.8

“ Public art provides an opportunity to enhance community identity and civic pride, orient visitors and celebrate local talent. Prominent public art sites are identified throughout the Centre Street Corridor and generally correspond to prominent public realm locations such as view terminus sites, urban squares and parks, gateways and/or key intersections. ”

- Centre Street Urban Design Guidelines, Section 3.2

Intensification Corridors – Vaughan Mills Centre Secondary Plan

The Vaughan Mills Secondary Plan was adopted by the City of Vaughan in 2014. The study area is bordered by Rutherford Road, Weston Road, Bass Pro Mills Drive and by Jane Street, and is 3 km north of the Vaughan Metropolitan Centre. The Plan provides the development framework for intensification in the area and includes land use and urban design policies for a planning horizon to 2031. As a Primary Centre in the City's urban structure plan, Vaughan Mills Centre is a location for intensification in the form of predominantly mixed-use high and mid-rise buildings, developed at an intensity supportive of transit.

The Plan's stated goal is to support the creation of a vibrant, healthy, sustainable, and unique complete community environment that provides a mix of uses, promotes diversity, encourages walkability, active transportation and accessibility, provides vibrant public spaces for social interaction and recreation and builds community identity. The area is part of a regional ecosystem that includes the Humber River, Black Creek Subwatershed, and the West Don River Valley. Development around these green corridors create opportunities for recreation and environmental enhancements.

For the Jane Street Corridor character area, the Plan advocates for high quality streetscaping and pedestrian facilities and for *"incorporating iconic elements, architectural features and public art that contributes to the character and identity of the community"* (s 1.4.1). The role of public art is highlighted in the Transportation Network section.

Kleinburg-Nashville Economic Development Strategy

The study presents a vision and establishes guidelines for the long-term economic viability of Kleinburg-Nashville, which includes the Mainstreet Commercial and Kleinburg-Nashville Core Area designations. The strategy was developed to assist the business association, area merchants, stakeholders and residents in rethinking the mainstreet revitalization approach. The goal is to create an energy for Kleinburg-Nashville that comes from exciting health-based and lifestyle retail, exhilarating outdoor activities and inviting public and private amenities that position and differentiate Kleinburg-Nashville from other mainstreet and core areas. Combined, these elements will continue to distinguish Kleinburg-Nashville as a unique place among the City of Vaughan's interesting and diverse communities. One of the five key goals of the Plan is to *"use placemaking to create the "Kleinburg Experience" based on a rich, natural and built heritage"* (page 8). Enhancing the "Kleinburg experience" is key to the strategy. *"People will be immersed in the local Kleinburg culture that celebrates its heritage and the presence of the McMichael Canadian Art Collection geared toward outdoor Canadian landscapes with their highly ranked outdoor walking trails that are being upgrade to provide more outdoor sculptural art and improved connectivity"* (page 6). One of the identified sectors with high potential is "arts and cultural-based businesses."

“ More than 100,000 visitors annually come to Kleinburg to enjoy some of Canada's finest works of art at the McMichael Canadian Art Collection. ”

- mcmichael.com



Kleinburg-Nashville Heritage Conservation District Plan

The goal of the Heritage Conservation District Plan is to ensure the retention of the District's heritage resources and to guide change so that it contributes to the District's character. The objectives of the Plan address the townscape, heritage buildings, the roads, the rural and natural setting, future development in the district, community support, and economic development and tourism.

The village of Kleinburg and the McMichael Canadian Collection are regional destinations and major tourist attractions in Vaughan. The Plan promotes and protects the heritage character of Kleinburg and its walkable commercial core as a basis for economic development through tourism. The Plan suggests that Kleinburg-Nashville could build on its attraction by making a connection between conservation and the natural environment, and the related concerns in outdoor activity and fitness. It notes that the nearby Kortright Centre, the natural landscapes in the Humber valleys, and the growing network of regional hiking and bicycle trails in those valleys all possess potential to attract growing numbers of local visitors. It identifies the valleys as the setting for the villages and a necessary part of the preservation of heritage character.

The City-Wide Public Art Program needs to support the objectives and design guidelines of the Kleinburg-Nashville HCD Plan to preserve and enhance the heritage character of the District while it also supports the objectives for economic development and tourism.

Village of Maple Heritage Conservation District Plan

The Village of Maple Heritage Conservation District is a distinct area in the City of Vaughan, characterized by a wealth of heritage buildings, and with many newer buildings that respect the scale and site plan characteristics of a historic village. The District includes the historic block of Church and Jackson Streets, and properties along the two main roads, roughly to the extent of the old Police Village. Streetscapes, planting, fencing, open spaces, vistas, and natural areas enhance the heritage character of the District.

The objectives of the Plan address heritage buildings, non-heritage buildings, landscape/streetscape, new development, community support, and business/tourism. The Plan highlights the role of public awareness and public education to support the Heritage Conservation District and draw visitors. The Plan includes Design Guidelines to help maintain the historic qualities that make up that sense of distinctness.

The Plan proposes that gateway markers at principal entrances to the District would serve to reinforce its identity and to promote its unique historical character. "Markers should be placed so that they reinforce an existing sense of entrance, rather than at the exact point that a roadway crosses the District boundary."

The objectives of the Village of Maple HCD Plan to enhance heritage character, increase public awareness about the District's special character, enhance the pedestrian-friendly character of the commercial core and implement gateway markers to the District should all be recognized in the City-Wide Public Art Program.

Thornhill Heritage Conservation District Plan

Thornhill is one of Ontario's earliest settlements, dating from the original construction of Yonge Street, and it is also one of the earliest Heritage Conservation Districts in the province. An update to the original 1984 study, this plan broadens heritage character to include "buildings, streetscapes, landscapes, and vistas." The District is characterized by a wealth of heritage buildings, historic sites, and landscapes. The new plan finds the District has been successful in preserving its heritage resources and heritage character.

The Plan addresses the Thornhill Yonge Street Corridor as a Special Area. It notes that the Thornhill Yonge Street Corridor Area is planned to become a vibrant, mixed use area. It is to be developed as a higher order transit corridor. Intensification and redevelopment will be promoted, at key locations within the corridor, in order to bring vitality to the area. An attractive, high quality pedestrian friendly, transit supportive streetscape is proposed. Also proposed are new public parks and plazas and enhanced connections and gateways to the surrounding open space system." The Plan also includes guidelines for establishing identity through gateways, signage, and markers.

The objectives and guidelines of the Thornhill HCD Plan should be recognized in the City-Wide Public Art Program.

Woodbridge Heritage Conservation District Plan

The objectives of the Plan are to maintain and restore the unique heritage village character of Woodbridge, including buildings, landscapes, monuments and streetscapes, and to ensure that new designs contribute to its heritage character.

Woodbridge's heritage character is defined by its historic buildings and the signature landscapes of the Humber River corridor that bisects the District and provides a unique natural environment setting. The Woodbridge HCD area has one of the highest concentrations of heritage properties in the City of Vaughan.

The Plan identifies seven character areas:

- › Kipling Avenue North and South;
- › William and James Streets;
- › The Fairgrounds;
- › Woodbridge Avenue;
- › Wallace Street;
- › Clarence Street and Park Drive; and,
- › The Humber River Corridor.

The study highlights Heritage Landscapes and Open Space Amenities of Woodbridge, and proposes an Open Space Framework comprised of Public Open Spaces, Parks, and Public Streets.

The City-Wide Public Art Program should support the objectives of the Woodbridge HCD Plan to "foster a welcoming, interesting pedestrian environment by encouraging pedestrian amenities."

Alignment with City's Corporate Goals

The following table summarizes the alignment of the City-Wide Public Art Program with the City's corporate goals, as stated in a number of planning and policy documents. This table can be used as a tool to market the Program to a number of audiences.

CORPORATE GOAL	APPLICATION TO CITY-WIDE PUBLIC ART PROGRAM
<p>1 A city of choice that promotes diversity, innovation and opportunity for all citizens, fostering a vibrant community life and a strong economy. (Vaughan Vision 2020)</p>	<p>Integrating public art in the City's development projects enhances the built environment, is an investment in Vaughan's growth and its transformation to a great and progressive city, and becomes a catalyst for attracting and retaining business.</p>
<p>2 A city that preserves its heritage and supports and promotes diversity, arts, culture, and sports in the community. (Vaughan Vision 2020 & Term of Council Service Excellence Strategy Map, 2014-2018)</p>	<p>Investing in public art demonstrates Council's awareness of the importance of arts, culture & heritage in the life of a city and provides a tangible demonstration of the City's commitment in this area. Integrating public art in natural heritage areas tells the story of Vaughan's special character.</p>
<p>3 A city with a healthy natural environment that promotes active transportation and high quality of life. (Vaughan Vision 2020)</p>	<p>Research indicates that public art contributes to the development of a more pleasant, safe, livable and viable community, and the improvement in the overall quality of life for residents.</p>
<p>4 A city that leads and promotes environmental sustainability. (Vaughan Vision 2020)</p>	<p>Integrating public art in significant open spaces that meaningfully connect to Vaughan's Natural Heritage Network demonstrates Council's commitment to promote environmental sustainability in the City.</p>
<p>5 A city that is a complete community and meets people's needs for daily living throughout an entire lifetime. (Growth Plan for the Greater Golden Horseshoe, 2006)</p>	<p>Integrating public art in the public realm creates an attractive built environment, is part of community infrastructure including socio-cultural activities, provides quality of place that enhances people's sense of safety and security, is part of an attractive place to live and work which helps to draw employers who provide a mix of jobs, enhances active transportation routes and walkability.</p>

SOAR



This section presents a SOAR (**Strengths, Opportunities, Aspirations, Results**) analysis, a positive approach to strategic thinking and planning. An alternative to a SWOT (**Strengths, Weaknesses, Opportunities and Threats**), a SOAR analysis builds a framework for creating a plan based on strengths and what is working well, as opposed to focusing on problems and issues. In a typical SWOT analysis, at least half of the analysis is focused on the negatives and gaps, with the intent of fixing issues and problems. The following is a summary of what we heard through the consultation with the community and stakeholders and informed by our policy framework analysis.



// *Between Heaven and Earth* by John McEwen

Strengths

The City has a strong policy and planning framework that supports the development of a public art program in its Official Plan and identifies the need for public art within a high-quality public realm in its Urban Design Guidelines and some of its Secondary Plans. Planning and policy documents that promote sustainability and active transportation as core values of the City encourage public art on active transportation routes to attract users and animate the public realm.

Growth and Development

Anticipated growth in retail, office, residential, mixed use and transit development is a strength for a public art program in terms of potential private development contributions to City planning and funding models such as Section 37 and public art reserve. Areas of growth are dispersed throughout the City in intensification corridors, primary centres and local centres as well as the VMC which can support a broad public art program.

Heritage Conservation Districts

The four heritage conservation districts of Kleinburg-Nashville, Maple, Woodbridge and Thornhill are important character areas that are evolving and undergoing various growth and levels of redevelopment. Public art can help to promote a heightened awareness of sites in heritage districts and reinforce Vaughan as a regional vanguard for the arts.

McMichael Collection

The McMichael Collection located in Kleinburg is an internationally recognized centre for art in a unique natural heritage setting. It continues to draw visitors at the rate of 100,000 per year and offers a range of programming. The McMichael creates a strong identity for art in Vaughan that can be built upon.





Opportunities

The strengths identified in Vaughan provide a strong foundation to build on. The hybrid character of the City as a place that incorporates Heritage Conservation Districts with emerging places undergoing rapid change and new places that have yet to be built offer a range of sites for public art that can contribute to placemaking. Forging a new identity or telling the story of a much older one are both roles that public art can play across the divergent spectrum of places in Vaughan. Enhancing the identity of historic centres throughout the City with public art is another key goal.

Linkages to Recreation and Open Space

Vaughan has a strong and positive reputation for recreation and healthy lifestyle that is linked to its parks, natural green spaces and community facilities. Community members have identified an opportunity to create linkages between recreation and public art, such as commissioning integrated public art at community centres (fences, seating, bridges, lighting, walkways, etc.).

Community Facilities

Vaughan will be increasing the number of its community facilities (libraries, community centres, community hubs, parks) in the coming years through capital projects. These projects are opportunities for community engagement in public art projects led by professional artists that involve community members creating site specific works for local facilities.

Active Transportation

The connectivity transit-supportive and pedestrian-oriented planning and development in Vaughan is an opportunity for the Public Art Program. The role of art in placemaking, wayfinding, and engagement can enhance the City's objective of getting people out of their cars by drawing them to attractive and stimulating active transportation routes that link desirable destinations that are also made more meaningful through public art.



// *Wavelengths* by Paul Raff, Toronto ON



Aspirations

The vision of Vaughan as a City whose identity is linked to creating, commissioning and showcasing high caliber, provocative and engaging public art that tells the unique stories of Vaughan is an aspiration for the City-Wide Public Art Program. Through consultation events, the Vaughan community contributed to defining this vision by identifying what they would like the future of public art in Vaughan to look like. Art in the subway will be the first touchstone for visitors to engage with the multicultural diversity and international perspective found among Vaughan residents. Local centres and the new downtown with its transit hub will be key locations. The McMichael Collection and the Group of Seven can be rediscovered and reinterpreted in contemporary ways that bring more visitors to Kleinburg-Nashville. Art in the subway will be the first touchstone for visitors to engage with the multicultural diversity and international perspective found among Vaughan residents. Interactive public art will be more than a pretty picture and get people outside to engage with natural and cultural heritage as well as bring a fresh take on social issues. Earthworks will link art and nature. Vaughan will be a place with opportunities for artists. A self directed public art tour will link a series of sites over time.

Public art in Vaughan will be:

- › progressive
- › inclusive
- › multicultural
- › contemporary
- › vibrant
- › educational
- › interactive
- › creative
- › nurturing
- › an opportunity for artists
- › accessible – visually and physically
- › engaging
- › expressive of diversity

- › multi-disciplinary
- › integrated
- › expressive of the identity of the place

Arts Community

Vaughan is home to an active existing art community. Representatives from the arts community expressed the desire for public art in Vaughan that is provocative, inclusive, accessible and encourages community engagement.

Policy Documents

A number of aspirations related to public art and the impact public art can have on the public realm and quality of life are stated in policy documents reviewed in the Policy Framework section.



// *Mariner* by Jed Lind, Toronto ON





Results

Support for the Public Art Program

The first result is for the City to establish a thoughtful process for including art in all major developments that is widely supported.

Support from Council for sustainable funding sources for the Public Art Program is a key indicator of the success of the Program.

Participation from the development community in the Program is another key indicator of the success of the City-Wide Public Art Program.

Public Realm and Placemaking

With the success of the Public Art Program, over time as the public art collection owned and managed by the City develops, the experience of everyday life would be transformed with high quality public art of various types located in numerous locations across the City of Vaughan.

The built form, streetscape and public spaces of the City would be transformed as a result of creating a network of public art projects. Permanent public art will invite repeat visits to places that develop special meaning for residents and visitors.

Phased Results

- **A 5-year phased implementation plan will mark the first phase of the Program.**
- **In the first 5-year phase of the Program, commissioning, funding, and implementing at least 2 major permanent public art projects secured through private development in Vaughan is a target.**
- **The 2 major permanent projects will be complemented by the anticipated addition of several municipal installations.**
- **These projects will play a key role in placemaking and animating the public realm.**

Temporary public art which invites community gatherings and expresses the progressive spirit of growth and diversity of Vaughan is another targeted result of the first 5-year phase of the Program.

As a whole, the City would increasingly become a vibrant place to live, work and play, with an effective communication system for public art and a keen awareness and celebration for art, culture and diversity in the City.

Longer Term Results

The Public Art Program will grow as the City's collection of public art develops over time. Longer term results (5-20 years) will include the creation of a self directed public art walking tour in strategic areas of the City as an indicator of success of the Program.

Public Art Program in Planning and Policy

The Public Art Program is supported in the City's Official Plan and public art is included in Secondary Plans for some areas. Opportunities for public art should be monitored and identified in various master plans and City initiatives such as parks and open space master plans, cycling and trail plans and new or updated Secondary Plans.



// TOM by Claude Cormier, Montreal QC

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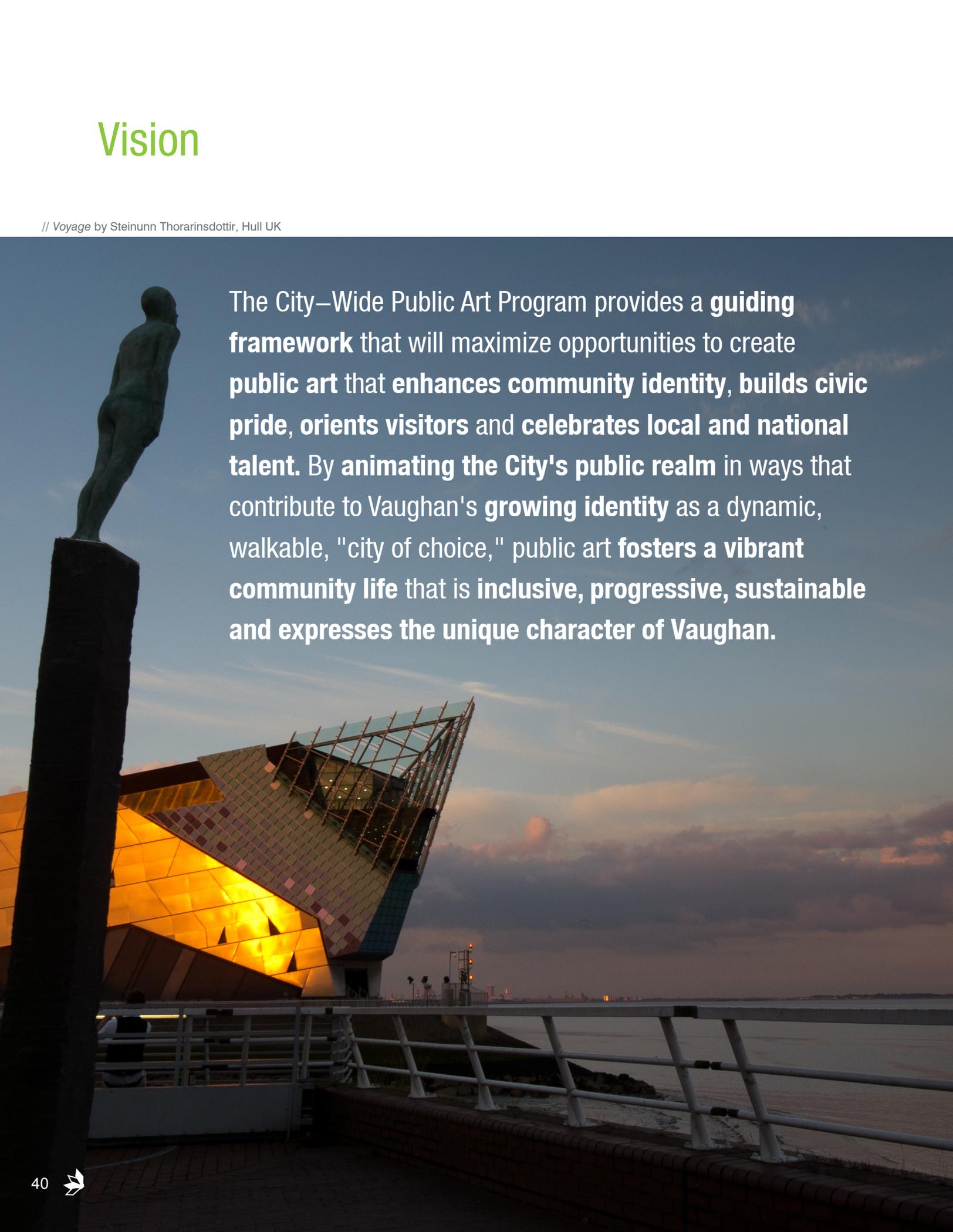
// *Olas de Viento (Wind Waves)* by Yvonne Domenge, Richmond BC

Public Art Program

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Vision

// Voyage by Steinunn Thorarinsdottir, Hull UK



The City–Wide Public Art Program provides a **guiding framework** that will maximize opportunities to create **public art that enhances community identity, builds civic pride, orients visitors and celebrates local and national talent.** By **animating the City's public realm** in ways that contribute to Vaughan's **growing identity** as a dynamic, walkable, "city of choice," public art **fosters a vibrant community life** that is **inclusive, progressive, sustainable and expresses the unique character of Vaughan.**



Goals

To establish a Public Art Program that will reinforce Vaughan's Official Plan provisions to:

- 1** Require the inclusion of public art in all new major public sector developments;
- 2** Encourage a public art contribution from private development;
- 3** Identify key sites and opportunities for investment in public art throughout Vaughan;
- 4** Establish partnerships to integrate public art with infrastructure;
- 5** Establish partnerships with local institutions and community groups to initiate neighbourhood-based public art projects;
- 6** Establish a Public Art Review Panel to review and evaluate public art proposals and make recommendations respecting location, scale, purpose.

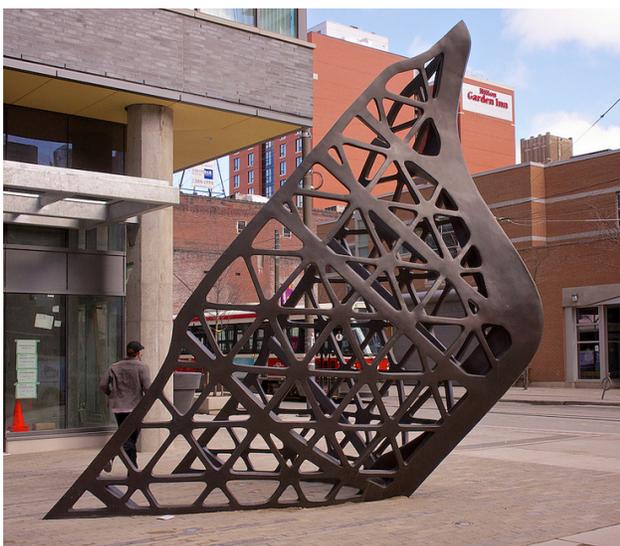
In order to achieve the above goals, the City of Vaughan should:

- a** Promote excellence and creativity in public art as a means to enhance the public realm
- b** Commission public art unique to Vaughan's character, history, future and diversity
- c** Seek out a wide variety of public art types that will engage the public and offer different opportunities to the artistic community at large

Commissioning and Acquiring Public Art

Commission Methods

Public art commissions and acquisitions are selected through a variety of methods used by municipalities and agencies. The City of Vaughan should employ a range of selection methods for publicly and privately owned public art ranging from permanent commissions to temporary installations, from ideas competitions to community-based art initiatives. Utilizing different approaches would provide the City with flexibility to respond to new public art opportunities, and also increase the number of potential opportunities for artists of varying skills and experience levels to participate in the Public Art Program. Paramount to all art selection methods is that they be transparent, maintain fairness and openness and accountable with every acquisition on public lands.



// *Ballast* by Jed Lind, Toronto ON

The most frequently used commissioning methods for both public and private sectors include:

- 1 Open Call Competitions**, which are usually requests for qualifications (RFQ) and/or requests for proposals (RFP)
- 2 Limited or Invitational Competitions**
- 3 Direct Commissions** (from an artist roster)
- 4 Inclusion of an Artist as Design Team Member**

The type of commission depends on the scope and objective of each project or opportunity.

The earlier a call for public art is launched within the project timeline and design process, the greater the opportunity for the art to have an impact. Site-specific proposals are usually deemed the most successful in terms of outcome, as they reference site context, site scale, cultural or social history. From time to time, independent proposals or donations may be accepted, based on defined criteria. All processes will remain fair and open.



Open Call Competitions (RFQ/RFP)

Open call competitions through requests for qualifications (RFQ) and requests for proposals (RFP) are common commissioning methods. These processes require the wide circulation and advertisement of the RFQ/RFP.

The Request for Qualifications process is used when the project calls for experienced artists in the field of public art for consideration. It is intended as a less onerous process for the artists. The client identifies a short list of artists, then more detailed submissions are made by the smaller group. An artist's capability will be evaluated with criteria that includes proof of experience with public art, success of past work, ability to work well with a design team, and ability to complete projects within budget and on time. Credentials and past experience are reviewed and evaluated, and a short list of artists is determined. Proposals are not required at this first stage.

The Request for Proposal process can be used for one, two or possibly three-stage competitions. Short-listed artists are invited to submit proposals, and are provided compensation for the development of detailed schemes. The RFP process can also be an open call and a single stage competition. In this form of RFP the artist's qualifications are included with a proposal.

Invitation and Limited Competitions

Invitational competitions (sometimes called limited competitions) are often employed in relation to time-sensitive projects to enable the City to quickly engage an artist with experience in public art. Typically, the municipality compiles a roster of experienced public artists from which to invite a small number to compete.

Direct Commissions and Acquisition

This method may be used in very specific circumstances where either one artist is invited to create a site-specific work of art, or possibly if the City authorizes a direct purchase of an existing work of art.

Artists on Design Teams

All public art opportunities benefit from the inclusion of artists at the earliest possible design stages of any project. For ensured success, the public art process (including engaging an artist) must parallel the design phase of the project. In some projects, the commissioning of public art may not be the "lead" objective, but the inclusion of an artist or an arts professional on a design team could enhance the result. Artists or art consultants on design teams offer an interesting alternative to produce public art in collaboration with an architect, landscape architect or other professional consultants on the team. In these circumstances a design competition with a Request for Qualifications or a Request for Proposals may be issued to include an artist as a member of the team.



// Fairgrounds by Michel Goulet, Toronto ON

Art Selection Criteria

A request for qualifications, proposals, and competition terms of reference for permanent public art will detail the project goals, art expectations, site potentials, restrictions and community context. Criteria should include:

- › artistic quality and creativity;
- › compliance with the competition objectives and requirements;
- › appropriateness of the work within the site and community contexts;
- › durability;
- › maintenance and conservation requirements; and,
- › budget and timeline feasibility.

Criteria for temporary works of art will be specific to the site, context, budget and expectations.

Selection Panels

The role of the art selection panel is to evaluate the artist proposals and recommend a winning proposal to the City. It is important that the composition of art selection panels include a majority of widely recognized visual arts professionals as well as community representatives that have an interest in the site. Selection panel members should be a combination of some of the following depending on whether or not the project is publicly or privately run:

- › practicing artists;
- › curators;
- › art critics;
- › art educators;
- › architects and landscape architects; or,
- › developer representatives

To avoid potential conflicts of interest, art dealers (gallerists) and art consultants should not be invited onto selection panels. Further, it is understood that any panel member, professional visual arts and/or community representatives will not be in a conflict of interest.



// *Our Starry Night* by James Yamada, NYC

- 1 Art selection panel members shall be independent of the City and Council.
- 2 Depending on the scope of the project, the art selection panel usually consists of three or five members in composition, with the majority being qualified art experts.
- 3 Depending on the scope of the competition call, invited panel members may be local, national or international art professionals.
- 4 Local representation with interests in the site could include a neighbourhood or community representative from a local association, a business representative or a resident.
- 5 While the ultimate objective of the panel is to reach a unanimous decision, members may be divided in their evaluations and as such, a panel should consist of uneven numbers to enable a majority vote.
- 6 The art selection members shall be offered modest honorariums for their time spent evaluating the art proposals and recommending their selection.

The role of Selection Panels in the Administrative Structure of the City-Wide Public Art Program is described within the Implementation and Administration section.



Donations to the Public Art Program

Donations

From time to time, municipalities are offered donated works of art. The art may already exist, and the donor is seeking a location. Any donated works could complement the City's collection and augment the City of Vaughan's primary public art programming principles around the commissioning of new works. However, proposals for donated artworks need to be reviewed carefully to ensure that they are in accordance with Vaughan's Public Art Program and standards and that the art is of a quality and standard deemed appropriate for siting in the public realm and for inclusion in the City's collection. Similar to planning for a public art commission, the location of the work is important in respect to existing works in the vicinity. A maintenance endowment is expected to accompany the proposed donation, to ensure the City's ability to care for the artwork.

This Public Art Program establishes basic criteria for evaluating proposed donated works of art:

- 1 Quality of the art;
- 2 Compatibility with the City's collection and Public Art Program goals;
- 3 Suitability to the proposed location; and,
- 4 Legal and maintenance considerations.

Memorials

On occasion, a community, group or individual may want to initiate a specific commemoration in the form of a memorial, with the intent to display the resulting work on public lands. If the City determines that the memorial is appropriate for public lands, the City may choose to work with the group, help to find an appropriate location and encourage the initiators to run a competition, in accordance with standard commissioning practices that the City supports. If the aim is to produce a commemoration that will attract crowds and services for special occasions, the site needs to be large and safe enough to support many people.

It is important for the Public Art Program to manage the donation and/or commissioning of memorials intended for publicly owned sites as a form of public art. Memorials should meet City approved criteria for:

- 1 Artistic quality and creativity;
- 2 Compliance with the competition objectives and requirements;
- 3 Appropriateness of the work within the site and community contexts;
- 4 Durability;
- 5 Maintenance and conservation requirements; and,
- 6 Budget and timeline feasibility.

Donations Review, and Criteria

All proposed donations should be provided in writing to the City of Vaughan. The submission should include a detailed description of the gift, including photographic imagery if the artwork is existing and illustrations if the artwork is in the conceptual phase. The proposal should also detail the relevance of the artwork to the City and the rationale for including the work in the Public Art Program.

All proposed donations must be assessed by the City of Vaughan Public Art Committee (see Roles and Responsibilities section). The Committee will also recommend possible locations should the donation be accepted. Recommendations of the Committee will be made to the City through Staff reports.

Assessment Criteria

The following criteria will be used by the Public Art Committee to assess proposed donated artworks:

- › Compatibility with the City's wider public art collection;
- › Suitability for siting the artwork in a proposed location;
- › Compatibility of the artwork with programming function of proposed location;
- › Relevancy to the objectives of the City's Public Art Program;
- › Authenticity and provenance;
- › Absence of restrictive conditions imposed by the donor;
- › The physical condition of the work;
- › Durability of the artwork to general wear, environmental considerations and vandalism, specifically in regards to ensuring public safety; and,
- › Anticipated financial implication of maintenance costs, including the City's capacity to provide care and conservation of the donated work.



Site Selection Criteria

When selecting sites for permanent or temporary public art installations, the following main criteria should be used by the City:

- 1 **Accessibility/Visibility**
- 2 **Site Capacity**
- 3 **Compatibility/Enhancement**
- 4 **Site Ownership**

1 Accessibility/Visibility

The public art site should be clearly visible and physically accessible to the general public, on public or private lands, and must be available for the community to view and engage with.

2 Site Capacity

The physical qualities and prominence of the potential site must be conducive to public art installations and access for maintenance.

Public safety is an important consideration, if the site is intended to attract large crowds as engagement activity, or as a gathering for commemoration. The structural integrity, physical constraints and environmental consideration of a site should be assessed.

Consider planning, urban design and environmental requirements, site context including the sites environmental influences (wind, sun exposure, salt etc.) and urban design considerations (i.e. anticipated or known changes in the developing urban fabric).

3 Compatibility/Enhancement

The resulting site and art should enhance the public realm and the surrounding built and natural environments.

Sites should not obstruct desirable or designated sight lines, nor divert pedestrian, cyclist and vehicular circulation unless intended.

The following Site Selection Criteria should be used in evaluating specific sites:

Site Context:

- sight lines
- prominence
- traffic flow - vehicular and pedestrian
- neighbourhood stakeholders, businesses, residents
- historical, cultural, social history context
- other art in vicinity

Legal, Planning, and Infrastructure Issues:

- legal regulations and restrictions
- planning and environmental requirements
- ownership (approval and support)
- permits required
- future plans (capital improvements, infrastructure, transit, planning and zoning)
- existing utilities - above and below ground
- utility access/requirements

Collections Management

Collections

Collection management is key to the success of a public art program. The City of Vaughan needs to develop an effective collection management plan, through its policies and procedures. With the responsibility of acquiring public art, comes the need to oversee the care and documentation of the collection. Collection management will ensure that the art owned by the City is well cared for and demonstrates civic pride and an ongoing commitment to the commissioning and acquisition of public art.

A collection management plan shall address the following issues:

- › Goals of the collection;
- › Methods of acquiring public art;
- › Requirements for the documentation of the artworks;
- › Responsibilities and methods for the care of the collection (including maintenance and conservation);
- › Proposed methods for the relocation or removal of artworks when applicable; and,
- › Responsible collection management allows the City to attract more art investment in the future.

Systematic care for artworks ensures that the original intent of the art is preserved. A well-managed asset retains its value and in some cases, increases its value.

Conservation and Maintenance

The City should establish plans for long-term care of artworks in its collection. A maintenance reserve needs to be established to provide for ongoing care of the art. Standard practice is for 10% of the project budget to be held in reserve for maintenance. This allocation may vary depending on the project, materials and conservation expectations.

A conservation plan will guide both preventative and restorative actions. Upon completion of a public art commission, the artist should supply the City with a Maintenance Manual that includes:

- › Specific materials and sources used in the execution of the work;
- › Method(s) of fabrication, including diagrams and names of fabricators;
- › Installation specifications (method, description, and drawings of structural support, company and persons involved in the fabrication); and,
- › Method and frequency of maintenance including routine maintenance equipment, cyclical maintenance requirements, and recommendations and cautions about possible negative influences (climate, pollutants, sunlight etc.).

The Public Art Program should have a limited annual conservation budget that is used to maintain, preserve and protect the collection. As the collection grows, it will require dedicated project management. Any damaged or at-risk artworks and any repair, storage or protection should be conducted by professional staff, with the involvement and/or advice of the artist, if possible.



Inventory

The City of Vaughan should develop and maintain an inventory for its public art collection. This data will provide background information on each project and assist in the overall evaluation of the program. Records should include a detailed description of each artwork in the collection, its fabrication process, materials used, site conditions, conservation requirements and photographs of the installed work.

As the City's collection grows, the development of a long-term collections management plan and the provision of storage facilities will be necessary. The inventory should be updated with the acquisition of each new work of art.

The inventory should include:

Artist's name

Year completed

Location

Detailed description of the work of art

Fabrication process

Materials used

Site conditions

Ongoing conservation requirements

Photographs of the installed work

Budget/value of art

Information on art's association with a larger project

De-Accessioning Policy

The de-accessioning of a work of art is the process of discharging the work from the City's public art collection. Criteria for removal of a work might include: poor quality, beyond restoration, duplication, forgery, safety issues and/or irrelevance to the Public Art Program.

De-accessioning policies and procedures are important, though rarely used, components of the collections management policy framework. This de-accessioning policy establishes high-level criteria to initiate the de-accessioning process and procedural steps in that process.

When an artwork is deemed to be in poor quality, beyond restoration, a duplication, a forgery, and/or irrelevant to the Public Art Program, City Staff will submit a request to Council for the de-accessioning of the work. This request must detail the rationale for the de-accessioning and will advise on legal and financial implications. Based on this information, Council may decide to donate, sell, auction, relocate, store, retain or dispose of the artwork through a formal procedure, depending on the agreement terms with the artist or commissioning representative.

It is important that the City arrange for the necessary technical and professional expertise to address the artwork in a respectful and documented manner. All attempts should be made to contact the artist or the artist's family prior to de-accessioning.

Loans of Sculpture

If the City agrees to accept loans of sculpture, the site criteria in the Public Art Program will help inform staff on appropriate locations. The donations criteria will assist with the review process in consideration of the quality of the art, and compatibility with the City's collection and Public Art goals.

Conditions of loans should include agreements that address the time period of the loan, the condition of work, and insurance measures.

Temporary public art

Temporary public art is an original work of art, on display for a limited time, and is proposed for a specific site and/or in conjunction with an event, to be on a temporary basis. The art may take many forms, including visual arts, digital, and sound art. Temporary public art proposals will be evaluated by staff and the Public Art Advisory Committee for appropriateness for display in the public realm, site context, and safety and durability measures, in addition to conditions that state the duration of the art.

Insurance Provisions

The City of Vaughan may showcase artwork that is on loan from an institution, art collection or artist provided the insurance provisions are in place, as mutually agreed to by both parties.



Implementation and Administration

Roles and Responsibilities

A public art program works to implement a diversity of public art and to engage the community in the public art process. The program is responsible for planning, acquiring, implementing and maintaining public artworks and for promoting those artworks to local residents and tourists alike. A productive and effective public art program requires an administrative structure that clearly designates the various responsibilities involved in the public art process. The roles and responsibilities within this structure are defined in this section.

The administrative structure proposed in this plan is aligned with the roles and responsibilities outlined in the *VMC Culture and Public Art Framework*. The structure recognizes the City's need for phased resourcing and provides both an interim and longer term administrative structure.

City Staff will be responsible for the administrative, construction and ongoing maintenance processes involved in a successful public art program. Post 2017 staff will be supported by a volunteer Public Art Advisory Committee. Independent Public Art Selection Panels will review and make recommendations for public art on a project by project basis. In the interim, The Design Review Panel will serve as an interim Public Art Advisory Committee. They will provide input on the public art site selection and artist selection process.



City-Wide Public Art Coordinator

This staff position will oversee the implementation of Vaughan's City-Wide Public Art Program. The Coordinator will facilitate the Public Art Advisory Committee and Public Art Selection Panels. The Coordinator will also promote the program and increase its awareness to both internal and external partners.

Mandate

- › Identify site opportunities, facilitate competition and art selection processes, disperse project funds, monitor developer contribution.
- › Liaise with municipal departments and Council.
- › Conduct community and stakeholder outreach.
- › Promote the Public Art Program to the community at large.
- › Compile and maintain Public Art Inventory.
- › Build and maintain a database of qualified public artists.
- › Oversee decommissioning.
- › Oversee public art installation by artists.

City-Wide Public Art Advisory Committee

Role

This volunteer committee will provide leadership and support to the City-Wide Public Art Coordinator with the implementation of public art projects in the City of Vaughan. They are an advisory committee. Their role is to evaluate the process for the selection of the art, including site and artist, to ensure that the City-Wide Public Art Program is being realized on a project by project basis. Their mandate also includes coordinating and implementing adjustments to the City-Wide Public Art Program as a result of the 4 year term of Council review.

Composition

- › a volunteer expert advisory body with a 4 year term coinciding with Council.
- › curators, artists, arts institution representatives, landscape architects, architects, urban designers, educators and historians.
- › could expand to other disciplines such as filmmakers, writers, etc.

Mandate

- › follow protocol outlined in the City-Wide Public Art Program.
- › advise the City on public art policies, guidelines and procedures.
- › promote awareness and understanding of the importance of public art.
- › support the City in the implementation of the Public Art Program.
- › participate in the periodic review of the Program.
- › advise on site selection for public art projects.
- › advise the City in adjudication processes for commissioning and acquiring public art.
- › advise the City in maintenance and management of the public collections.
- › evaluate and make recommendations to the City on proposed public art donations.
- › review and make recommendations on any de-accessioning requests.



Site/Project Specific Public Art Selection Panels

Role

The art selection panels act as juries and are selected on a project by project basis. Their role is to evaluate the artists proposals and to recommend the selection of an artist/ artists to undertake the commission on both public and private lands.

Composition of the Panel

- › panel members may be local, national or international art professionals depending on the scope of the project.
- › should include a majority of widely recognized visual arts professionals, such as practicing artists, curators, art critics, art educators, architects and landscape architects.
- › to avoid potential conflicts of interest, art dealers (gallerists) and art consultants should not be invited onto selection panels.
- › should include some local community-based representation with interests in the site and could include a neighbourhood or community representative from a local association, a business representative or a resident.
- › the developer representative, architect and/or landscape architect should be represented on the panel.
- › art selection panel should have a majority of independent (from the developer) art experts.
- › panel members must not be in a conflict of interest.
- › members of the selection panel should not include city staff or Councillors.

Size of Panel

- › the art selection panel usually consists of three or five members.
- › while the ultimate objective of the panel is to reach a unanimous decision, members may be divided in their evaluations so the panel should have uneven numbers to enable a majority vote.

Compensation

- › the art selection members should be offered a modest honorarium for their time spent evaluating the art proposals and recommending their selection.



// Planes A-Way by Almond Zigmund, New York NY

Process for Acquiring Public Art

Community Initiated Process

Review and Approval Process

A proposal may come from various sources including an individual artist, an artist collective, a community or school group, a business association or a foundation. The nature of the proposal (temporary or permanent), and site availability will determine the appropriate approval process.

The City should review, and if possible, support community initiated ideas for publicly owned properties requested for art installation/interventions. Any City-owned sites require support from the relevant departments to assess appropriateness, safety, new projects etc. The Public Art Advisory committee will review the proposal based on art selection methods, appropriateness in the public realm, and relevance to the City's Public Art Program.

The City can not be responsible for funding or maintaining community initiated art. An agreement should specify the terms of the project, time frame, insurance specifications, and enable the City to remove public art at its discretion due to safety concerns, or if the art falls into disrepair, with a 30 day notification.

Step 1

Invite the proponent to present the proposal in writing. Staff review the proposal and organize a meeting with the proponent and relevant staff for input.

Step 2

If the proposal is supported, present it to the Public Art Advisory Committee for review.

Step 3

If the proponent is representing a group to commemorate a particular cause, approval for such an initiative should be sought from Council. If the work is intended to be a permanent donation, Council approval is also required. If the work is permanent and considered a donation, conduct a donations review (see Donations Policy).

Step 4

If the work does not yet exist, but the proponents would like to donate the work of art to the City, the City should encourage a fair and open art selection process to determine the winners. The City would also be part of the technical review, in consideration that it will own and maintain the work of art.

Step 5

For either temporary or permanent public art, City reviews access for safety and pedestrian movement, scale, pedestrian movement, structural properties, maintenance, ability to access utilities etc.

Step 6

If it is a temporary proposal, the City enters into an agreement with the proponent with conditions of approval, safety, maintenance responsibilities and term of length of installation.

Step 7

Add the approved, donated artwork to the City's public art collection.



// *Ascent Terrifique & Reach* by Martin Herron, Kingston-upon-Hull UK

City Process

Review and Approval Process

The Vaughan City-Wide Public Art Program sets the framework for planning, acquiring, commissioning, implementing and maintaining public art in the municipality. The overall process for city initiated public art projects is identified with the following steps:

Step 1

Staff identify opportunities for public art through upcoming capital initiatives and existing secondary plans, in consultation with relevant departments and stakeholders, and by applying the established site selection criteria.

Step 2

The Public Art Coordinator reports to Council describing the site, opportunity for public art, budget allocation, competition method and art selection composition.

Step 3

Once approved, the Public Art Coordinator launches a public art competition.

Step 4

The Public Art Coordinator convenes the art selection panel and relevant staff to short list artists.

Step 5

Depending on the type of art selection method, invite short listed artists to create proposals for review.

Step 6

Artist selection and technical review by the art selection panel, relevant staff and stakeholders.

Step 7

Announce winning artist and proposal. The Public Art Coordinator prepares the report in this instance. Report to Council is recommended to announce the winning proposal.

Step 8

Contract preparation with the artist and legal services.

Step 9

Staff works with the artist to oversee the design and fabrication of the artwork.

Step 10

Staff works with the artist and oversees the site preparation, issuance of permits, and installation of the artwork.

Step 11

Staff work with the artist to provide a plaque, signage, etc. for the artwork.

Step 12

Staff prepare a press release, information brochure, and the unveiling of the new artwork.

Step 13

Staff review the maintenance manual from the commissioned artist and add the artwork to City's public art collection.

Public Art Reserve

The City can generate greater funds for public art projects by creating a public art reserve which will receive an allocation of 1% from each approved capital project related to soft services. This will allow for a public art reserve to grow over time as the City implements new capital infrastructure throughout the City.

Capital Investment

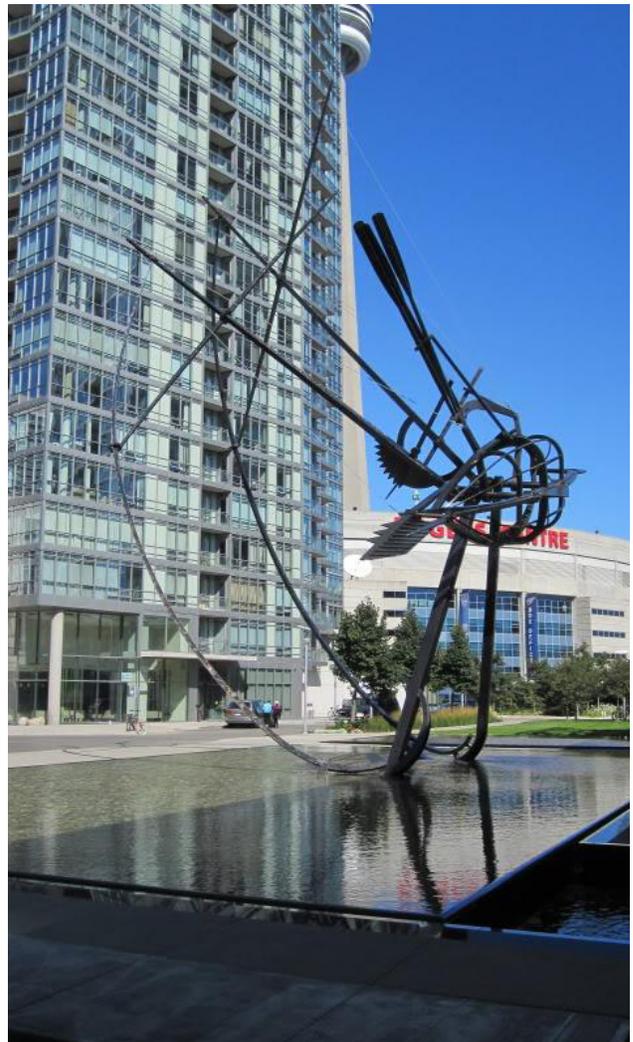
The Vaughan Official Plan establishes the City's initial percent-for-public art policy that requires the contribution of funds from all major regional and local municipal buildings to the public art reserve.

While the inclusion of a percent-for-public art policy in the Official Plan represents a significant accomplishment in advancing the City's Public Art Program, there is concern that the existing parameters of the policy are too limited and will not generate sufficient funds to realize the desired quality or quantity of public art projects.

The City could consider broadening the scope of the percent-for-public art policy to include the ability to add 1% for public art to budgets beyond just major municipal buildings and instead apply the funds to any capital project where public art would be deemed appropriate. This would allow the City more flexibility on where the funds are allocated. If the public art reserve is adopted, the City would have the ability to leverage these funds, when available, for the 1% capital budget dedication.

Additional Proposed Capital Funding

To support the Public Art Program, the City could implement a block funding initiative. The block funding for public art would be identified annually through the capital budget process to a limit of the amount established in the 5-year Public Art Program. The annual amount could begin at \$50,000 and increase each year to \$75,000, \$100,000, \$125,000, \$150,000.



// Barca Volante by Francisco Gazitua, Toronto ON

Maintenance Funds Requirements

The City of Vaughan will be responsible for the maintenance and conservation of all public art in the City's ownership, whether commissioned or donated. In the case of privately owned publicly accessible art the maintenance is often the responsibility of the private developer. Newly commissioned artworks or accepted donations that fall under the City's ownership will require an accompanying maintenance endowment, usually assigned at 10% of the project budget.

It is recommended that the City establish a public art maintenance reserve where funds from these projects could be pooled. The maintenance endowment would be included as part of the capital cost of the artwork and would be transferred to the public art maintenance reserve. In the case of donations, a separate capital budget request would be made for the maintenance of the artwork. This reserve could then be drawn upon for required maintenance as needed.

Further to the establishment of a maintenance reserve, the City will need to consider any annual operating implications related to the maintenance of the art. Some funds from the maintenance reserve may be transferred annually to the operating budget in order to offset these costs which will be minor in nature and may include work such as art inspection and cleaning.

Although the 10% contribution to the public art maintenance reserve represents the funding required to maintain the art over its life expectancy, some art may surpass this life expectancy. In order to avoid any future funding deficiencies, the City may wish to consider establishing a small annual reserve contribution through property taxation in addition to the capital contributions to ensure that there is a sustainable, continuous funding source for the maintenance of the public art into the future.

Partnerships and Additional Funding

Partnerships with public institutions should be explored for the development of public art projects.

City divisions can link with local cultural organizations to develop working partnerships that will aid identifying, promoting and implementing new public art project opportunities.

The role of philanthropy, which may take the form of cash donations to the City and sponsorships, has the potential to provide alternate sources of funding for the Public Art Program.

The City should proactively seek public-private-partnerships (3Ps) in order to supplement other funding sources and provide more opportunities for public art.

Partnerships with the Regional Municipality of York should also be pursued with an emphasis on the clear overlapping mutual benefits.



// *Bottle of Notes* by Claes Oldenburg and Coosje van Bruggen, Middlesbrough UK



Private Developer Process

Securing Public Art in Private Development

Public art can improve the public realm, whether publicly or privately owned, and contribute to the creation of a sense of place. Commissioning public art adds to the character of a development and a neighbourhood and the artwork itself can provide a destination for residents and visitors alike. As demonstrated in other municipalities that seek public art in development approval, the private sector sees the benefits inherent to public art as a means to enhance their project by adding interest and character to their developments.

In certain circumstances, City planners have the tools to secure public art in development review. Section 37 of the Planning Act authorizes a municipality with appropriate Official Plan provisions to pass Zoning By-laws allowing for increases in the height and/or density of a development otherwise prohibited by the Zoning By-law, in return for the provision of community benefits by the owner. As identified in Vaughan's Official Plan, a public art contribution is an eligible community benefit when permitting density bonusing in development approval. Defining public art as a community benefit reflects the City's priority in providing public benefits within the local community where the development is proposed.

Vaughan's City planners should encourage the private sector to participate in the city's Public Art Program by either commissioning public art in publicly accessible locations on their properties and/or donating funds to the City for planned public art initiatives on public lands. Priorities for Section 37 community benefits will vary across the City, and public art may be one part of a package of benefits. Other community benefits may be a priority and not include public art. It will be for planning staff, working with the developer and the community to evaluate the potential for on or off site public art contributions.

While Section 37 is the most common means to secure public art contributions in development approval the Planning Act (Minor Variance Section 45[9] and Plans of Subdivision/Severance Section 51[25] and [26]) provide planning staff the tools to achieve public art in development review and approval.

1% for Public Art Rationale

The potential for public art to enhance private development and the public realm are high. For private development, the benefit of public art may include increased property values, enhanced marketing, and enhanced aesthetics of the development which leads to an improved public image for the developer.

Most public art programs aim for a one percent of project construction value as the art budget, including administration fees. This recommendation is based on common practice throughout North America, Europe and other countries around the world. It is reasonable to assume that such a target enables public art to have an impact on the site, in relation to the other 99% of the building budget.

While a minimum value of one percent of Gross Construction Costs (GCC) is recommended, that target may not be achievable in every project. In a large project, an on-site public art program, a contribution of less than one percent of GCC may be feasible or appropriate. In smaller projects, planners and owners should assess what is achievable to have an impact on the development. Alternatively, a cash contribution may be secured to be directed to the City's Public Art Program, to be used for publicly-owned lands.

The following section provides the background and steps to be taken in securing public art in private development.

Private Developer Options

Municipalities that seek public art through private development usually offer two options for contributing to the Public Art Program. Either the art is commissioned and owned by the development, and located in publicly accessible areas of the site or the owner is encouraged to donate funds to the municipality for off site public art on public lands in the vicinity of the development. The developer may opt to do a combination of on site and off site contributions.

1

On Site Contribution

The applicant commissions public art work to the value of the public art commitment and such works of art shall be located on publicly accessible locations of privately owned lands.

2

Off Site Contribution

The applicant directs the value of the public art commitment to the City's off site public art fund to be used towards City-supported public art on publicly owned lands.

3

Combination

The applicant commissions public art on private lands, and allocates a portion of the funds to the City's off site public art reserve fund.

Agreement Provisions

Public art provisions to be included in developer agreements should address the following:

- » Public Art Definition
- » Official Plan Policy
- » Public Art Contribution options
- » Public Art Contributor triggers/timing
- » Public Art Program requirements
- » Owner and City responsibilities
- » Accounting requirements
- » Letter of Credit /Security requirements
- » Copyright and Maintenance



Steps to Identify, Secure and Implement the Public Art Contribution

Through Official Plan and Zoning By-law Amendments (Section 37; Minor Variance Section 45 [9], and Plans of Subdivision/Severance Section 51 [25] and [26]), the steps to identify, secure and implement on site or off site public art contribution include:

<p>Step 1 Planning staff review community benefits and consider public art.</p>	<p>Step 2 Planning staff and applicant review public art opportunities for on site or off site. This includes estimate of Gross Construction Costs (GCC). Evaluation criteria of an on site public art program would include how much public realm will be provided with the property set-back, plazas, open courts, and/or integrated built form and functional opportunities.</p>	<p>Step 3 Planning staff secures on site public art, cash contribution for off site, or a combination of the two.</p>
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ON SITE
<p>Step 4 Applicant prepares draft Public Art Program for Planning Department to review.</p>
<p>Step 5 Applicant presents draft Public Art Program to Public Art Advisory Committee for review and recommendations.</p>
<p>Step 6 Planning staff advises if plan should be considered by other committees (i.e. Heritage Vaughan).</p>
<p>Step 7 Planning Department reports Public Art Program to Committee of the Whole.</p>
<p>Step 8 Applicant implements Public Art Program in accordance with development agreement.</p>

OFF SITE
<p>Step 4 Public Art Coordinator to review Vaughan City-Wide Public Art Program and existing district plans to determine best opportunity. This should include meeting with relevant departments for input.</p>
<p>Step 5 Finance will hold public art contributions, and funds can be pooled for future public art opportunities. Public Art Coordinator should determine the best strategy.</p>
<p>Step 6 Public Art Coordinator reports to Council requesting that existing funds be directed to a project on city lands, and report on opportunity(s) and art selection method.</p>
<p>Step 7 Public Art Coordinator administers and coordinates art selection method and implementation. Urban Design ensures the planning objectives are achieved and provides technical assistance and tracking expenditures.</p>
<p>Step 8 Public Art Coordinator coordinates with relevant departments (parks, works, transportation etc.) and Urban Design will advise on community engagement and stakeholders involvement.</p>
<p>Step 9 Completed project is added to city's public art collection. Public Art Coordinator will monitor the ongoing maintenance of projects owned by the City.</p>

On Site Contributions

As part of the zoning approval, the developer commissions public art on privately owned, publicly accessible lands, and the owners enter into an agreement with the City.

ON SITE

Step 1

Early in the development review process, Planning staff considers, in consultation with Urban Design staff, eligible community benefits, including public art opportunities. Planning and Urban Design staff together with applicant review public art opportunities for on site or off site. This review includes estimate of GCC and/or a negotiated off site cash contribution.

Step 2

Planning staff secures on site public art, cash contribution for off site, or a combination of the two.

Step 3

Depending on trigger in agreement and process, applicant meets with Urban Design staff and Public Art Coordinator to discuss public art opportunities and proposed art selection method (applicant has hired a public art consultant by this stage).

Step 4

Applicant (and its art consultant) draft a Public Art Program for review by City staff. Applicant presents draft Public Art Program to Public Art Advisory Committee for review and recommendations.

Step 5

Public Art Coordinator advises if plan should be considered by other committees (ie Heritage Vaughan).

Step 6

Planning Department and Public Art Coordinator report Public Art Program to Committee of the Whole.

Step 7

Applicant has met first condition of approval of site plan and/or building permit release.

Step 8

Applicant implements approved Public Art Program in accordance with development agreement. Public Art Coordinator to oversee and ensure that the plan is in accordance with the approved Public Art Program and to ensure that all conditions have been met.



Off Site Contributions

The developer provides a cash contribution to the City's Public Art Program.

If the Planning Department has secured public art contribution to be directed off site (reasons may be development site does not allow for public art opportunities; negotiated funds are too small for a work of art; there is already a planned publicly owned off site opportunity and/or pool funds for future opportunity). Contributions should be ward-based, and directed towards City-supported initiatives.

OFF SITE

Step 1

Early in the review process, planning staff and applicant review public art opportunities for on site or off site. This includes estimate of Gross Construction Cost (GCC).

Step 2

If off site, or a portion there of is determined, Planning staff secures only the off site cash contribution.

Step 3

Planning and Public Art Coordinator review Vaughan City-Wide Public Art Program, secondary plans, and/or upcoming City initiatives to determine best opportunity. Review will include urban design guidelines and district plans. This review should include meeting with relevant departments for feedback and input. The public art funds will be directed to publicly owned properties such as parks and open spaces, streetscapes or infrastructure projects, bridges and other public features.

Step 4

Finance holds the public art contributions, and funds can be pooled for future public art opportunities. Planning and Public Art Coordinator should determine best strategy for use of pooled funds.

Step 5

Planning Department and Public Art Coordinator jointly report to Council requesting that existing funds be directed to project on city or regional lands. Report includes art opportunity and selection method and process.

Step 6

Public Art Coordinator to administer, coordinate and the competition and implementation. Urban Design to ensure that the planning objectives have been achieved and to provide technical assistance and tracking expenditures.

Public Art Coordinator will oversee the hiring of a public art consultant, if required.

Step 7

Public Art Coordinator and Urban Design to coordinate with various departments (parks, public works, transportation, heritage, etc. to ensure community engagement, community reps and stakeholders will be included).

Step 8

Public Art Coordinator will monitor the agreements, implementation and completion of project.

Step 9

Completed project gets added to city's public art collection. Public Art Coordinator will monitor the ongoing maintenance of projects.

Once there is sufficient funding to proceed with a public art initiative, the projects will be reviewed by the Public Art Advisory Committee and reported to Council for approval to proceed. The Public Art Coordinator will oversee the administration, implementation and maintenance of all City-owned projects.

Tracking and Monitoring Off Site Public Art Contributions

The Planning Department secures funds through an agreement (provided the funds are related to a development application). The funds will be tracked and monitored by the Finance Department and the Public Art Coordinator will maintain an inventory of the Public Art Commission. Finance, Planning and the Public Art Coordinator will establish a method to direct and hold Section 37 benefit contributions and other public art funds collected outside of Section 37 to achieve the following:

- » Track and maintain funding records
- » When a project is identified, work with Finance to direct funds to specific account
- » Consider a reporting mechanism through which to report public art activities annually
- » Maintain an inventory of the new Public Art Program commissions



Planning Tools

Section 37 of the Planning Act Height and Density Bonusing

Where a land owner/private developer is seeking a density and/or height bonus through an amendment to the existing Zoning By-law or an Official Plan Amendment, the City may use a Section 37 agreement to encourage the developer to contribute to VMC Culture and Public Art Framework, as follows:

- The purpose of a Public Art Plan as a community benefit is to provide public art installations within a defined geographic area, in proximity to the contributing development. Land owners/developers can contribute to a Public Art Plan that will provide a sense of space, destinations, create character and develop neighbourhoods. Public Art contributions will be secured through Section 37 Agreements, Development Agreements and shall be linked to the implementing Zoning By-law.
- Agreements with respect to a Public Art Plan will include the purpose and definition of a Public Art Plan, the owner's responsibilities for the provision of public art, and art selection methods and the cost allocated for the selection, purchase, installation and ongoing maintenance.
- All public art contributions that are to be considered acceptable as a Section 37 community benefit contribution shall be located on public lands or on publicly accessible privately owned lands. In addition, in all cases, the terms of the public art commissioning process will be set out in the Agreement between the owner and the City.
- Where public art is identified by the City as the required community benefit and subject to the appropriate Agreements, the land owner/developer shall provide to the City a Public Art Plan prior to the release of building permits for the subject development. In this regard, the land owner/developer has two options: To provide the public art on their own site, subject to a Public Art Plan satisfactory to the City; and/or, to provide the City with cash in lieu of public art.

Section 51 (25) and (26) of the Planning Act Plan of Subdivision

There is no statutory ability for the City to require public art through the Plan of Subdivision provisions of the Planning Act. However, the City and Applicant may cooperatively consider the inclusion of public art as a community enhancement associated with other required capital projects including park development, community services and facilities and other special features such as gateways. Gateways themselves may be considered public art.

Planning Staff and the applicant would cooperatively review the public art opportunities for the subdivision and come to an agreement to fund the public art project. The City may also consider funding through a percentage of construction cost for capital projects that the City is responsible for.

The applicant submits a draft Public Art Plan to the Planning Department / Public Art Coordinator for review before it is sent to the City-Wide Public Art Advisory Committee for review and recommendations. Planning Staff may advise that the plan needs to be considered by other committees (i.e. Heritage Vaughan). Upon approval, the applicant implements the Public Art Plan in accordance with a mutually supported Development Agreement.

Section 45 (9) of the Planning Act

Powers of Committee

Public art contributions may be secured as a result of a minor variance from the Committee of Adjustment.

Typically, contributions as a result of a variance would be quite small if any, but in some cases additional support for public art secured through other mechanisms may be negotiated at the City's discretion.

Site Plan Approval

Public art contributions may be secured through a Site Plan Approval where negotiated with the applicant.

The applicant submits a draft Public Art Plan to the Planning Department / Public Art Coordinator for review before it is sent to the City-Wide Public Art Advisory Committee for review and recommendations. Planning Staff may advise that the plan needs to be considered by other committees (i.e. Heritage Vaughan). Upon approval, the applicant implements the Public Art Plan in accordance with a mutually supported Development Agreement.



Conditions of Approval

(Letter of Undertaking)

In development review, the City may determine that a public art feature, element, or artist on the design team may have a positive impact on a proposed building site. A condition of approval may include the provision of public art, together with an approval process, different from a formal OPA, rezoning and site plan application.

The applicant would submit a report to the Planning Department that outlines the commissioning process to include an artist and the art, the timing and implementation approach. The approval would be delegated to the Deputy City Manager, Planning and Growth Management to follow the public art process and review the final outcome.

Options for Public Art Commissioning

There are a number of options for commissioning public art. This table summarizes the options for public art commissioning for the City of Vaughan including both private sector and municipality led projects and the implications for maintenance. The most clear and straight forward options are 1 and 2.

Decision Matrix	Option 1 - Typical (Private Developer)	Option 2 - Public (Municipal) Process	Option 3 - Private/ Public Hybrid
Who leads the art commissioning process?	Developer/landowner	City	Developer/landowner
Who reviews and approves the art commission process?	City	City	City
Who evaluates and recommends the artwork?	Art Selection Panel	Art Selection Panel	Art Selection Panel
Who determines composition of Art Selection Panel?	Developer/landowner with City input	City	Developer/landowner with City input
Who pays for the artwork and how?	Developer/landowner	Developer/landowner - direct payment to City	Developer/landowner
Where is the art work located?	Privately owned land	Publicly owned land (in vicinity of developer)	N/A
Who owns the art work?	Landowner / Condo Board / Office Building	City	Landowner / Condo Board/ Office Building, City
Who maintains the artwork to City standards?	Landowner	City	Landowner
What is the City's recourse if artwork is not maintained to City standards?	None - requires legal action	N/A	City has an easement and can access artwork if necessary and bill back the landowner
What are the options for timing of artwork installation?	In tandem with construction if integrated artwork; In conjunction with occupancy permit issuance and /or timed with registration for condos.	N/A	In tandem with construction if integrated artwork; In conjunction with occupancy permit issuance and /or timed with registration for condos.
Who is responsible for naming the public art?	Artist	Artist	Artist



Public Art Budget Breakdown

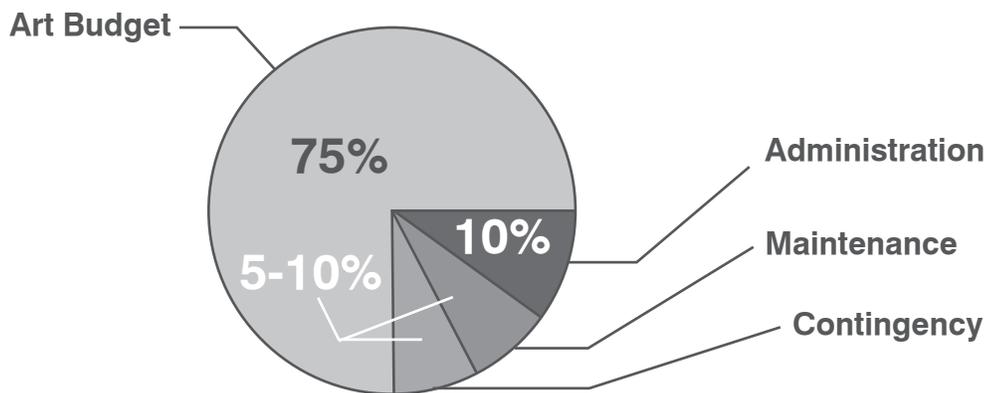
Depending on the scope and resources, there are different ways to plan public art budgets but in general these are the categories and allocations that are included in any public art budget:

Administration: 10% - preparation of an art selection plan (if required); competition management and expenses including artist fees, art advisory fees, art consultant fees.

Maintenance: 5 - 10% - varies depending on the materials, scope of project and anticipated conservation costs. Maintenance cost should be considered part of the capital cost of the artwork, not an operational cost that is later added.

Art Budget: 75% - (winning) artist fees; design development; fabrication; transportation; site preparation and installation; insurance; legal fees; permits; consulting/engineering fees; site plaque/marker; lighting; documentation; applicable taxes.

Contingency: 5 - 10% - landscape/architecture liaison; drawing modifications; price inflation; changes in scope; launch/promotion.



// Recommended Public Art Budget Breakdown

Template: Public Art Plan

To be provided by the developer for approval by the City.

The City of Vaughan Private Developer Program requires the owner to prepare a Public Art Plan that will illustrate the steps and process of “how” to achieve public art, and not “what” the results will be.

The Owner should include the following information when commissioning public art:

Public Art Opportunities & Site Potential

The owner will evaluate the site and consider site specific context, scale, physicality, culture, and history. If the budget is sufficient, there might be more than one location, and the plan will determine primary and secondary locations. The art will be located in the most publicly accessible parts of the development.

Implementation

The earlier the plan is produced, art will be successfully integrated with the timing of the rest of the project. Single and multi-phase developments can offer a variety of potentials, if planned well in advance. A Public Art Plan includes the projected implementation schedule.

Estimated Budget

The applicant will initially determine the budget (if 1% of the GCC, or the owner applies the negotiated public art contribution).

If the art is an upgrade to functional elements or features already planned (fountains, benches, windows, flooring etc.), the public art is to be considered the “upgrade” to that base feature. If the art is to remain with the owner, maintenance allocations should be identified. If the art is to be City-owned, a maintenance fund is to be identified and transferred to the City.

Method of Artist & Art Selection

The City of Vaughan seeks to ensure fair, professional, and competitive artist selection methods. Depending on the site opportunities and the budget allocation, the art may be selected through various methods of RFQ’s and RFP’s such as open and invitational competitions. A direct commission may be determined depending on the project opportunity and timing. All methods will include an art selection panel to evaluate the proposals.

Potential Artists

If the competition is by invitation, the Public Art Plan will include artists with previous experience, qualifications to address the scale of site, and the demonstrated ability to produce high quality art. Depending on site opportunities and budget, local, national or international artists may be invited. If the project allows, a mentor program should be encouraged.

Art Selection Panel Composition

The art selection panel should have a majority of art experts, independent of the project. The owner is encouraged to be a part of the selection process, and in addition, include a community or stakeholder representative.

Public Relations

The plan should allocate 2-3% of the budget, depending on the overall budget, for educational and promotional purposes, signage or plaques, brochures, web site, etc.

Conflict of Interest

The art consultant hired by the owner to facilitate the project shall be an independent agent and act as an advocate for the artists to achieve successful integration of art within the development for the purposes of enhancing the urban environment.

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3



// Lampshade-Streetlights by Lightemotion, Quebec City

Opportunities

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Opportunities for Public Art in Vaughan

There are 7 Key Opportunities in Vaughan where Public Art should be located to optimize both resources and results.

The pairs of images for each show an example of the opportunity in Vaughan, followed by an image of a suitable public art precedent.

1 Downtown – Vaughan Metropolitan Centre



// KPMG building at the VMC



// Atmospheric Lense by Paul Raff at the VMC Subway Station

Precedent

2 Primary Centres / Local Centres



// Thornhill Smartcentre



// Vellore Village Community Centre



// Matt Cohen Park by Susan Schelle and Mark Gomes, Toronto ON

Precedent

3 Major Parks, Open Space and Trails



// Maple Lions Park



// Leaf Garden by Barbara Steinman, Toronto ON

Precedent

4 City–Wide Public Institutions



// Vaughan City Hall



// Future Mackenzie Vaughan Hospital



// Six Public Clocks by Konstantin Grcic, Canary Wharf, London UK

Precedent

5 Intensification Corridors / Gateways



// Steeles and Yonge Intersection



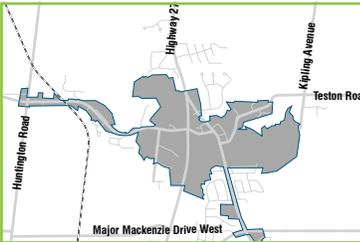
// Kleinburg/McMichael Collection Gateways



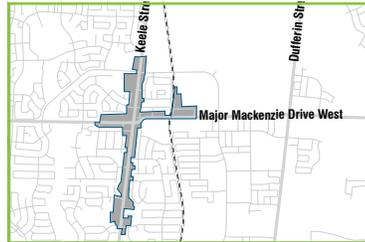
// Bubbles by Jen Dixon, Seattle WA

Precedent

6 Heritage Conservation Districts



Kleinburg-Nashville



Maple



// Kleinburg

// Peeled Pavement by Jill Anholt, Toronto ON



Precedent



Woodbridge



Thornhill



// Woodbridge



// The Watchers - Full Circle by Peter von Tiesenhausen, Toronto ON

Precedent

7 Private Development Sites



Precedent



Precedent

// L: Spring by James Lahey, Toronto ON

// R: Constellation by Albert Paley



Precedent



Precedent

// Alberi di Murano (Trees of Murano) by Barbara Astman, Toronto ON

// Rose Wall by Linda Covit, Toronto ON

Selecting Locations for Public Art

Selecting and Evaluating Potential Locations

Early timing is key to selecting and evaluating potential locations for public art. Identification of public art opportunities early in the planning stages allows for maximum impact of the art on the project.



// Efflorescence by Simon Nelson, Brisbane

- 1 When planning for growth of a public art program, staff should monitor long term capital budgets and projections, and planning documents and guidelines, such as:
 - secondary and precinct plans;
 - public realm master plans;
 - streetscape projects; and,
 - cycling and trail plans.



- 2 The public art opportunities can be identified to reinforce community planning objectives and urban design guidelines. (In the evaluation of site potentials, sensitivity to designated Heritage Conservation locations will be taken into account).



- 3 Staff should select locations that are accessible, visible and compatible with surrounding sites and uses.



- 4 Locations can be prioritized where capital project schedules are compatible with a public art commission and the site is of a high profile, and anticipated public use.



- 5 In order to balance a range of locations and opportunities, smaller scale projects should be identified.



// Buen Amigo by Francisco Gazitua, Toronto ON



Locational Strategies

Methodology for Locating Public Art

While Public Art is appropriate throughout the City of Vaughan and should be pursued in important locations and sites not described below and in other special circumstances, it is important to focus and prioritize efforts to secure Public Art in a city of Vaughan's size.

Focus Areas

From among the **7 Key Opportunities for Public Art**, 7 areas in Vaughan have been identified for establishing more specific locational strategies for Public Art.

These Focus Areas are:

- 1 **Vaughan Metropolitan Centre (VMC)**
- 2 **Kleinburg-Nashville Heritage Conservation District**
- 3 **Woodbridge Heritage Conservation District**
- 4 **Vaughan Mills Centre**
- 5 **Mackenzie Healthcare Precinct**
- 6 **Maple Heritage Conservation District**
- 7 **Thornhill**

Public Art in the first of these, the **Vaughan Metropolitan Centre (VMC)**, is guided by a separate document, the *Vaughan Metropolitan Centre Culture & Public Art Framework*.

For each of the remaining 6 Focus Areas, a typology of locations is identified and mapped to determine the potential locations for Public Art.

Typology of Locations

There is a typology of locations where Public Art is generally sited to maximize its effect and which should be treated as Preferred Locations.

These types of locations are:

Gateways

Important entry points that can identify a distinct area and help create a sense of place.

Parks, Open Space and Trails

Natural spaces for recreation and relaxation.

Historic Buildings and Heritage Sites

Sites with historical significance.

Public and Cultural Institutions

Schools, community centres, museums, libraries, art galleries etc.

Key Destinations/Points of Interest

A centre for activity or attention.

Premium or Enhanced Streetscapes

High quality organization of street elements including sidewalks, street furniture, trees.

Important intersections

Intersections with a functional, cultural or historical significance.

View termini

The end point of a significant view corridor.

Infrastructure

The physical facilities and systems that serve the public including roadways, bridges, utility and communication systems.





- Local Centre
- VMC (Regional Centre)
- Primary Centre
- Intensification Corridor
- Heritage Conservation District

// City of Vaughan

- 1 Vaughan Metropolitan Centre (VMC)
- 2 Kleinburg-Nashville Heritage Conservation District
- 3 Woodbridge Heritage Conservation District
- 4 Vaughan Mills Centre
- 5 Mackenzie Healthcare Precinct
- 6 Maple Heritage Conservation District
- 7 Thornhill

Selecting Locations for Public Art

Specific locations for public art can be determined based on the clustering and identified situation of the preferred types of locations (shown on the following Preferred Location maps). In some instances a strong convergence of Preferred Locations may be the primary consideration. In other cases higher value may be associated with certain locations or types of locations due to a variety of factors such as significance of heritage, desire for a special gateway marker, or an important institution. In these cases, the specific circumstances, context, timing, funding and level of support should be taken into account to determine relative priority. The community should also be consulted and involved in the site selection process.

Public Art should also be coordinated with - and incorporated within - public realm projects such as streetscapes, parks, and public buildings. Opportunities presented by private development for procuring Public Art will also have to be taken into account in terms of timing and priority.

Prioritizing Preferred Locations

For each Focus Area, Priority Types have been identified based on the defining characteristics of the area. On the following Preferred Location maps, these types are highlighted for emphasis. Identification of preferred locations was greatly informed by the stakeholders discussions that took place at the February 2016 Public Information Session.

Selecting Sites

To select a site for Public Art at a chosen location the Site Selection Criteria should be used, taking into account accessibility/visibility, site capacity, level of compatibility/enhancement, site context and legal, planning, and infrastructure issues.

Private Development

Public Art as a result of private development should be located to support and enhance adjacent or nearby historic, cultural heritage, or public realm assets. Where possible, funds from private development should be pooled to support installations or at nearby Preferred Locations.





Focus Area



1



Map Typology of Locations

Gateways

Parks, Open Space and Trails

Historic Buildings and Heritage Sites

Public and Cultural Institutions

Etc...



2



Identify Location



3



Select Site at Location



Community Specific Strategies

Kleinburg-Nashville Heritage Conservation District

Description

Kleinburg is a historic village located on a ridge between two branches of the Humber River. With a strong natural and built heritage, Kleinburg-Nashville is an important regional and city tourism and leisure destination maintaining its recognizable and charming rural village atmosphere in contrast to surrounding recent development. Kleinburg-Nashville's streetscapes, landscape, village forestry, and valley setting are important unifying elements in the character of the village which includes diverse heritage architecture ranging from mid-19th century to early modernism constructed during the period of postwar resettlement. Additionally the Humber River is designated as a Canadian Heritage River System (CHRS). Islington Avenue is associated with The Carrying Place Trail, also designated as nationally significant, a 45 km portage between the Humber and Holland Rivers travelled by the Hurons, Iroquois, Mississaugas, and later explorers traders and missionaries.

Home to the McMichael Canadian Art Collection and the proposed Pierre Berton Discovery Centre, Kleinburg has a uniquely rich history that incorporates various forms of art, literature and living heritage. Its vibrant commercial core includes boutique shops, restaurants, and local services within a village setting. A four-season destination place, Kleinburg-Nashville has cross-generational appeal for residents and visitors who frequent it for its recreation and leisure amenities, festivals (including the Binder Twine Festival), events and day-to-day activities.

Nashville, located immediately west of Kleinburg's village core is a small hamlet. Its heritage is influenced by its agricultural past and the presence of the CP Railway station. The railway station once supported a lumber yard, hotel and grain elevators in the hamlet.



// The General Store, Islington Avenue



// Kleinburg Public School



// Kleinburg Railway Station

Preferred Locations

The following Preferred Locations for Public Art have been identified. Priority Types are highlighted in colour.

1 Gateways

- › The main experiential gateways are the thresholds of village character along Islington Avenue, Nashville Road and Stegman's Mill Road
- › The North corners of Islington Avenue and Major Mackenzie Drive.
- › Important signage/wayfinding gateways occur where Islington Avenue meets Highway 27 and Major Mackenzie Drive.
- › On the east and west sides of Highway 27 at Nashville Road
- › Nashville Road west of the District Boundary

2 Parks, Open Space and Trails

- › The Humber River and associated natural heritage surrounds Kleinburg to the east and west.
- › Trailheads for the William Granger Greenway are accessible from Bindertwine Park and from the McMichael grounds.

3 Historic Buildings and Heritage Sites

- › Kline House
- › Kleinburg Railway Station (Scout House)
- › Kleinburg General Store & Post Office
- › Thomas White House
- › Arthur McNeil House
- › Kleinburg United Church
- › Windrush Co-operative (c. 1950)

4 Public and Cultural Institutions

- › McMichael Canadian Art Collection
- › Kleinburg Public Library
- › Kleinburg Public School
- › Ecole Elementaire La Fontaine
- › Pierre Berton Discovery Centre (conceptual)

5 Key Destinations

- › McMichael Canadian Art Collection
- › The Doctor's House
- › East Humber Valley and TRCA lands (Main Humber Valley)

6 Premium or Enhanced Streetscapes

- › Islington Avenue, from Major Mackenzie to Highway 27
- › Nashville Road, from Islington Avenue to Highway 27

7 Important intersections

- › Nashville Road & Islington Avenue

8 View Termini

- › Nashville Road & Islington Avenue
- › Stegman's Mill Road & Islington Avenue

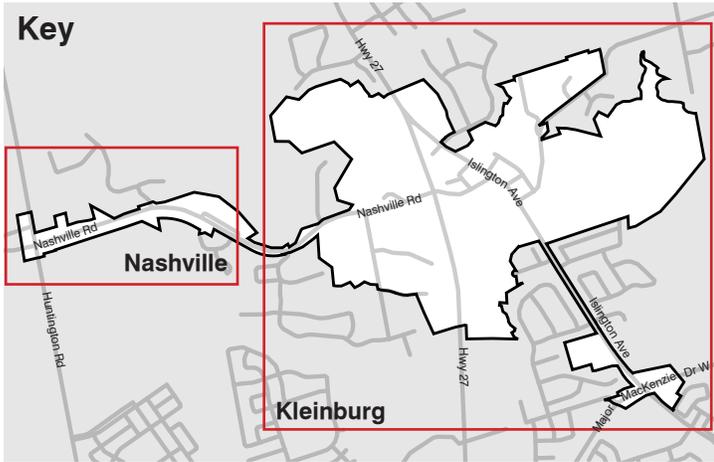
9 Infrastructure

- › Bridge at Nashville Road
- › Bridge at Stegman's Mill Road

Potential Partners

- › Kleinburg & Area Residents Association (KARA)
- › Kleinburg Business Improvement Association (KBIA)
- › Toronto & Region Conservation Authority
- › Trees for Kleinburg
- › McMichael Canadian Art Collection





Woodbridge Heritage Conservation District

Description

Woodbridge is one of four historic villages within the City of Vaughan, and the Woodbridge Heritage Conservation District represents one of the highest concentrations of heritage properties in the City. Given its location within the Humber Valley, its past social, cultural and economic history is inextricably tied to transportation and trade of agricultural products. The commercial core, along Woodbridge Avenue, functions as the main spine of the community, around which historic properties exist in parallel with newer mid-rise residential buildings and small main street retail typologies. Market Lane serves as the commercial nucleus of the area and along with the Woodbridge Public Library is the social gathering place for the community.

The intersection of the Humber River system and Woodbridge Avenue forms an important gateway to the community. Recognizing the natural flooding of the valley, the City has made provisions to manage development so as to protect and preserve natural heritage features, while providing links to the various parks and trail systems; and maintaining view corridors.

Key locations for public art include the primary and secondary gateway nodes, heritage sites, new/ existing parks and public squares. There are also opportunities to display public art in the Woodbridge Fairgrounds, site of Woodbridge Fall Fair and Woodbridge Rotary Ribfest, or at Hayhoe Mills Park. Immediately outside the Woodbridge HCD, the Woodbridge Memorial Arena is a community gathering place that provides recreation opportunities, and functions as the site of the Woodbridge Village Farmers Market from May to October.



// Market Lane Shopping Centre



// Fred Armstrong Parkette



// Wallace House

Preferred Locations

The following Preferred Locations for Public Art have been identified. Priority Types are highlighted in colour

1 Gateways

- › Schedule 8 of the Woodbridge HCD Plan
- › Woodbridge Avenue Gateways:
- › Islington Avenue & Woodbridge Avenue (The River Gateway)
- › Kipling Avenue & Woodbridge Avenue (The Commercial Gateway)
- › Woodbridge Avenue and Wallace Street (The Wallace Street Gateway)
- › Woodbridge Avenue at Market Lane (Market Lane Gateway)
- › Woodbridge Avenue between Clarence and Market Lane (The Plaza Gateway)
- › Woodbridge Avenue and Clarence Street (The Clarence Street Gateway)
- › The District Plan notes that “Porter Avenue should be landscaped as a prominent gateway” into the Woodbridge Fairgrounds.

2 Parks, Open Space and Trails

- › Humber River
- › Woodbridge Fairgrounds
- › Hayhoe Mills Park
- › The Country Club Golf Course
- › Doctors Mclean District Park
- › Woodbridge Memorial Park
- › Fred Armstrong Parkette
- › See Page 94 of the Woodbridge HCD Plan

3 Historic Buildings and Heritage Sites

- › Wallace House
- › William Farr House
- › Woodbridge Memorial Park and Tower
- › Donald Grant House
- › John Abell House
- › Thomas Wright House
- › McGillivray-Shore House
- › Gilmour Hotel
- › Inkerman Hotel
- › Memorial Cemetery & Woodbridge Cenotaph

- 4 Public and Cultural Institutions
- › Woodbridge Public Library
- › Woodbridge Memorial Arena & Pool

5 Key Destinations

- › Market Lane Shopping Centre
- › Woodbridge Memorial Arena & Pool
- › Woodbridge Public Library
- › Woodbridge Fairgrounds

6 Premium or Enhanced Streetscapes

- › Woodbridge Avenue (Primary)
- › Kipling Avenue (Secondary)

7 Important intersections

- › Islington Avenue & Woodbridge Avenue
- › Kipling Avenue & Woodbridge Avenue
- › The main entry to Market Lane, and at Clarence Street

8 View Termini

- › Clarence Street at Woodbridge Avenue and Wallace Street at Woodbridge Avenue
- › See Page 94 of the Woodbridge HCD Plan

9 Infrastructure

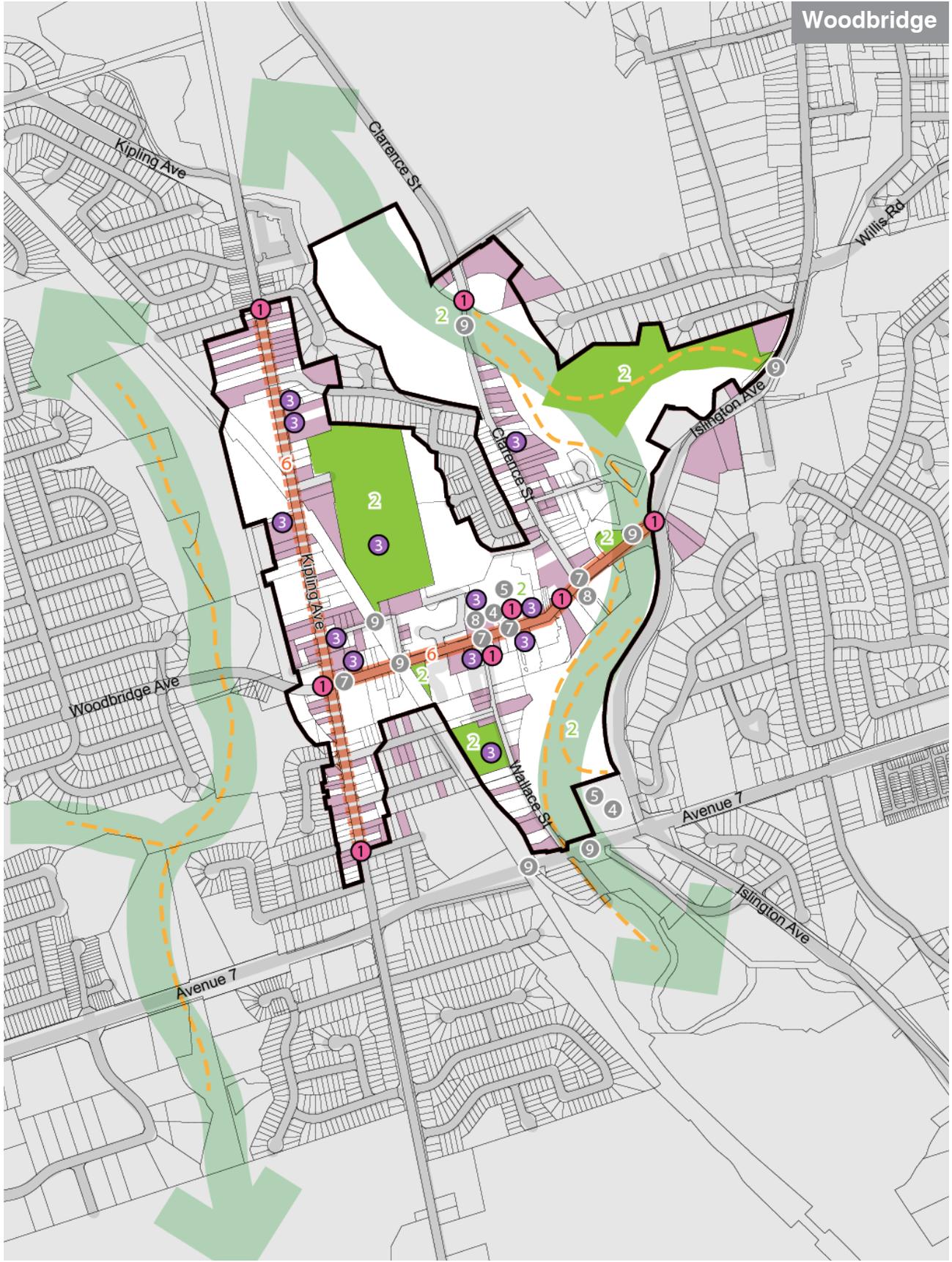
- › Two bridges cross the Humber River on Clarence Street and Woodbridge Avenue
- › Two railway bridges cross Woodbridge Avenue and William Street

Potential Partners

- › Woodbridge Agricultural Society
- › Woodbridge Historical Society
- › Village of Woodbridge Ratepayers Association



Woodbridge



Vaughan Mills Centre

Description

Vaughan Mills Centre is an emerging centre of activity that is rapidly transforming from a predominantly retail node and tourism destination to one that includes a significant residential community. The intersection of Jane Street and Rutherford Road will act as a future mobility hub and gateway for the intensification projects along key these key transit corridors. Anchored by Vaughan Mills, a super-regional mall that draws 14 million visitors annually, this community's proximity to active employment areas, Canada's Wonderland and the growing communities of Maple and Vellore creates a host of opportunities for public art.

The bus terminal and mall are key destinations and gathering places. On the northeastern edge of the community, the West Don River Valley features a channel to be revitalized as a natural asset in keeping with its legacy as part of the Black Creek watershed.

The secondary plan identifies opportunities to establish key gateways, key activity nodes and active commercial frontages along the major arterials.

Preferred Locations

The following Preferred Locations for Public Art have been identified. **Priority Types are highlighted in colour.**

1 Gateways

- › Rutherford Road at Vellore Woods Boulevard, Sweetriver Boulevard and Julliard Drive
- › Jane Street at Riverrock Gate
- › Bass Pro Mills Drive at Romina Drive, Edgeley Boulevard and Fishermens Way
- › Weston Road at Astona Boulevard
- › Highway 400 and Rutherford Road
- › Jane Street and Rutherford Road
- › Jane Street, North and South

2 Parks, Open Space and Trails

- › Black Creek Corridor and Greenway,
- › Proposed Neighbourhood Parks
- › Urban Squares and courtyards
- › Connections to a Natural Heritage corridor is possible in the northwest quadrant
- › The West Don River Valley is a major greenway in the area

3 Historic Buildings and Heritage Sites

- › none

4 Public and Cultural Institutions

- › none

5 Key Destinations

- › Vaughan Mills Shopping Centre
- › Vaughan Mills Outparcels
- › Canada's Wonderland
- › Transit Hub

6 Premium or Enhanced Streetscapes

- › Jane Street
- › Rutherford Road

7 Important intersections

- › Jane Street and Rutherford Road

8 View Termini

- › Routes from Gateways terminating at Fishermens Way (4)
- › The east end of the extension of Village Green Drive west of Highway 400

9 Infrastructure

- › Existing Bus Terminal at the northeast corner of the Shopping Centre and Potential Future Transit Hub at Jane Street and Rutherford Road including bus and rapid transit stops and a potential subway station
- › Bridges crossing Highway 400 at Rutherford Road and Bass Pro Mills Drive

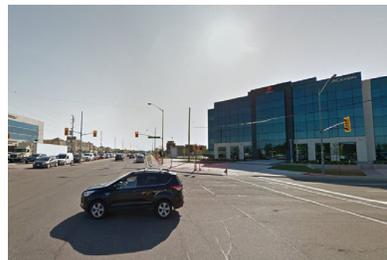
Potential Partners

- › Vaughan Mills
- › York Region Transit

Vaughan Mills Centre



// Vaughan Mills



// Intersection of Jane St and Rutherford Rd

Mackenzie Healthcare Precinct

Description

Located on the northwest quadrant of Major Mackenzie and Jane Street, the Mackenzie Healthcare Precinct is an 82-acre site acquired by the City. The site is planned to evolve as a pedestrian friendly, transit-oriented, urban and mixed use health and wellness community anchored by the new hospital slated to open in 2019.

As a precinct premised on health and wellness, there needs to be a connection between people and nature. The themes of restoration, growth and renewal underscore the landscape and streetscape development concepts with dedicated active amenity spines, naturalized waterways, naturalized landscapes and a passive buffer spine. The dynamic qualities of the envisioned landscape should work in concert with any public art to promote meditation and healing through the subtleties of fragrance, sounds, sunlight and texture.

The location provides for active frontages along Jane and Major Mackenzie. The Mackenzie frontage is also the interface with Canada's Wonderland, the nation's largest theme park with an annual draw in excess of three million visitors. Exposure to Highway 400 also presents opportunities to create high profile development parcels. The Precinct though generally flat, does slope downward from northeast to southwest. Thus topography changes and the on site stormwater management facility can create exciting design challenges.

Preferred Locations

The following Preferred Locations for Public Art have been identified. Priority Types are highlighted in colour.

1 Gateways

- > Main entries off Jane Street and Major Mackenzie Drive
- > See Page 7 of VHCP Streetscape Concept

2 Parks, Open Space and Trails

- > Stormwater pond

3 Historic Buildings and Heritage Sites

- > None

4 Public and Cultural Institutions

- > Mackenzie Vaughan Hospital

5 Key Destinations

- > Mackenzie Vaughan Hospital
- > Future Transit Hub

6 Premium or Enhanced Streetscapes

- > Jane Street
- > Major Mackenzie Drive
- > Key internal streets

7 Important intersections

- > Major Mackenzie Drive and Jane Street

8 View Termini

- > Routes from main gateways terminating at the hospital
- > View south terminating at the stormwater ponds.
- > Views north terminating at the buffer along northern edge of site.

9 Infrastructure

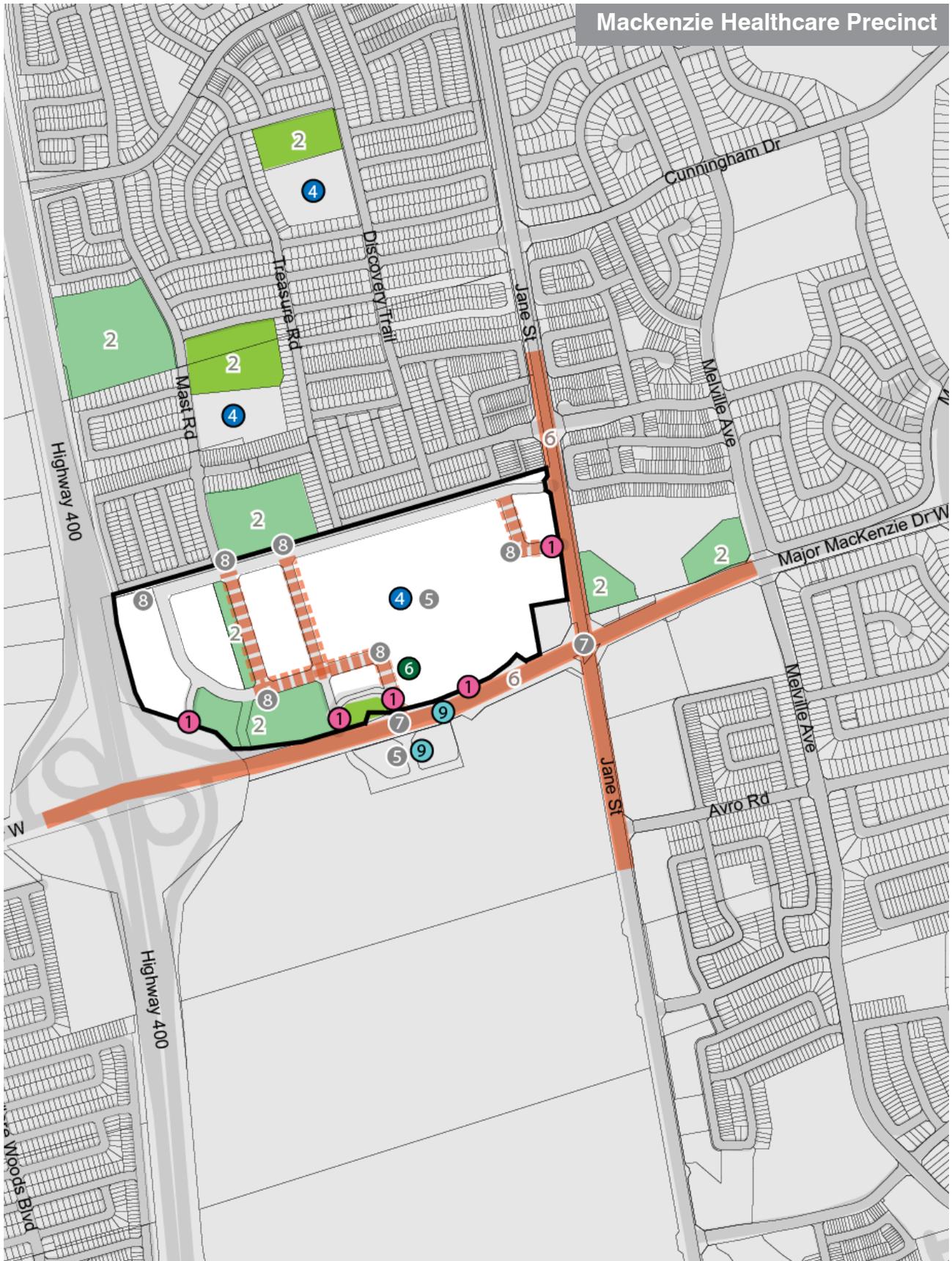
- > Future transit hub south of Major Mackenzie Drive

Potential Partners

- > Mackenzie Vaughan Hospital
- > York Region Transit



Mackenzie Healthcare Precinct



Maple Heritage Conservation District

Description

The Maple Village Heritage Conservation District is notably and strongly defined by its north-south (Keele Street) and an east-west axes (Major Mackenzie Drive). Its wealth of heritage resources and recognizable heritage character is enhanced by streetscapes, plantings, fencing, open spaces, vistas, and natural areas. Encompassing a mix of uses including commercial, residential and institutional uses, Maple is an area in transition. Recent development applications have made design reference to Maple's heritage styles.

Although some commercial functions do exist along the major arterials, it is the civic facilities which play an increasingly important role in re-shaping the face of Maple. The contemporary architectural expression of Vaughan's new city hall and resource library creates an interesting juxtaposition against the heritage properties, suburban housing developments and newer mixed use typologies. Conserving the heritage character of the Heritage Conservation District will play a crucial role in establishing and building a user friendly centre.

The high vehicular traffic volumes experienced along Major Mackenzie creates challenging conditions for pedestrian use of the public realm. Over time, pedestrian-friendly streetscapes will be implemented as redevelopment occurs. However, the parks, open spaces of the cemeteries and church yards create opportunities for public art which serve the local community. The City Hall campus presents a significant opportunity to showcase public art, as well as host cultural events and celebrations that are larger scale and higher profile.

Preferred Locations

The following Preferred Locations for Public Art have been identified. **Priority Types are highlighted in colour.**

1 Gateways

- › At entry points to the HCD along Major Mackenzie Drive and Keele Street
- › Keele Street, north and south
- › Major Mackenzie, east and west

2 Parks, Open Space and Trails

- › Frank Robson Park (connecting to Frank Robson Woodlot)
- › Maple Community District Park
- › Connections to natural heritage corridor south of Fieldgate Drive
- › Civic Park

3 Historic Buildings and Heritage Sites

- › Beaverbrook House
- › St. Andrew's Presbyterian Church
- › St. Andrew's Cemetery
- › St. Stephen's Anglican Church
- › Maple GO Station

4 Public and Cultural Institutions

- › Vaughan City Hall
- › Maple Community Centre and Library
- › Civic Centre Resource Library
- › St. Joan of Arc Secondary School
- › St. David's School

5 Key Destinations / Points of Interest

- › Maple GO Station
- › Maple Community Centre and Library

6 Premium or Enhanced Streetscapes

- › Major Mackenzie Drive
- › Keele Street

7 Important intersections

- › Keele Street and Major Mackenzie Drive

8 View Termini

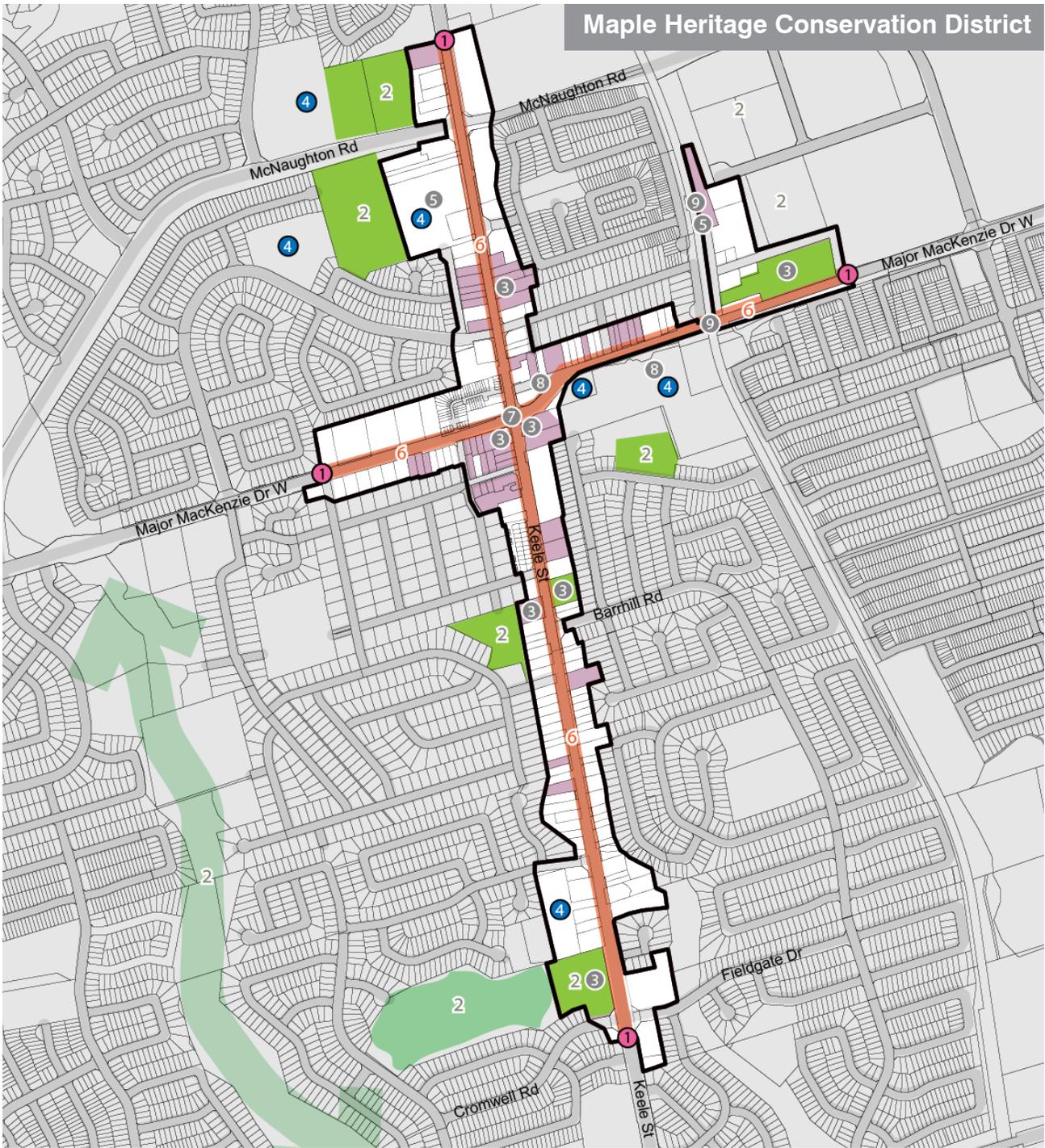
- › Terminus of view westbound Major Mackenzie Drive before it curves to meet Keele Street

9 Infrastructure

- › Bridge at Major Mackenzie (Metrolinx)



Maple Heritage Conservation District



// St. Andrew's Presbyterian Church



// Vaughan City Hall



// Maple GO Station



Thornhill

Description

Thornhill HCD

Thornhill is one of Ontario's earliest settlements, dating back from the original construction of Yonge Street. As with many early villages, it was the intersection of the road and river that gave rise to a concentrated settlement with the general agricultural context. Within the District, heritage properties have been incorporated in new larger developments securing their survival. An examination of the HCD shows that it has retained much of its heritage resources and character.

The village atmosphere of Thornhill, with its small streets, mature trees, gardens and open spaces is highly valued. This is juxtaposed against Yonge Street corridor, a bustling, wide road which serves as a municipal border between Vaughan and Markham. To residents of the area, Thornhill exists as one community undivided. The community has engaged in joint efforts to host cultural events and undertake beautification projects.

With the growth and development of Thornhill, the current area has strong commercial cores, main street retail, residences, public and institutional uses. Its gateway location at the confluence of Toronto, Markham and Richmond Hill exerts a strong influence on sites for public art. As well, the planned extension of the Yonge Subway creates opportunities.

Centre Street

Designated as a Primary Intensification Corridor in the City, the segment of Centre Street between Dufferin and Bathurst is poised to experience considerable transformation in the coming years into a pedestrian and transit-friendly environment, driven by the introduction of the VIVANEXT rapidway. Centre Street has varying characteristics along its length, its public streetscape influenced by adjacent land uses ranging from residential to commercial. These urban character areas are outlined in the Centre Street Urban Design Guidelines and Streetscape Plan as the "Gateway Centre" at Dufferin

Street, the "Esplanade" on the north side between Concord Road and Vaughan Road, the "Village" on the north side between Vaughan Road and New Westminster Drive, and the "Town Center" between New Westminster and Bathurst Street.

Yonge Street Corridor

The Yonge Steeles Corridor is designated as both a Primary Centre and a Primary Intensification Corridor. The intersection of Yonge Street and Steeles Avenue will act as a future Gateway Transportation Hub. This area brings together 3 municipal boundaries (City of Vaughan, City of Markham and City of Toronto) as well as 2 major arterial roads which frame the entrance to the southeast corner of the City of Vaughan. This intersection is also immediately adjacent to a future subway station that makes it an ideal location for a significant built form and architectural presence. In recognition of its function as an important gateway into the City of Vaughan, there is an opportunity for future buildings to incorporate public art and design features to emphasize its visual prominence. The Yonge Steeles Corridor is also planned for high quality transit oriented mixed uses with more active and animated street level development that encourages walking and cycling. The Secondary Plan states that development along Yonge Street and Steeles Avenue West "shall incorporate an attractive public realm, part of which may be located on private lands in order to provide a generous sidewalk and at least one row of street trees." Another key component to the Secondary Plan is the integration and linkages to the proposed parks in the area. These locations provide an opportunity to create new community destinations and incorporate public art to enhance the public realm.

Preferred Locations

The following Preferred Locations for Public Art have been identified. Priority Types are highlighted in colour.

1 Gateways

- › Entrances to Thornhill Village from west on Centre Street and from north and south on Yonge Street
- › On Centre Street at Bathurst Street and at New Westminster Drive
- › At main entrance off Bathurst Street
- › At Bathurst Street and Clark Avenue West
- › At main entrance off Clark Avenue West

2 Parks, Open Space and Trails

- › The landscape of MacDonald House
- › Thornhill Park
- › Riverside Park
- › Pierre Elliot Trudeau Park
- › Thornhill Green Park
- › Numerous parks and open spaces will be created as development occurs in Yonge-Steeles
- › Uplands Golf Course
- › Don River Valley
- › Proposed future Parks in the Yonge Street Corridor Secondary Plan

3 Historic Buildings and Heritage Sites

- › The Francis Block
- › Thoreau MacDonald House
- › Holy Trinity Anglican Church
- › William Armstrong House
- › Robert West House
- › Methodist Church
- › Soules Inn

4 Public and Cultural Institutions

- › Thornhill Public School
- › Bathurst Clark Resource Library
- › St. Elizabeth Catholic High School
- › Dufferin Clark Library
- › Patricia Kemp Community Centre
- › Garnet Williams Community Centre

5 Key Destinations

- › Cadillac Fairview Promenade Shopping Centre

6 Premium or Enhanced Streetscapes

- › Yonge Street qualifies as a Premium Streetscape
- › Centre Street qualifies as an Enhanced Streetscape
- › Steeles Avenue qualifies as an Enhanced Streetscape
- › Bathurst Street qualifies as an Enhanced Streetscape

7 Important intersections

- › Centre Street at Yonge Street
- › Centre Street at Bathurst Street and at New Westminster Drive
- › Yonge Street at Steeles Street

8 View Termini

- › Views from main entrances to the shopping centre off Promenade Circle
- › Rail overpass at Yonge just north of Steeles, looking north and south along Yonge Street in Thornhill HCD, looking west and east along Centre street in Thornhill HCD

9 Infrastructure

- › Potential Rapid-Transit stop on Centre Street at Disera Drive Bridge over CN Railway on Yonge Street
- › Potential Subway stations at Yonge and Steeles and Yonge south of Highway 407
- › Yonge Subway Extension (Steeles Station, Clark Station and Langstaff Station)
- › Proposed Pedestrian Connection over CN Railway

Potential Partners

- › Society for the Preservation of Historic Thornhill
- › City of Markham
- › City of Toronto
- › Town of Richmond Hill
- › York Region
- › York Region Rapid Transit Corporation
- › Toronto Transit Commission

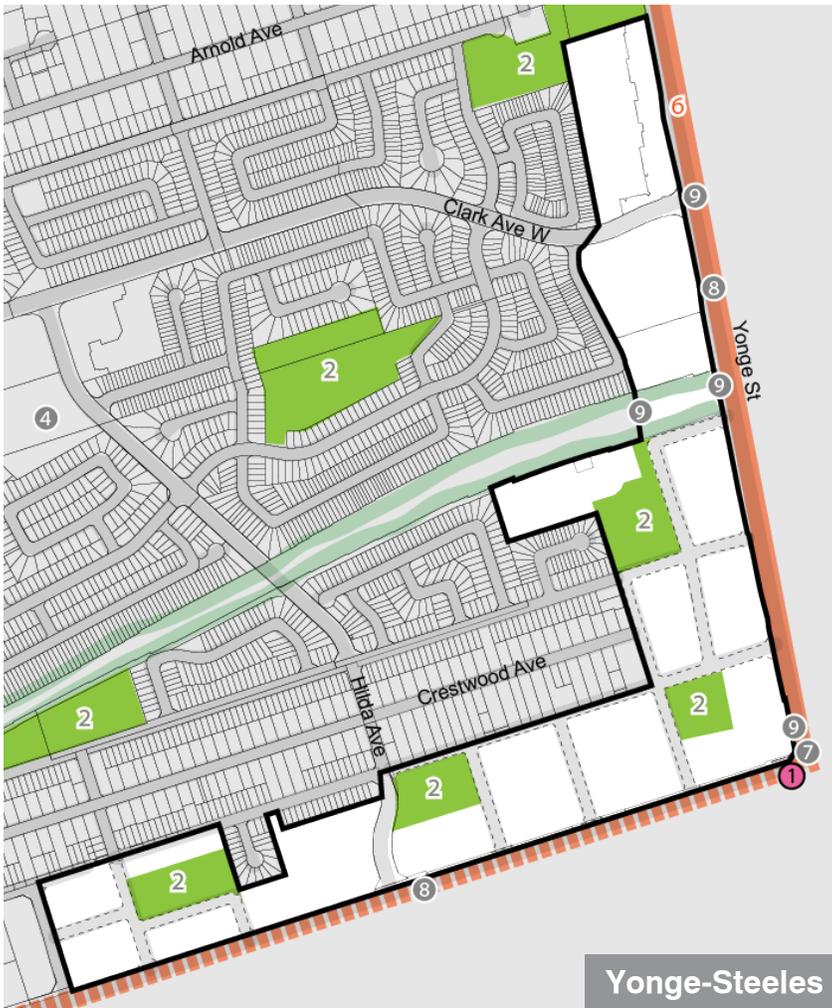




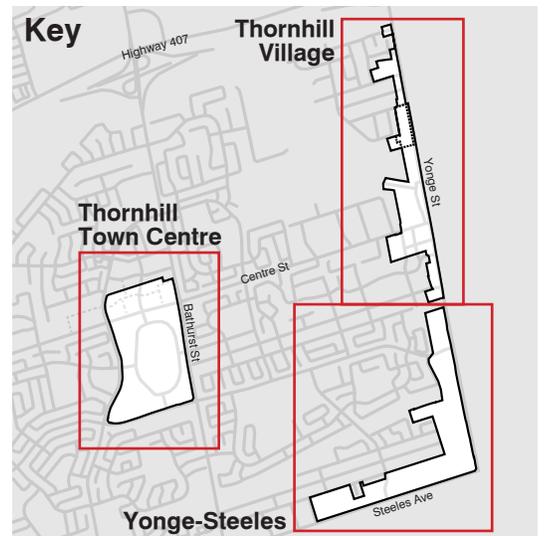
Thornhill Town Centre



Thornhill Village



Yonge-Steeles





// Aspens by Nika Belianina



// Oben Flats by Nick Sweetman



Community Engagement

The City-Wide Public Art Program provides an exciting opportunity to foster community engagement in Vaughan. By implementing a range of alternate art commissioning processes that are described in this section, the Program can engage diverse communities, including schools, arts organizations and community groups. The Public Art Program's engagement strategies can also include educational events, workshops, lectures, public art tours as the Program develops, and mentorships. The partnerships that can be created between the City and community organizations and public institutions to implement public art are another form of community engagement with stakeholder involvement. Community engagement is a positive way to advance the larger shared goals of the City-Wide Public Art Program to advance city-building and placemaking for Vaughan.

A Dynamic Relationship

Community engagement with public art can take place in a number of ways, from viewing art to physically interacting with art, to participating in the creation of public art in community-based projects. Community engagement with public art is also about building relationships to places in Vaughan that become meaningful through that interactive process. Public art is a conversation starter and links people through the stories they share about their experience with public art in meaningful places in Vaughan.

Community engagement strategies include an education and advocacy role about the benefits of public art for the City. Engagement strategies should include a communication process to inform residents, visitors and City administration about the benefits of public art to the City in ways that foster buy-in, participation and excitement. Communicating the message can be conveyed in a number of ways and through a variety of media, such as the City website and Councillor's newsletters. The City should disseminate information on the Public Art Program, provide opportunities for the public to participate in the public art process and inform artists of upcoming opportunities for collaboration through publicized competition calls. The City should welcome feedback from the public and use this to inform future decision-making.

The City should be proactive in communicating not only the intentions of specific projects, but also the overall vision for public art in Vaughan.

The roles and responsibilities outlined in the Implementation and Administrative section are also linked to the community engagement and advocacy for the Program. The City-Wide Public Art Coordinator, for example, will liaise with municipal departments and Council and conduct community and stakeholder outreach. Members of the volunteer City-Wide Public Art Advisory Committee will promote awareness and understanding of the importance of public art.

Fostering Community Engagement

By employing a range of art commissioning methods, the Public Art Program can foster community engagement.

1 Community-based Public Art Projects

The Program supports a broad definition of public art, from formal commissions to community-based public art. This approach is another way in which the Program fosters community engagement. Community groups, schools and arts organizations and others can participate in producing public art projects, under the direction of a professional artist.

The public art works produced through the community based process are often temporary works that animate an area linked to special event programming, such as festivals or celebrations. Community based public art projects may also be temporary construction hoarding that animates typically blank vertical surfaces for the duration of construction. Given the current and anticipated rate of development projects in Vaughan, there will be ample opportunities for community engagement in this format that can be encouraged. Active participation forges a sense of pride and ownership that is a positive community building aspect of the Program.

Community groups and organizations that may be involved in community based public art projects could include:

- school groups;
- arts organizations;
- youth and seniors groups;
- volunteer organizations; and,
- members from a wide range of communities within Vaughan.

The Winter Stations Competition

Winter Stations was an international design competition that brought temporary art installations to Toronto's Beach community in celebration of Toronto's winter waterfront landscape. A single stage, open, international competition invited artists and designers to create whimsical and provocative installations utilizing the beaches existing lifeguard stands as substructure for their work, while simultaneously giving them new life as intriguing winter attractions. Animation of the waterfront in winter was a goal.

The Winter Stations Competition was inspired by Winnipeg's Warming Huts competition which invited artists and designers across the globe to envision and assemble shelters along the city's main skating trail. For the Toronto project, RAW Design Principal, Roland Rom Colthoff, partnered with landscape architect Ted Merrick of Ferris + Associates and Justin Ridgeway of Curio, to bring a similar competition to Toronto. Local Councillors supported the initiative and sponsors included condo developers, the City of Toronto, the Ontario Association of Architects, many local universities and Laurentian University. The project was widely covered in regular media and appeared in social media. It drew thousands of visitors to the fun, interactive exhibit.

// *The Wingback* by Tim Olson



// *Sling Swing* by WMB Studio architects



2 Temporary Public Art

The City of Vaughan should encourage temporary projects, as a means of community engagement. Temporary commissions require slightly different considerations than permanent installations (such as ongoing maintenance costs, materials etc.). The requirements of the artist and commitments of the City to the artwork are unique to each project. These commissions may vary from street art and activity, murals, lighting, etc.

Temporary public art can help to animate the public realm during special events, performances and festivals. In this regard, the City-Wide Public Art Program can be linked to the City's programming of public spaces.

3 Ideas Competitions

Ideas competitions are another method by which the Public Art Program engages the broader community. Ideas competitions can also be understood as an alternate commissioning method for public art that is successful in generating innovative and new approaches to the City's Public Art Program. An open call could be very general, or have regard to themes or ongoing arts initiatives. The City may choose to provide compensation for selected ideas, but with no commitment to implementing the winning idea.

The whole process of the competition, from establishing the ideas themselves to the call for artist entries to reviewing the entries and perhaps including a popular vote component or a presentation by the artists can all generate excitement, interest and community engagement. Ideas competitions can range in scale from a smaller scale project to a larger scale vision exercise, such as how to improve the pedestrian experience of roadway underpasses

or how to get people engaged in Vaughan's ecology from a sustainability perspective.

The City should seek opportunities to engage the community through the processes involved in the ideas competition.

4 Celebrations

It is also important to celebrate and promote installed works on an ongoing basis. Public artworks in Vaughan can become landmarks, prompt public participation in the arts and culture sector and encourage continued support for the Public Art Program. The City should work to increase public awareness by providing information about the Public Art Program and all public artworks as they are commissioned and installed on the City's official website.

5 Engaging Visitors

Engagement with visitors to the City of Vaughan is another important aspect to consider in the City-Wide Public Art Program. Permanent public art works can become destinations that draw tourists and capture attention on social media. Temporary art that animates special events and unique places invite a level of engagement by tourists on return visits. The City's public art collection which will be developed over time in locations throughout Vaughan will provide an attraction that enhances and complements other amenities. Visitors to places such as the historic village centres, Vaughan Mills, the VMC, major parks and trails, to name just a few -- will engage with high quality art works in conjunction with the other features of the place. A successful public art program will contribute to a vibrant public realm and the economic prosperity of the City.

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Implementation of 5–year Program

Phased Planning

The City-Wide Public Art Program will need to be implemented through incremental planning for successful growth over time. The Program will begin with a 5-year phased implementation plan.

Benchmarks

The Program will establish benchmarks for success and targets for growth in the first 5-year phase.

- 1** Resource provision is key to the Program's success. Establishing the City-Wide Public Art Committee and appointing the City-Wide Public Art Coordinator are two key resources. The targeted timing for the Committee is 2017, whereas the Coordinator position is targeted for 2016.
- 2** Annual line or block funding is another targeted benchmark for the program. The proposed incremental funding provides for \$50,000 in the first year, and could increase each year to \$75,000, \$100,000, \$125,000, \$150,000 in the five years.
- 3** Permanent public art implementation target: the Program recommends a target of commissioning, funding, and implementing at least 2 major permanent public art projects in Vaughan within the first 5-year phase. These projects will play a key role in placemaking and animating the public realm while they express Vaughan's commitment to public art.
- 4** Temporary public art which invites community gatherings and expresses the progressive spirit of growth and diversity of Vaughan is another targeted result of the first 5-year phase of the Program. The Program recommends a target of commissioning or partnering to commission, fund and implement temporary public art projects in an incrementally increasing number each year for the 5-year phase. The first year the target is for 2 temporary public artworks, followed by 4, 6, 8, 10 in the following years 2 through 5. The temporary art targets are total at the end of 5 years.

Link to Municipal Capital Projects

The Public Art Program is linked to development of municipal projects that will contribute to the public art reserve. Identifying the City's proposed value of capital projects in the first 5 years of the Public Art Program can provide an estimated source of one key funding stream. This will facilitate implementation planning for the Program.

Private Developer Projects

Private development is another significant source of funding through the Planning Department's Section 37 initiatives. Staff should review the Section 37 Implementation Guidelines to consider securing funds at below grade building permit. Other mechanisms to secure public art funding include Minor Variance Section 45 (9) and Plans of Subdivision/Severance Section 51 (25) and (26). Ensuring that private developers have clear and accurate information about the Public Art Program and how it will affect their project is key. An early stage of implementation in the first year of the Program could include the City's staff representative liaising with the development community to share information about the Program and to answer any questions that may arise.

Public Art in Planning & Urban Design

The Program recommends that any new or updates to existing planning and urban design studies and plans commissioned by the City of Vaughan should include public art policies and guidelines. This will need to be with the City-Wide Policies within the Policy Framework section of this Program.

Re-evaluation at 5-year mark

The City-Wide Public Art Program should be evaluated at the 5-year mark, with recommendations made on ways to strengthen the program. The evaluation should include an evaluation of benchmarks and targets.

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Appendix

Comparison by Municipality

Municipality	Key Plans and/or Policy Document(s)	Program/Policy Overview	Funding Approach or Mechanism(s)	Program Administration	Innovations/Best Practices
Kitchener, ON	Kitchener Public Art Five-Year Plan 2011 – 2016	<ul style="list-style-type: none"> » Based on a 5-year planning horizon with targeted objectives and strategies » The public art plan will contribute to the City's cultural identity and contribute to its strategic priorities: better quality of life, increased social cohesion, good urban design, broad community involvement, increased potential for economic development and public access to the arts » The vision statement is "Kitchener is a vibrant community where the best forms of public art explore our diversity, tell our stories, and welcome artists to use creativity and imagination to make unique landmarks and beautiful gathering places" » Site selection is based on City-identified projects at civic facilities based on the Capital Budget Forecast for civic construction » Exploration of partnerships with other art agencies, capital grant or loan recipients and other municipalities » Acquisition is through open competition-generated commissions, invitational competition-generated commissions, direct purchases and donations 	<ul style="list-style-type: none"> » 1% of the costs of civic projects with construction budgets in excess of \$100,000 are allocated to a consolidated public art capital account. The maximum allocation at the one percent contribution is \$300,000. » Pooled fund was set up in 2009 where the Project Balances Account holds 40% of the 1% funds from \$10-million+ projects and would support projects which would not be possible or underfunded » There are plans to increase funding for public art to 1.5% or 2% with the ability for the City to move funds from one project to another » City is currently considering the use of Section 37 (density bonuses) to encourage the incorporation of public art as part of private developments 	<ul style="list-style-type: none"> » The City's Arts and Culture Unit is responsible for the programming, while implementation issues are managed by various departments » Two citizen advisory committees are directly involved in the art program: the Arts and Culture Advisory Committee (fulfills an advisory role, providing advice and recommendations to council and staff on arts and culture matters to further the city's strategic directions - quality of life, downtown vitality, leadership, diversity, community development, environment; and the Public Art Working Group (provides specialized advice on policy, program and projects and champions the program in the community. All acquisitions, whether by competition-derived commission, direct purchase, or donation, are reviewed by PAWG and then by the Arts and Culture Advisory Committee) 	<ul style="list-style-type: none"> » 5-year Public Art Plan outlines clear series of attainable and measurable strategies for advancing the program and building the collection » Education is an important part of the implementation – City has an informative website and is in the process of publishing a public art tour brochure, preparation of an information guide and interpretive signage at public art sites

Municipality	Key Plans and/or Policy Document(s)	Program/Policy Overview	Funding Approach or Mechanism(s)	Program Administration	Innovations/Best Practices
Lethbridge, AB	Public Art Policy (2007); Public Art Master Plan (Draft 2012)	<ul style="list-style-type: none"> » Public Art Policy was initially adopted in 2007 (establishing the percent-for-public art policies and administrative structure of the policy's implementation) » City is currently developing a Public Art Master Plan to provide strategic direction on funding approaches, acquisition methods, accepting/rejecting donations, site selection and collections management » Lethbridge has three different art collections, a public art collection (largely comprised of outdoor sculptural works) and two fine art collections (paintings and archival materials for indoor display) 	<ul style="list-style-type: none"> » 1% of the total cost of all Community Services capital projects exceeding \$500,000 to the City Public Art Fund in each 3-year Capital Improvement Program » 10% of each year's public art fund is dedicated to a maintenance reserve » 5% of funds generated in a given year will be allocated to a fine art collection reserve » Draft Master Plan recommends that funds from the percent-for-public-art be pooled to allow for flexibility in site selection and acquisition of more expensive works 	<ul style="list-style-type: none"> » The policy (and future Master Plan) is administered by the City's Recreation and Culture Department » City of Lethbridge Art Committee is a voluntary expert body that advises the City in its public art implementation and programming (Committee includes representation from the City's art institutions, local University, the public and the City – downtown redevelopment) » Committee is supported by two subcommittees: 1) Project Commissioning Committee; and, 2) Fine Art Collections Committee 	<ul style="list-style-type: none"> » Flexible site selection policy; comprehensive collections management policies » GIS is used for documenting the inventory of public art

Municipality	Key Plans and/or Policy Document(s)	Program/Policy Overview	Funding Approach or Mechanism(s)	Program Administration	Innovations/Best Practices
Edmonton, AB	Edmonton Public Art Master Plan (2008)	<ul style="list-style-type: none"> » The percent-for-art policy was initially developed in 1991 » The purpose of the Public Art Master Plan is to provide the infrastructure, programming, and initiative for an increase in the scope of public art for the city 	<ul style="list-style-type: none"> » 1% of the qualifying construction budget will be dedicated to cover the costs for the accession of a public artwork within or in close proximity to publicly accessible municipal property » City has established an Art Bank to: 1) to hold funds for public art conservation and outreach programming; and 2) to fund the protection of Civic Art Collection Artworks not currently on public display, including storage of the Artworks. » The budget for each public artwork accessioned to the Art Bank collection is divided as follows: 80% for the artwork commission, 10% for project administration, and 10% towards the Art Bank conservation and maintenance fund. » Policy also allows for cash donations into the Art Bank for the purposes of acquiring Public Art 	<ul style="list-style-type: none"> » Since the City of Edmonton does not have a cultural branch, it has a service agreement with the Edmonton Arts Council to administrate public art programming on behalf of the City. Edmonton Arts Council works with Edmonton Public Art to manage the public art program » The City established a Public Art Committee to advise the programming of Edmonton Art (the committee can include: visual artists, curators, architects, landscape architects, civil engineers and business representatives) » There are several art programs that promote permanent, transitory and community-based public art initiatives » Principles have been established for the commission, accession or gift acceptance of public artworks to the Art Bank collection or public art exhibition » Acquisition of public art is administered by Edmonton Public Art or a private consultant with review by the Public Art Committee 	<ul style="list-style-type: none"> » Strong program marketing; developed specialized policy for integration of public art and utility infrastructure » Public Artist in Residence program for one project every three years (the goal is to have 10 projects completed by 2040) » Master Plan proposes "Graffiti Zones" to create legalized graffiti sites » Intentionally flexible percent-for-art parameters that give the City discretion to respond to opportunities on a project-by-project or site-by-site basis (the City rescinded its percent-for-art cap of \$100,000 to reflect current arts production costs)

Municipality	Key Plans and/or Policy Document(s)	Program/Policy Overview	Funding Approach or Mechanism(s)	Program Administration	Innovations/Best Practices
Calgary, AB	Public Art Policy (2004, amended in 2009)	<ul style="list-style-type: none"> » The Public Art Policy serves as a basis for the acquisition, installation, maintenance, management and programming of public art for the City of Calgary. » Policy applies to all visual art under the stewardship of the City, including public artworks generated through a percent-for public-art funding strategy, the Civic Art Collection, as well as historic art objects, and other unassigned visual art objects 	<ul style="list-style-type: none"> » 1% of the total capital project costs for City capital budget projects over \$1 million » Eligible capital projects include all upgrade and growth budget items over \$1 million. » Ineligible costs include land purchase, rolling stock, portable equipment (furniture, computers, etc.), maintenance and service budgets » City of Calgary Departments will identify and prorate the 1% for public art allocation based on all restricted and unrestricted funds to the capital project budget. » City's percent-for-art program recognizes that certain funding restrictions may limit the overall availability of funds, therefore the policy explicitly outlines three considerations in the expenditure of the percent-for-art allocation: 1) restricted funds remain with the initiating Department for development of public art on the capital project site; 2) the Department transfers a portion of the unrestricted public art allocation to the Public Art Reserve Fund; and/or, 3) administration may choose to pool unrestricted funds for use at alternate sites. » The Public Art Reserve will be used to cover costs related to: 1) management, administration and promotion of the Public Art Program; 2) maintenance and conservation of those portions of the Public Art collection maintained by the Public Art Program; and, 3) projects initiated by the Public Art Program. 	<ul style="list-style-type: none"> » Council appointed Public Art Board (comprised of arts experts and professionals) is responsible for advising the City and the Calgary Arts Development Agency to advocate for public art, advise on public art policies, procedures, guidelines, plans and issues as they relate to The City of Calgary, and provide support to Administrative staff and programs. » The Public Art Board is an arm's length advisory committee to Council that includes a representative from the Calgary Arts Department Authority. The Board reports to Council on an annual basis. 	<ul style="list-style-type: none"> » City is very active in marketing and promoting its public art program and expertise » Departmental use of percent-for-art funds has resulted in a number of innovative site-specific public art initiatives: In 2007, the City's Utilities and Environmental Protection Department initiated its own Public Art Plan (WATERSHED+) focused on integrating public art within the City's utility infrastructure and natural watersheds » Public Art programming includes a number of arts development initiatives: free professional development session for artists and artist mentorship and residency programs

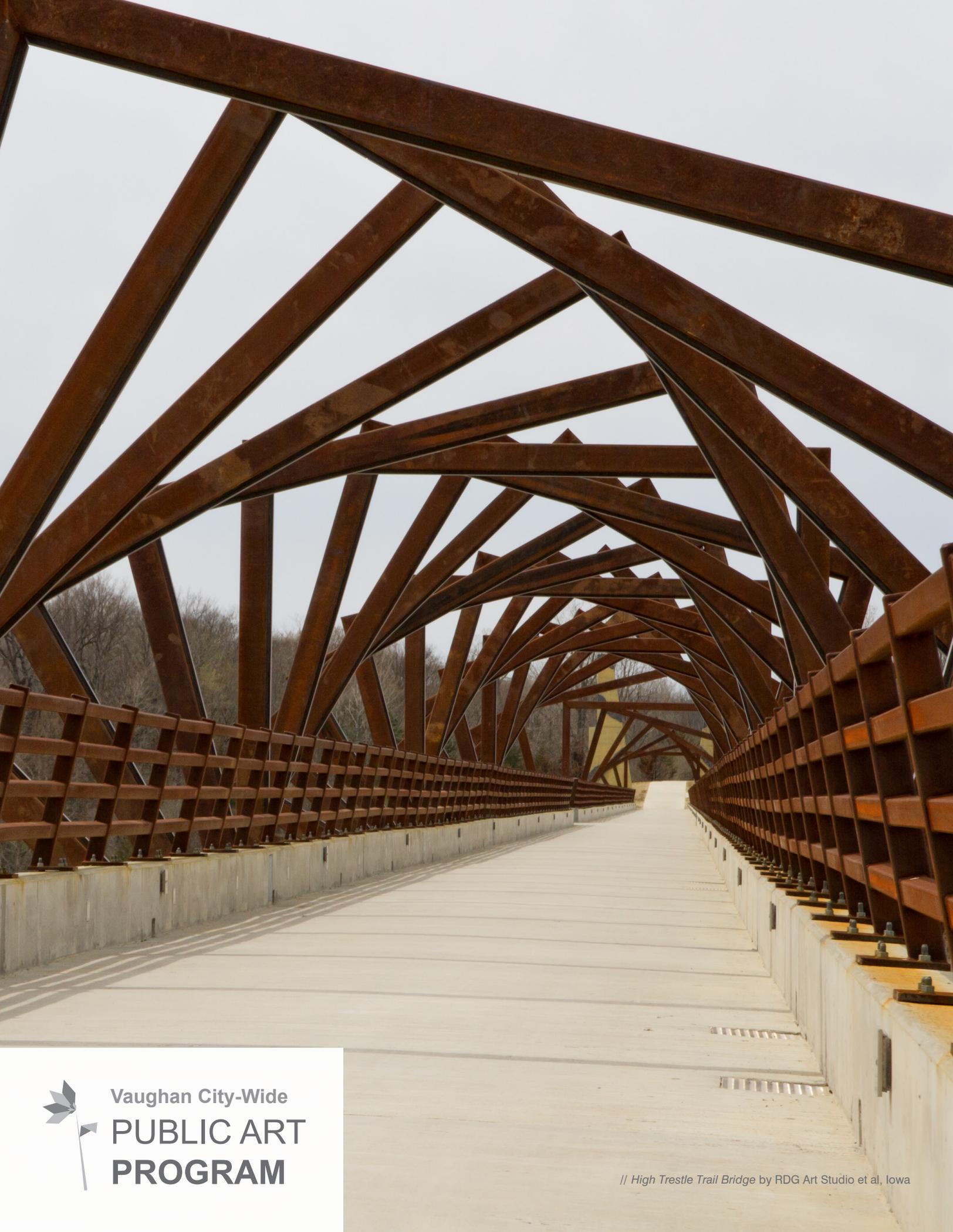
Municipality	Key Plans and/or Policy Document(s)	Program/Policy Overview	Funding Approach or Mechanism(s)	Program Administration	Innovations/Best Practices
Richmond, BC	City Centre Public Art Plan, October 2011	<ul style="list-style-type: none"> » Public Art Plan was endorsed by Council October 11, 2011 » The plan identifies guiding principles to ensure continuity in public art programming throughout the City Centre and its individual villages » Priorities are set as either immediate or future implementation 	<ul style="list-style-type: none"> » Work with developers to pool public art contributions for major public art installations » Work with transit authorities (InTransit and TransLink) to undertake art programs to enhance Richmond's transit routes » Encourage local businesses to make contributions to the City Public Art Reserve, which can be used for community and major public installations 	<ul style="list-style-type: none"> » Sites have been identified for large-scale works and opportunities to achieve urban scale, art walks/trails, enhanced gateways, street furnishings and temporary work » Public art is managed by the Arts Heritage and Diversity Department of the Community Services Division. 	<ul style="list-style-type: none"> » Themes for public art to showcase the City based on: yesterday, today and tomorrow » Sites are identified for where the art work will be placed along with the estimated budget

Municipality	Key Plans and/or Policy Document(s)	Program/Policy Overview	Funding Approach or Mechanism(s)	Program Administration	Innovations/Best Practices
Toronto, ON	<p>City of Toronto Official Plan (2006)</p> <p>Toronto Urban Design – Percent for Public Art Program Guidelines (August 2010)</p> <p>Public Art Master Plan (draft – 2011)</p>	<ul style="list-style-type: none"> » Official Plan Policies include a full section on public art on public and private lands; one percent of capital budget of all major municipal buildings and public art on properties under jurisdiction of City, its agencies, boards and commissions; adoption of a Public Art Master Plan » There are three options available for the developer to make an art contribution: on-site, off-site or a combination of on-site and off-site options » The Program was Council approved in August 2010 » In the past prior to amalgamation, the former municipalities had their own public art policies » The public art collection dates back to 1870 in Toronto 	<ul style="list-style-type: none"> » Minimum value of 1% of gross construction costs (GCC) is recommended for public art in development projects. In a large project, an on-site public art program with a value less than 1% of gross construction costs may be feasible or appropriate. » The GCC value is calculated from the most recent release of the Toronto Area Chief Building Officials Committee's (TACBOC) Construction Value Standard 	<ul style="list-style-type: none"> » Toronto Public Art Commission (TPAC) is a group of citizen volunteers appointed by City Council to act as an informed peer review group. They are not a jury but provide advice on the process and it is administered by City Planning's Public Art Coordinator » Acquisition of new public art is through building public art components into its own Capital projects, working with community organizations and arts groups and through the planning and development approval process 	<ul style="list-style-type: none"> » Utilize advanced mechanisms for securing public art through planning / development process, including Section 37 of the Planning Act

Municipality	Key Plans and/or Policy Document(s)	Program/Policy Overview	Funding Approach or Mechanism(s)	Program Administration	Innovations/Best Practices
Barrie, ON	Public Art Policy for the City of Barrie (First Draft was presented to the public on February 22, 2012 for review and is currently in the final stages of completion before seeking Council's approval)	<ul style="list-style-type: none"> » Ten-year plan for integrating art into the civic environment 	<ul style="list-style-type: none"> » City Capital Programme - No less than 1.5% of the capital budgets of all municipal infrastructure projects to public art » Public Art Reserve Fund – 1.5% of development charges on any private capital projects that exceed \$1 million for public art » Public Art Maintenance and Conservation Fund – Any design or donation proposal must include 10% of the value of the artwork or art commission for future maintenance 	<ul style="list-style-type: none"> » The Department of Culture manages all issues relating to public art on City-owned lands » Barrie Public Art Committee has two City Councillors and six citizen members » Committee's role is to promote awareness and understanding, encourage development of public art and offer expertise to private sector public art commissions as well as reviewing, developing and recommending public art policies, competition guidelines for public art commissions/projects and provide advice to City staff on the management and promotion of the art collection » Inventory of outdoor art and monuments is kept by a Public Art Conservator » Municipal staff manage all issues pertaining to public art on City-owned lands 	<ul style="list-style-type: none"> » City has developed a comprehensive criteria and procedures for evaluating donations/gifts » Allocation of a portion of development charges to the City's Public Art Reserve Fund is an ambitious approach to building the public art fund, however, some question remains as per the legality of using DC monies for public art that will need to be tested

Municipality	Key Plans and/or Policy Document(s)	Program/Policy Overview	Funding Approach or Mechanism(s)	Program Administration	Innovations/Best Practices
Markham, ON	Public Art Policy - Markham Municipal Projects (2012)	<ul style="list-style-type: none"> » The Public Art Policy serves as a basis for the acquisition, installation, maintenance, management and programming of public art in Markham. The policy and supporting management framework will apply to all public art under the stewardship of Markham. » The policy is established to direct the integration of public art into public places in Markham through a well-administered and appropriately funded public art program. Public art is considered a key component to the uniqueness and identity of a municipality. 	<ul style="list-style-type: none"> » Markham will establish a Public Art Acquisitions Reserve Fund to receive cash contributions from both the public and private entities. The fund will be utilized to acquire public art in accordance with the eligibility criteria and for specific contributions for maintenance and conservation as determined at time of contribution. » Council will allocate up to one percent of Markham capital projects for Markham public art program as follows: all new building construction projects, major waterworks projects that impact the public, major bridge replacements. » Existing municipal sites for possible public art projects will be identified in a rolling three year plan. The related administration, production, maintenance and conservation will be funded through the annual capital budget allocation process. » Operational aspects of the public art program for management and maintenance will be based on the recommendations in the three year public art plan and be brought forward annually through the capital budget process. » Additional funds will be sought through donations, donations in-kind, private contributions, financial assistance from foundations and Markham capital budget. » Allocations of more than one percent of a capital budget for public art acquisition may be approved for major projects subject to Council approval. 	<ul style="list-style-type: none"> » The Culture Department is responsible for the administration of the public art program and contributes to the overall development and priorities determined by Council. » The Public Art Policy Framework approved by Council acts as a guideline for the implementation and administration of the Public Art Policy. » The practices, standards, administrative processes and outcome measures of the Public Art Policy will be developed with a best practices approach by the Culture Department. 	<ul style="list-style-type: none"> » Markham's strategic planning documents will incorporate public art as an integral part of their plan. » Art Program will endeavour to stimulate individual artist creativity at the local and national level through the provision of educational and public awareness opportunities for learning, » participation, and experimentation in arts and culture. » Innovation: The public art program shall enable participation by professional artists throughout the design process of public art projects.

Municipality	Key Plans and/or Policy Document(s)	Program/Policy Overview	Funding Approach or Mechanism(s)	Program Administration	Innovations/Best Practices
Markham, ON	Public Art Policy - Private Sector (2012)	<ul style="list-style-type: none"> » The policy is established to direct the integration of public art into privately owned public places in Markham. Public art is considered a key component to the uniqueness and identity of a municipality. » This policy applies to the procurement and management of Public Art for privately owned spaces public places, which constitute the public realm. These publicly owned spaces may be roads, sidewalks, esplanades, promenades, squares, parks, urban forests, pathways etc. Private spaces are those that remain in private ownership such as entrances, building facades, private open spaces and other privately owned properties. » The intent of the Public Art Policy- Private Sector is to allow for the integration of art works in visible places and spaces to create a sense of place for the community. The intent is to encourage financial participation by the private sector in public art procurement with balances and equitable contributions that reflect a percentage of the value of the development according to an estimate of hard construction costs. 	<ul style="list-style-type: none"> » Five Available Options for the Private Sector to participate in Markham's voluntary Public Art Program are outlined as follows: A - On-site contribution - Private Property - City-led procurement and placement process B - On-site contribution - Private Property - Developer-led procurement with input and agreement of the Culture Department C - Off-site contribution - Public Property D - Combination of On/Off-site contribution - Combination Private and Public Property E - Donations of Artwork - Public Property 	<ul style="list-style-type: none"> » The Culture Department manages the public art program. All public art on Markham's property, regardless of the funding source, must follow the Public Art Policy. » The Culture Department manages the public art projects under one of the five options described in the Funding Approach column. » The Culture Department will apply its expertise in determining the goals of the Developer and oversee the processes for the call for artists, establishment of an arm's length Selection Committee, and the production of the public artwork. Open communication will be maintained throughout the process. » The financial contribution for Public Art from the Private sector will be negotiated through Markham's Planning and Urban Design Department in consultation with the Culture Department. The negotiation process will be fair and equitable in its application. Developer's benefits may include incentives as part of the negotiated process with Markham. 	<ul style="list-style-type: none"> » Flexible site selection policy; comprehensive collections management policies » GIS is used for documenting the inventory of public art



Vaughan City-Wide
**PUBLIC ART
PROGRAM**

// High Trestle Trail Bridge by RDG Art Studio et al, Iowa