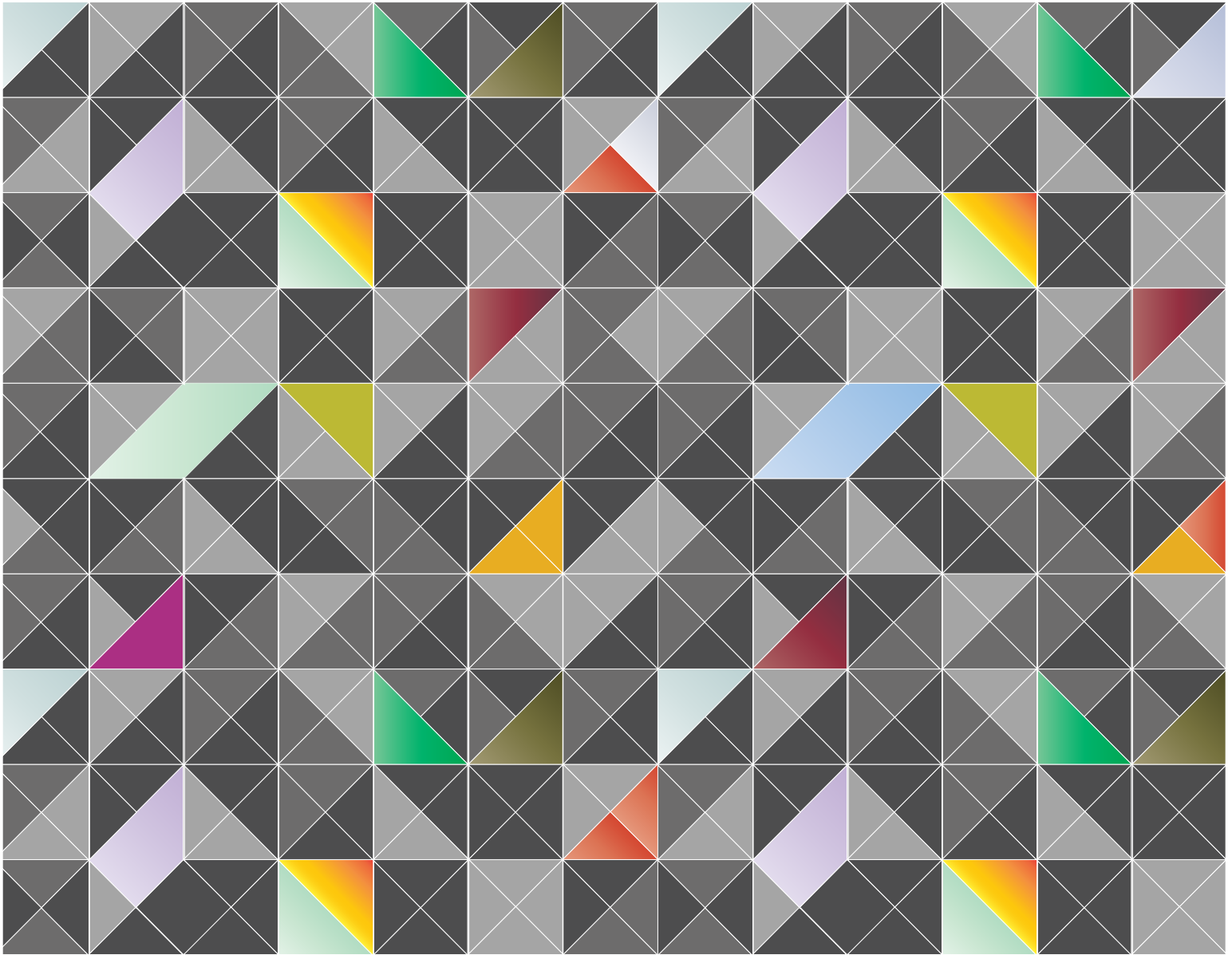


SCARBOROUGH CENTRE PUBLIC ART MASTER PLAN



CITY OF TORONTO
DECEMBER 21, 2017
FINAL REPORT

dtah **PAC**
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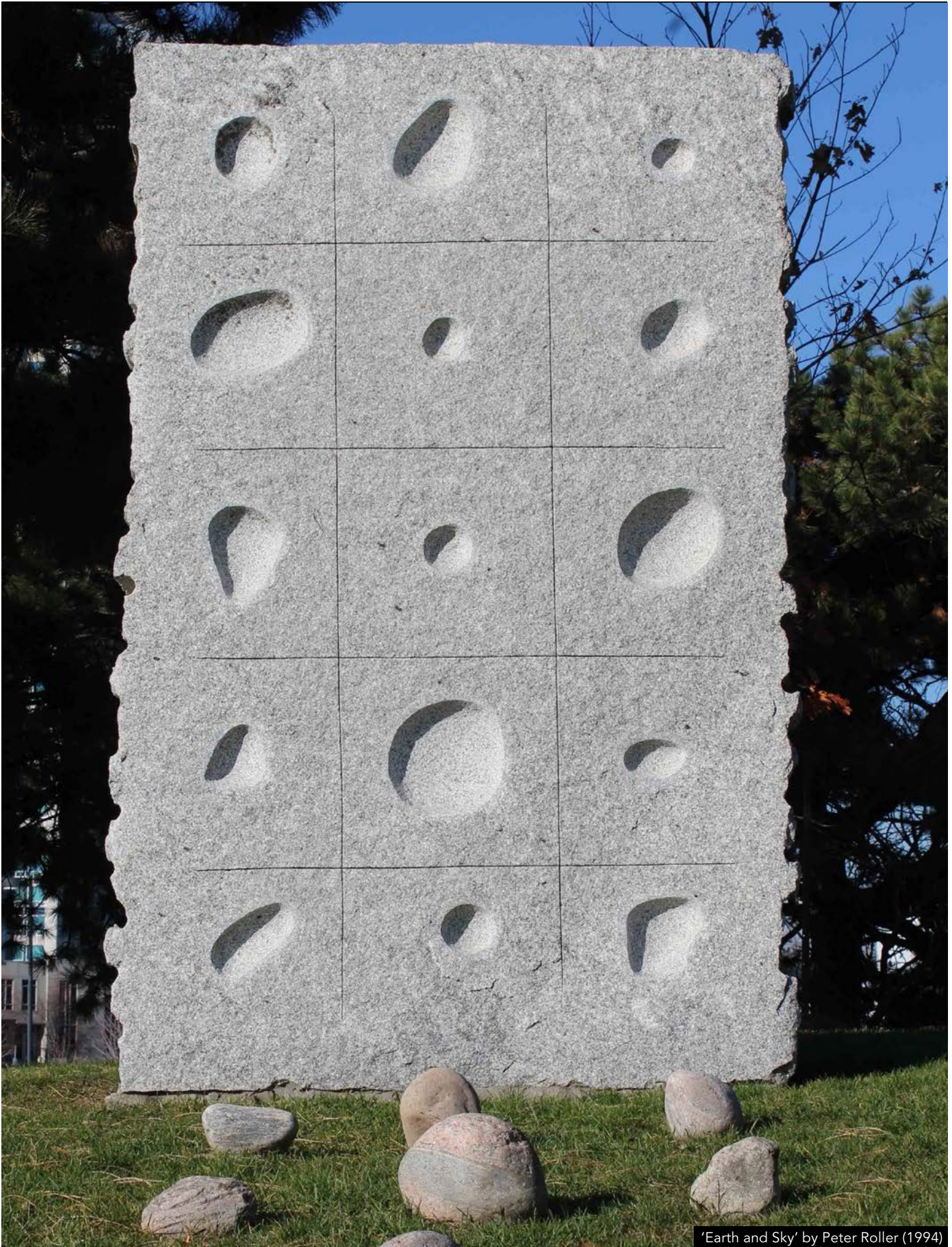
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'Earth and Sky' by Peter Roller (1994)

EXECUTIVE SUMMARY

“Public art should contribute to the overall cultural vitality of Scarborough Centre, be complementary to specific qualities of sites and help to articulate the sequence of public spaces.”

- Principle 21, Scarborough Centre Public Realm Plan, 2012.

Public art has played a role in the identity of Scarborough Centre for decades. The Hand of God statue located in the Civic Common south of Borough Drive has long served as one of the lasting symbols of the Centre. A number of additional public artworks are also located in the Civic Precinct, including eight pieces that were commissioned as part of the 1994 Granite Sculpture Symposium—a showcase for stone as a sculptural medium. As the Centre redevelops further, public art will become increasingly important to help define the character of new public spaces and contribute to identity and place-making.

PURPOSE

The Scarborough Centre Public Art Master Plan (SCPAMP) provides strategic direction for the public art program in Scarborough Centre. The Master Plan reflects the regional importance of Scarborough Centre, the current planning policy directions and the aspirations of the local community. It is expected that the public art program will be implemented incrementally based on ongoing development, municipal capital projects and future initiatives.

The purpose of the SCPAMP is to:

- guide the development, acquisition and maintenance of public art;
- provide guidelines, principles and best practices for future commissioning, implementation and management of public art;
- provide the framework and criteria to select and prioritize future sites for public art;
- create synergies with existing public art; and
- reinforce the vision for Scarborough Centre as set out in the City’s planning and policy framework.

MASTER PLAN ORGANIZATION

The SCPAMP is organized into three primary sections:

- 1. Introduction and Background** sets out the physical and planning context for public art in Scarborough Centre;
- 2. Strategic Framework** establishes the vision and guiding principles for the public art program. The Public Art Plan identifies the locations, types and criteria for public art; and
- 3. Implementation, Maintenance and Conservation Strategy** provides guidance on the funding, procurement, maintenance and conservation of public art.



'Red Ribbon' by Turenscape, China



'Reticulated Gambol' by Young + Giroux, Toronto

THE ROLE OF PUBLIC ART IN PLACE MAKING

Public art is a component of the public realm and should contribute in meaningful ways to the experience of Scarborough Centre's sense of place. Public art projects should aim to contribute to the creation of memorable places, strengthen connections to the past, improve the quality and experience of Scarborough Centre's private and public realm, assist in wayfinding and create landmarks that provide focus and pride of place.

POLICY CONTEXT

Support for public art is articulated in a range of existing City of Toronto planning and policy documents including the Percent for Public Art Program, the Scarborough Centre Secondary Plan (2008), the Scarborough Centre Civic Precinct Implementation Plan (2009), the Scarborough Centre Public Space and Streetscape Master Plan (2012) and the McCowan Precinct Plan (2014). The Official Plan defines public art as a key component in its city-building objectives.

A LIVING DOCUMENT

The SCAMP is intended to be a living document that will evolve in accordance with changes in urban development and policy and be updated regularly. The Scarborough Subway Extension Project Assessment and the Scarborough Centre Transportation Master Plan, both major initiatives currently underway, are advancing the

evolution of Scarborough Centre into a walkable and connected urban centre with a strong sense of place. The implementation of public art within Scarborough Centre will play a vital place-making role and further contribute to the distinct character of the Centre.

STRATEGIC FRAMEWORK

The Strategic Framework set out in Chapter 2.0 establishes the vision and guiding principles for the Scarborough Centre public art program. The Public Art Plan (page iv) identifies the locations, types and criteria for public art projects throughout the Centre. Projects may change and/or new opportunities may be presented, but as long as the vision, guiding principles and framework recommendations are met, then the introduction of public art in the Centre will progress in a coordinated and cohesive manner.



'Echo' by Jim Hodges, Toronto



'Kinetic Facade' by Ned Khan, Brisbane, Au

IMPLEMENTATION, MAINTENANCE AND CONSERVATION STRATEGY

It is essential to base future implementation activities in technical excellence so that public art is long-lasting, functional, safe, economical, sustainable and beautiful. Chapter 3.0 of the SCAMP provides the implementation, maintenance and conservation strategies to support the Public Art Plan vision.

The Public Art Priority Projects (on page iv) identifies 11 priority public art projects based on upcoming and/or ongoing initiatives, development or municipal capital projects and incoming contributions. Priority projects have been identified to provide maximum benefit and to ensure coordinated momentum as Scarborough Centre develops. The Priority Projects Matrix (Table 1, page 39) organizes the projects into three time horizons: immediate to short

term (0-5 years); medium term (5-10 years); long term (10-15 years) and includes recommended budget ranges and potential partnership opportunities.

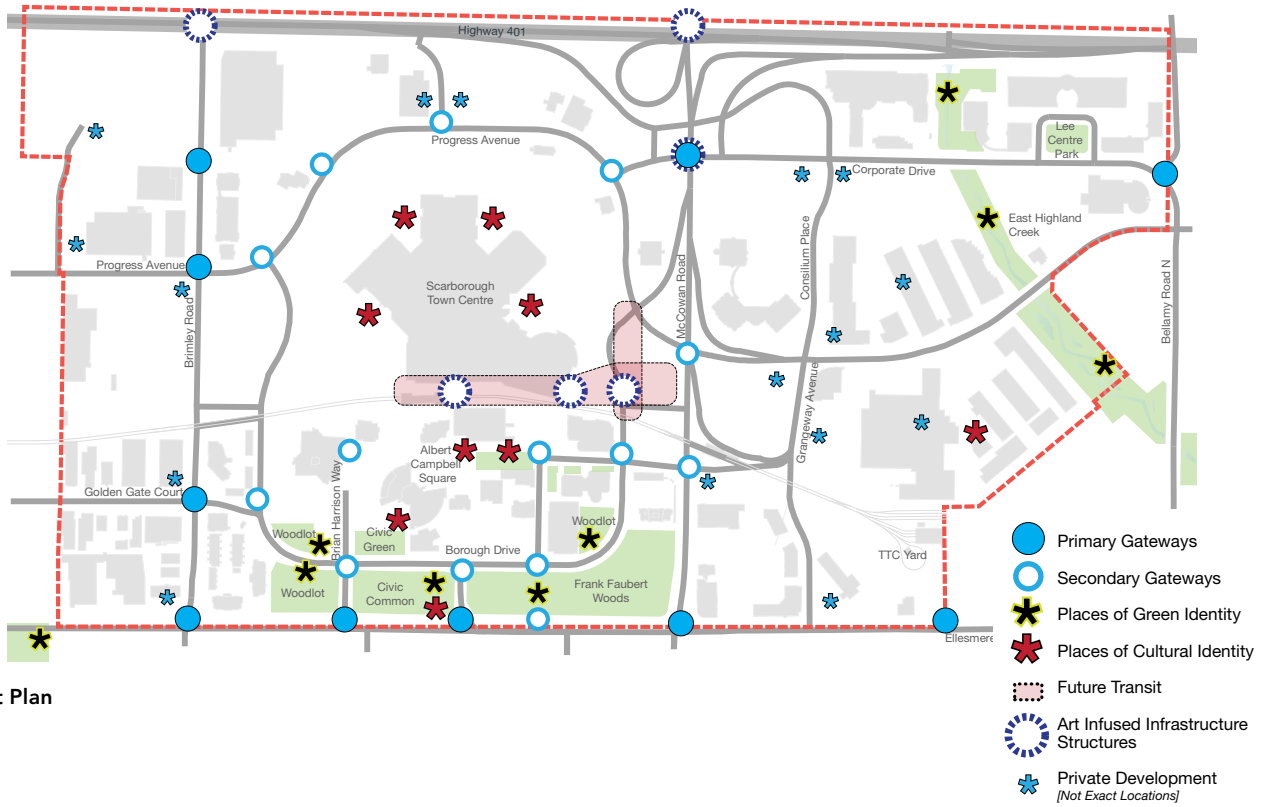
The first steps should concentrate efforts in the Civic Precinct to help strengthen the heart of the Centre, then expand into the other Precincts as part of capital works projects and private development. Four initial 'actions' or 'quick wins' are recommended to kick-start the implementation of the SCPAMP vision:

1. Expand public art intensity outwards from Albert Campbell Square.
2. Celebrate and promote the existing collection. i.e. art walk, use of social media, interpretation.

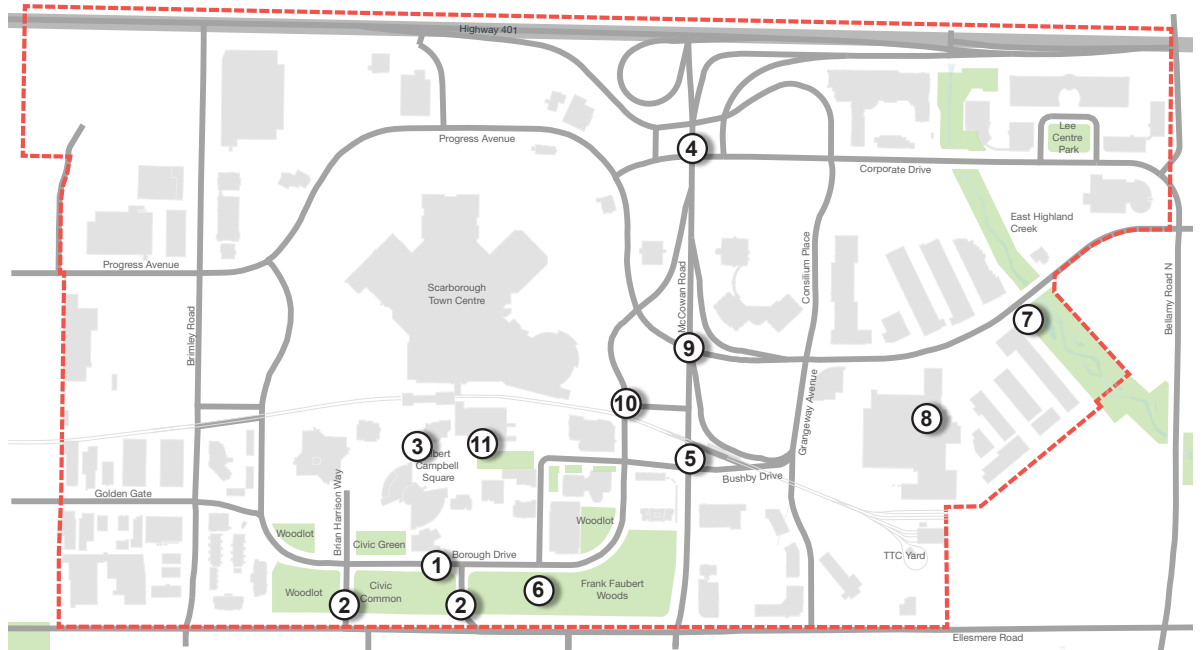
3. Link public art to infrastructure or municipal projects, such as future transit, intersection improvements or projects identified as state of good repair in the capital program. Specific public art opportunities include the redesign of the Borough Drive Approaches at Ellesmere Road and the future subway station and bus terminal.

4. Introduce public art into the development of the Bushby / Town Centre Promenade to connect the Civic Precinct to the new park and public school site in the McCowan Precinct.

SCARBOROUGH CENTRE PUBLIC ART MASTER PLAN
EXECUTIVE SUMMARY



Public Art Plan



Public Art Priority Projects

 Priority Public Art Locations

KEY RECOMMENDATIONS

This document is a tool to deliver a successful public art master plan for Scarborough Centre. The path to implementation should be a logical, incremental process with each step building upon those before it. City staff from many departments and the community at large need to work together to successfully deliver the recommendations presented in this plan. Eight recommendations for successful implementation of the SCPAMP vision are listed below.

1. Aim for the highest quality contextual public art made by professionals. Follow the best practices for commissioning and site selection set out in the SCPAMP to ensure public art is of the highest quality and contributes to the overall evolution of Scarborough Centre.

2. Focus Funding on Priority Projects. It is recommended that the City focus public art funding on the recommended Priority Projects and ensure coordinated momentum as Scarborough Centre is developed. (Refer to Fig. 17 on page 38 and Table 1 on page 39)

3. Build Synergies with Upcoming or Ongoing Initiatives. It is recommended that the SCPAMP be circulated by Economic Development & Culture to all of the City departments that will be

undergoing capital projects in Scarborough in the next ten years. This should include: Transportation Services / StreetARToronto; City Planning; Parks, Forestry & Recreation; and the TTC. It is also recommended that regular meetings between all of these departments and/or Agencies, Boards and Commissions occur so that opportunities for public art through capital projects can be identified at early stages. Economic Development & Culture should take the lead on establishing regular meetings. An outcome from the first of these meetings should be an inter-divisional working group made up of one representative from each of the above departments. This would prioritize the potential for public art within future capital projects and help in the planning and implementation of the SCPAMP.

4. Work in an Interdisciplinary Way. The implementation efforts should become part of department work plans to ensure efficient delivery of each project. It is important for all involved to be strategic in planning and delivering the public art program, and to align public art implementation with upcoming or ongoing initiatives, private development or municipal capital projects.

5. Build Interest and Participation. Generating interest and participation from the Scarborough community is essential. Successful temporary art installations and festivals could be supported as “quick wins” that help to secure momentum, collaboration, and implementation on the larger long term projects. City staff should identify community stakeholders to consider as members who could participate on selection panels.

6. Consider Strategies to Expand the Funding Options for Public Art. Funds for public art can come from beyond typical sources. The SCPAMP recommends looking to government granting agencies in partnership with artists or non-for-profit organizations, sponsorship, donations and crowdsourcing as potential funding opportunities.

7. Update Regularly. The City should review this master plan every five years making updates that reflect policy changes and take advantage of all new opportunities.

8. Measure Success over Time. Document the success and challenges of the SCPAMP and build upon lessons-learned from previous projects to ensure its long term use.



Scarborough Civic Centre and Library

1.0

INTRODUCTION AND BACKGROUND

The Scarborough Centre Public Art Master Plan Study (SCPAMP) provides strategic direction to the City on the Scarborough Centre public art program.

Public art has played a role in the identity of Scarborough Centre for decades. The Hand of God statue located in the Civic Common south of Borough Drive has long served as one of the lasting symbols of the Centre. A number of additional public artworks are also located in the Civic Precinct, including eight pieces that were commissioned as part of the 1994 Granite Sculpture Symposium—a showcase for stone as a sculptural medium. As the Centre redevelops further, public art will become increasingly important to help define the character of new public spaces and contribute to identity and place-making.

MASTER PLAN ORGANIZATION

The SCPAMP is organized into three primary sections:

1. *Introduction and Background*

sets out the physical and planning context for public art Centre;

2. *Strategic Framework* establishes the vision and guiding principles for the public art program. The Public Art Plan identifies the locations, types and criteria for public art; and

3. *Implementation, Maintenance and Conservation Strategy* provides guidance on the funding, procurement, maintenance and conservation of public art.

PURPOSE

The Scarborough Centre Public Art Master Plan (SCPAMP) provides strategic direction for the public art program in Scarborough Centre. The SCPAMP reflects the regional importance of Scarborough Centre, current planning policy directions and the aspirations of the local community. It is expected that the public art program will be implemented incrementally based on ongoing development, municipal capital projects and future initiatives. The purpose of the SCPAMP is to:

- guide the development, acquisition and maintenance of public art;
- provide guidelines, principles and best practices for future commissioning, implementation and management of public art;
- provide the framework and criteria to select and prioritize future sites for public art;
- create synergies with existing public art; and
- reinforce the vision for Scarborough Centre as set out in the City's planning and policy framework.

WHAT IS PUBLIC ART?

Public art is a reflection of community values, memories and aspirations. It should have a positive influence in the community and the City's cultural landscape. Public Art is a component of the public realm and should contribute in meaningful ways to the urban context. The SCPAMP defines public art as:

- commissioned by (or on behalf of) the City, public agencies or private developers through the City's formal process described in Chapter 3.0;
- primarily done or overseen by a professional artist;
- located in the public realm or in a place that is accessible to the public;
- permanent or temporary (permanent public art is intended to last forever or at least 50-100 years; temporary public art can include, but is not limited to: community art; mural art; installation; digital; hoarding; sculpture; and street art); and
- stand alone, site-specific, integrated or semi-integrated into other functioning elements such as street furniture, buildings, structures or landscapes.

THE ROLE OF PUBLIC ART IN PLACE-MAKING

Public art can enhance public places, landscapes, infrastructure and architecture as well as contribute to the character and identity of Scarborough Centre by:

- reinforcing a sense of community pride, and/or reflecting community diversity;
- creating and contributing to memorable and delightful places;
- improving the quality of the experience of the private and public realm;
- strengthening connections to the past;
- creating landmarks, destinations or sense of focus for public spaces;
- generating cultural, social or economic value; and
- assisting in wayfinding with landmarks that provide a sense of focus and destination.



'Reticulated Gambol'
by Young + Giroux, Toronto



'Elevated Wetlands'
by Noel Harding, Toronto

TYPES OF PUBLIC ART

There are four main types of public art in the SCPAMP.

1. Independent Sculpture or Discrete Element. A freestanding work created independently of its site and that could be moved to a different location without losing its meaning or aesthetic qualities.

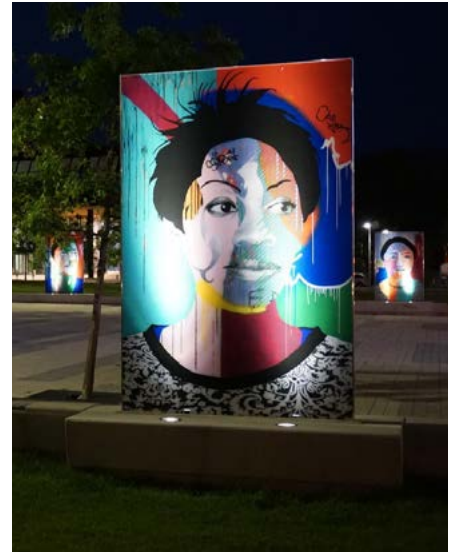
2. Site-Specific. Public art that is created for a specific context or site.

3. Integrated/Functional. Public art that is a physical part of a landscape, structure, bridge, building, or integrated into functional elements such as street furniture.

4. Happenings (Events or Programs). Public art that energizes a space, can be interacted with and is part of a temporary event, gathering or installation.



Independent Sculpture or Discrete Element



Site-Specific



Integrated / Functional



Happenings
(Events or Programs)

Images (top to bottom)
'Maman' by Louise Bourgeois, Ottawa
'Faces of Regent Park' by Dan Bergeron, Toronto
'Lego-Brücke' by Martin Heuwold, Germany
Taiwan Lantern Festival 2006 - c. Stan Chiou

STUDY PROCESS

The SCPAMP was initiated in October 2016. The Study process was broken down into the four parts illustrated in Fig. 1 to the right.

STUDY AREA

The Study Area is Scarborough Centre, which is defined by Highway 401 to the north, Ellesmere Road to the south, the lands generally along Brimley Road to the west and the lands generally along Bellamy Road North to the east. (See Fig. 2 below)

CONSULTATION PROCESS

The SCPAMP builds on consultation with the public and various stakeholders.

A Local Advisory Committee representing a range of interests, City Staff and members of the project team provided input and review at each stage. Two Community Consultations were held where the community provided feedback and input on the progress of the SCPAMP. A summary of the key messages from this process are illustrated in Fig. 3.

Grade 7 Students from St. Andrews Public School in Scarborough participated in a four day charrette called 'Imagining Public Art.' During the charrette students developed their public art ideas for Scarborough Centre. The students worked collaboratively to build models that were placed within a scale model of the Civic Centre. These were displayed in the Civic centre as part of one of the public meetings.

See the Appendix for a complete summary of the consultation process.



Fig.1 / SCPAMP Study Process

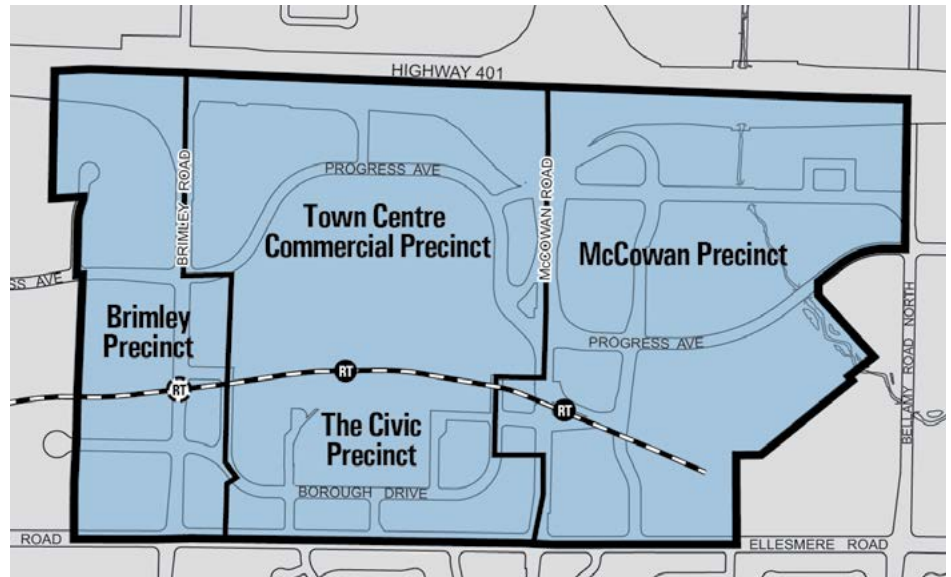


Fig. 2 / SCPAMP Study Area



Model by Grade 7 Students from St. Andrews Public School created as part of Imagining Public Art Charrette.

**LOCAL ADVISORY COMMITTEE AND
 COMMUNITY CONSULTATION**

Fig. 3 below highlights the key messages from the public engagement process.

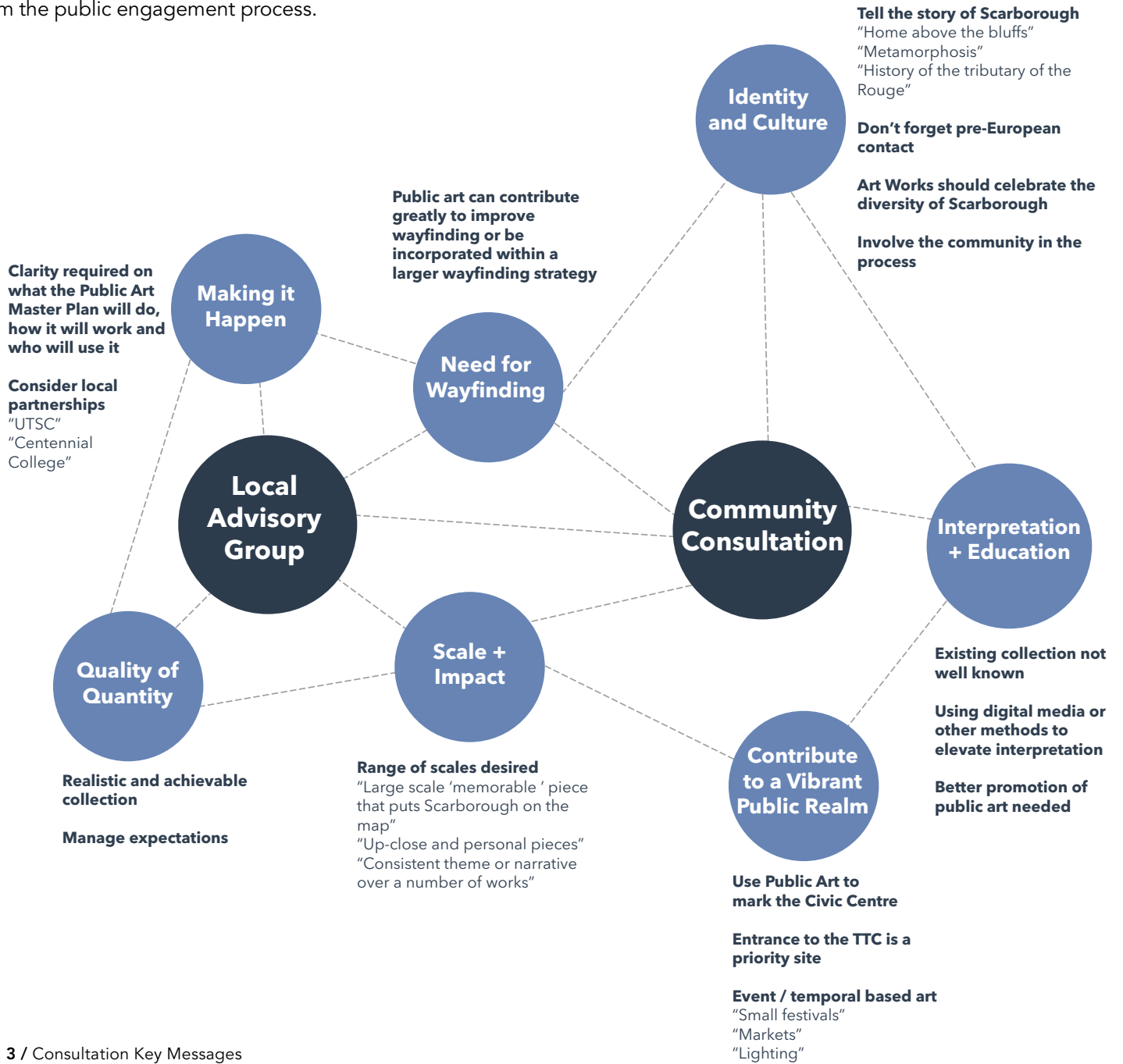


Fig. 3 / Consultation Key Messages

PLANNING + POLICY CONTEXT

Support for public art is articulated in a range of existing City of Toronto planning and policy documents outlined below.

Official Plan

“Public art installations, both publicly and privately owned, make walking through the City’s streets, open spaces and parks a delight for residents, workers and visitors alike.” (Official Plan, Section 3.1.4)

The Official Plan encourages the inclusion of public art in all significant private sector developments across the City. City Planning then works with the private sector to secure public art contributions through development review, Official Plan amendments and Re-Zonings. Alternatively, City Planning may seek public art contributions to be directed to City-owned public lands. These projects are commissioned by Economic Development & Culture and owned and maintained by the City.

Scarborough Centre is one of four designated Centres in Toronto. Centres are areas where substantial investment in transit and other infrastructure make it possible (and desirable) to accommodate a significant portion of Toronto’s planned growth over the next 30 years. The Official Plan defines public art as a key component in its City building objectives.

POLICY 5: OFFICIAL PLAN, SECTION 3.1.2 BUILT FORM

“New development will provide amenity for adjacent streets and open spaces to make these areas attractive, interesting, comfortable and functional for pedestrians by providing:

g) public art, where the developer agrees to provide this, to make the building and its open spaces more attractive and interesting.”

POLICY 1: OFFICIAL PLAN, SECTION 3.1.4 PUBLIC ART

“The creation of public art that reflects our cultural diversity and history will be promoted by:

- a) adopting a Public Art Master Plan;
- b) promoting the Toronto Public Art Reserve Fund and actively soliciting gifts of cash, and gifts in-kind to the City to implement the Public Art Master Plan;
- c) encouraging public art initiatives on properties under the jurisdiction of the City, its agencies, boards and commissions;
- d) dedicating one percent of the capital budget of all major municipal buildings and structures to public art; and
- e) encouraging the inclusion of public art in all significant private sector developments across the City.”

POLICY 6: OFFICIAL PLAN, SECTION 5.1.1 HEIGHT AND/OR DENSITY INCENTIVES

“Section 37 community benefits are capital facilities and/or cash contributions toward specific capital facilities, above and beyond those that would otherwise be provided under the provisions of the Planning Act or Development Charges Act including:

c) public art;”

Percent for Public Art Program

The City's Percent for Public Art Program helps to coordinate the realization of public art opportunities with the planning, approval and implementation of new development within the City.

The governing principle of the Percent for Public Art Program is that art is a public benefit to be enjoyed and experienced by residents and visitors throughout the city. Privately-owned art is intended to make buildings and open spaces more attractive and interesting, and to improve the quality of the public realm. The Program requires that the artwork must be clearly visible at all times from publicly accessible areas.

Scarborough Centre Secondary Plan (2008)

The Secondary Plan (Fig. 5) identifies public art as playing a key role in place-making, public realm, built form, and transportation. It states that public art should be included in all new development and that public art, in combination with street furniture, lighting and excellence in architecture will contribute to the distinct character of the Centre.

Scarborough Centre Civic Precinct Implementation Plan (2009)

The Implementation Plan (Fig. 4) identifies the need for a comprehensive Public Art Plan to coordinate the installation of new artworks in the Civic Centre. The Plan directs Economic Development & Culture staff, in consultation with City Planning, to develop a public art program, identifying nine public art opportunity sites in the Civic Centre. The plan recognizes that a comprehensive, Civic Precinct-specific signs and wayfinding plan is required. This is a recommendation that was also echoed within the SCPAMP public consultation process.

The Scarborough Centre Public Space and Streetscape Master Plan (2012)

The Public Space and Streetscape Master Plan (Fig. 6) reinforces the importance of locating public art in prominent locations, integrating public art with its site and including public art within all types of new private and public development including retail, office, industrial as well as residential and institutional.

Action 6.3 of the plan recommends that the City prepare a public art plan for Scarborough Centre to guide acquisitions, ensure quality, identify location and placement for new installations, and inform the relocation of existing pieces.

McCowan Precinct Plan (2014)

The McCowan Precinct is identified as a focus of residential and employment uses along with parks, open spaces, schools and community services and facilities.

Key public art opportunities identified in the Precinct Plan include:

- Corporate Drive Underpass and McCowan Road Bridge;
- School/Park Site on Progress Avenue, forming the eastern terminus of the Bushby Drive Promenade;
- McCowan Gateway (McCowan Road, north of Bushby Drive to Progress Avenue) marking the "meeting place" where the three precincts are connected;
- McCowan Road boulevard;
- publicly accessible urban open spaces along the Bushby Drive Promenade; and
- Progress Avenue Pedestrian Bridge.

SCARBOROUGH CENTRE PUBLIC ART MASTER PLAN
INTRODUCTION AND BACKGROUND

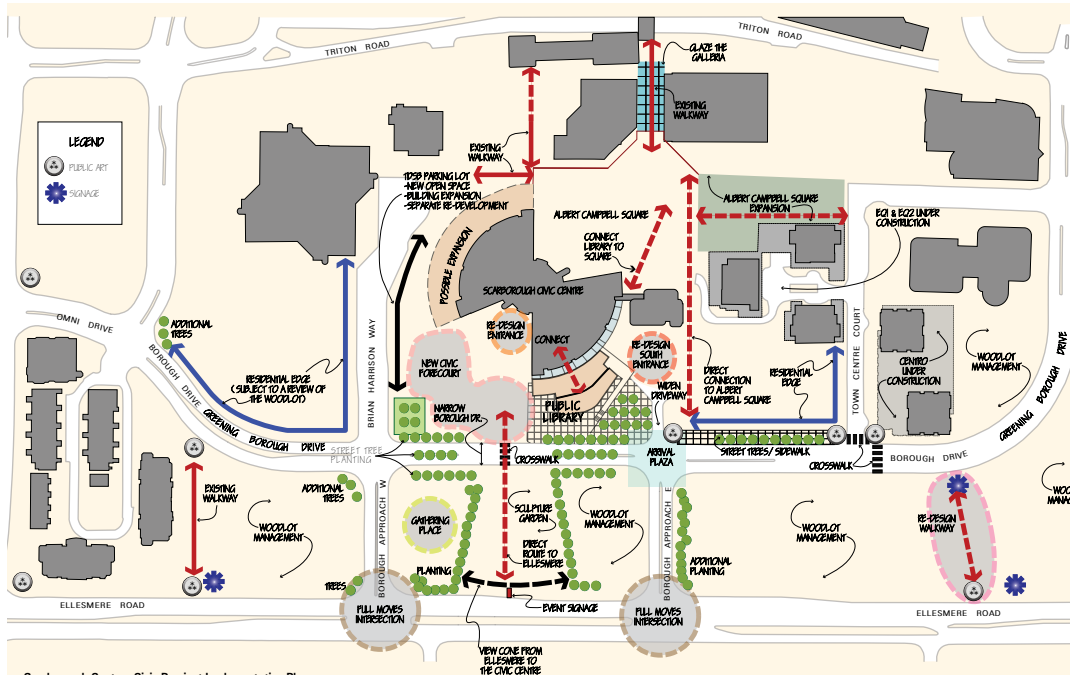


Fig. 4 / Scarborough Centre Civic Precinct Implementation Plan (2009)

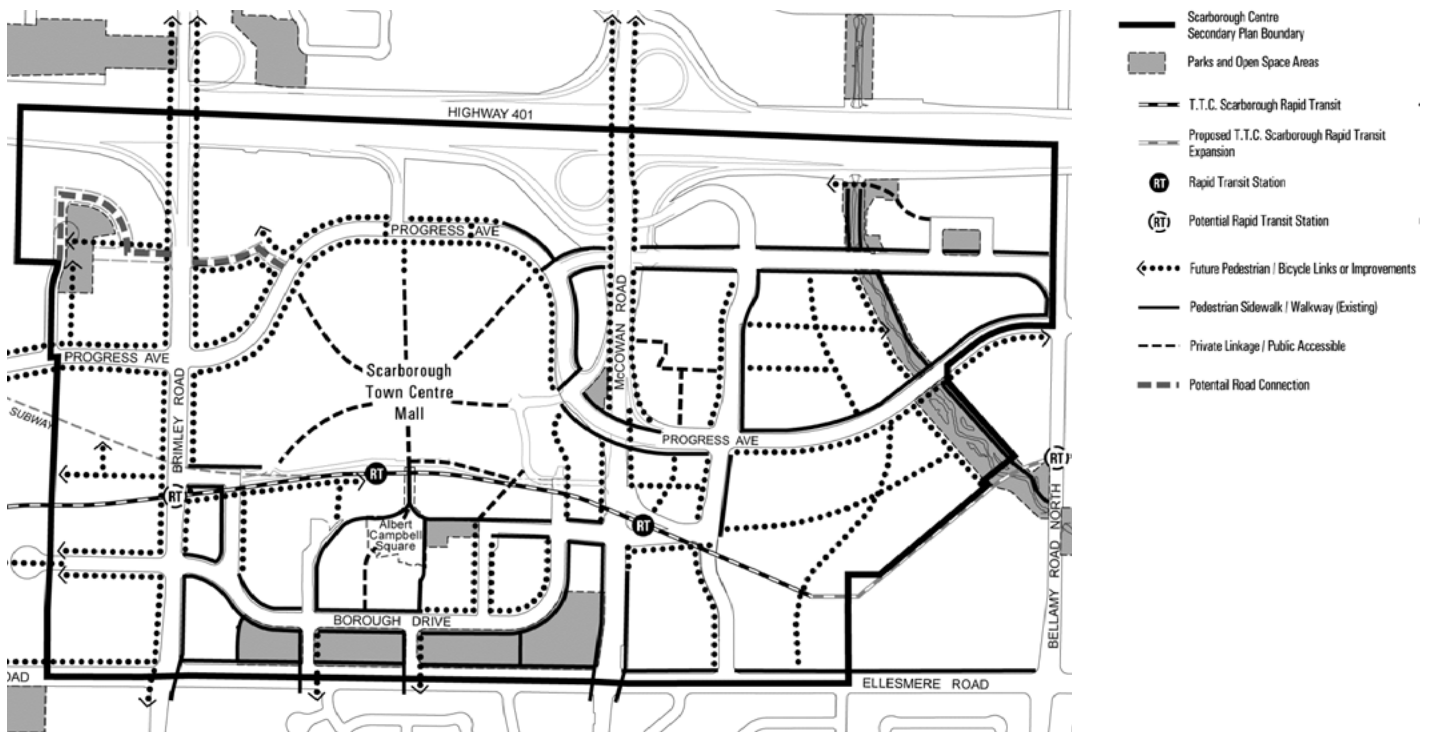


Fig. 5 / Scarborough Centre Secondary Plan:
 Map 5-4 Potential Linkages

The Scarborough Subway Extension Project Assessment (on-going)

In July 2016, Toronto City Council endorsed the subway extension of Line 2 (the Bloor-Danforth Subway, from Kennedy Station to Scarborough Centre) to better serve Scarborough. The proposed Scarborough Subway Extension will replace the aging Line 3 (Scarborough RT) and contribute to an integrated and comprehensive rapid transit network that will improve transit service in Scarborough and across Toronto.

The TTC's Art in Public Transit Facilities requires a standard allowance for public art to be at least 1% of the overall cost of the public areas of the facility, including a maintenance budget. New transit infrastructure is a key opportunity for public art.

Scarborough Centre on the Move (Scarborough Centre Transportation Master Plan/ SCTMP) (on-going)

The Scarborough Centre on the Move study is a Transportation Master Plan that will be conducted to satisfy the requirements of Phases 1 and 2 of the Municipal Class Environmental Assessment (Class EA) The SCTMP will establish an integrated/balanced transportation network consisting of new streets, public transit, pedestrian and cycling connections.

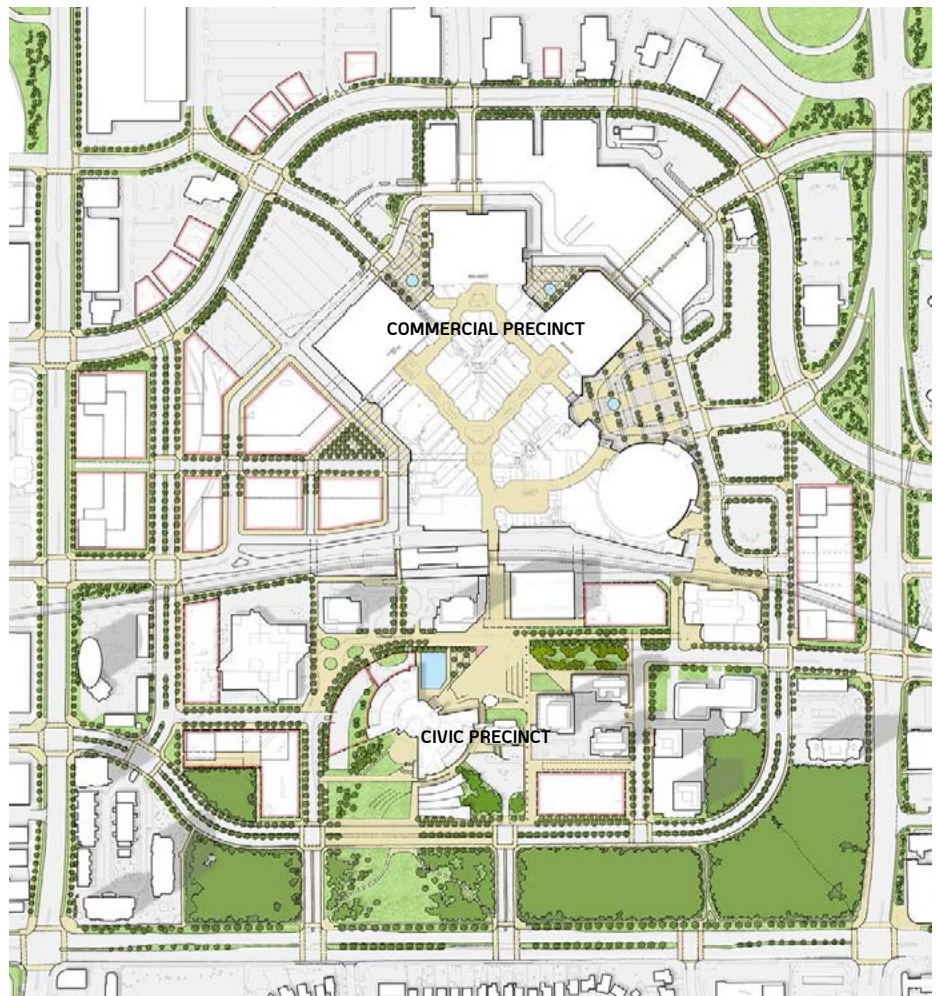
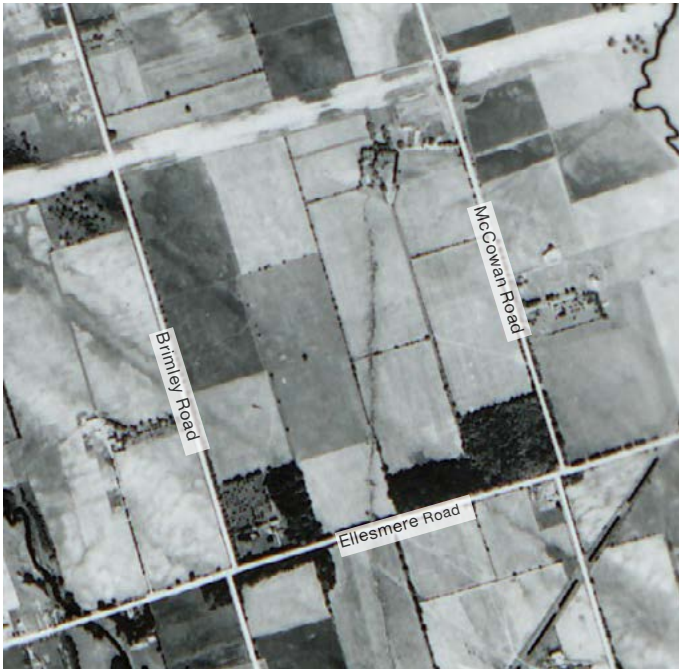
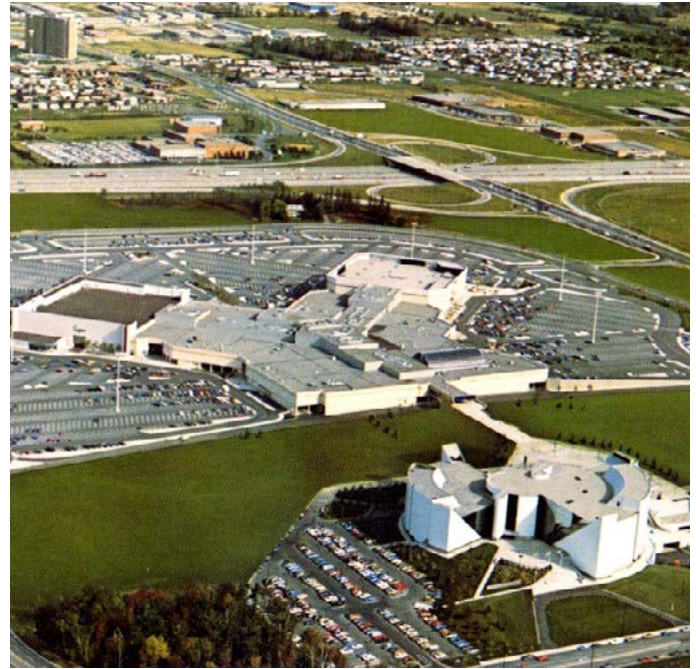


Fig. 6 / The Scarborough Centre Public Space and Streetscape Master Plan (2012)



1959 with early construction of Highway 401. East Highland Creek is visible in the upper right corner. The existing woodlot is located to the bottom right.



1973 First stage of development: Civic Building and Town Centre Shopping Mall

ENHANCING SENSE OF PLACE

Scarborough Centre is divided into four Precincts, each with its own historic evolution, physical character, streetscape and open space character.

The key elements that define the sense of place are discussed in this section. Public art will play a key role in contributing to the overall cultural vitality of Scarborough Centre and will help to reinforce and enhance the sense of place.

Historic Evolution

Scarborough Centre evolved from its First Nations connections to waterways and Lake Ontario. Today's Concession Roads, Civic Centre, woodlots and creeks offer a link to the past.

The existing character of today's Civic Centre is the result of numerous plans over several decades. Public art can play a vital place-making role in reflecting the continuing evolution of Scarborough Centre.

Natural Heritage

The woodlots and East & West Highland Creek define the edges of Scarborough Centre and are important and unique ecological resources, which can be reflected through public art.

Parks and Open Spaces

Albert Campbell Square is the symbolic heart of Scarborough Centre and a main gathering area. Other important parks and open spaces within the Study area include: the Civic Green (beside the library); Lee Centre Park and Civic Centre Park (Civic Common).

Construction on Albert Campbell Park began in the Fall 2017 and the park will contain a mix of soft landscape and planting areas, a playground, a water feature, a dog meeting area and seating areas. The artwork *Eruption* will be relocated to a new prominent location as part of this project.

Future parks and open spaces include a new urban plaza proposed as part of the 675 Progress development application and a new park/school site identified in the McCowan Precinct Plan to be located at the terminus of Bushby Drive Promenade at 705 Progress Avenue. Both of these sites are identified as Priority Projects as part of the SCPAMP implementation recommendations.

Public art can provide a focus for new and existing public spaces.

INTRODUCTION AND BACKGROUND

Connectivity

At present, Scarborough Centre is primarily a car-oriented place with large parcels of land. Progress Avenue and Borough Drive form a ring-road around Scarborough Town Centre. McCowan Road is characterized by grade separations, overpasses and on/off ramps that complicate connectivity for all users.

Throughout the Centre there is a lack of consistent signs and wayfinding, which is confusing for transit users, pedestrians, cyclists, and auto users. The SCTMP will establish an integrated/balanced transportation network consisting of new streets, public transit, pedestrian and cycling connections. Public art can play a key role in contributing to the character and identity of these new streets and pathways and assist in improving the overall legibility of the urban setting.

Views

Existing and potential landmark views, which can be enhanced, improved or marked with public art include:

- short and long views of the heritage designated principal object building – the Civic Centre Building– and its landscaped and civic plaza surroundings alongside the Library;
- Scott House (520 Progress Avenue/ heritage designated);
- 140 and 150 Borough Drive and surrounding landscape (heritage designated);
- the terminus of the proposed Bushby Promenade (school/park site);
- existing infrastructure including Corporate Drive Underpass and the McCowan Road Bridge;
- views of the Natural Heritage Areas (woodlots and East and West Highland Creek);
- Scarborough Town Centre Mall Entrances; and
- future public transit infrastructure.

Land Use

The Civic Precinct contains a focus of civic, government and commercial offices and residential apartment condominiums. The Town Centre Commercial Precinct is a highly concentrated retail and commercial centre.

There are higher density residential clusters in the McCowan Precinct north of Corporate Drive and east of Consilium Place and near Grangeway Avenue and McCowan Road; as well as in the Brimley Precinct near Ellesmere Road and Brimley Road. While at present both McCowan and Brimley Precincts remain largely industrial, future residential development is anticipated.

Public art can assist in reinforcing the identity and character of this unique future land-use mix within the Centre.

Current Development

Public art will be secured through the following current private development applications: 1680 Brimley Road (OMB approved) and 675 Progress (approved).

Culture + Diversity

Scarborough Centre is a culturally diverse place. Public art should seek to express and promote cultural diversity through various mediums, and involve artistic practices from a variety of cultural perspectives.

SCARBOROUGH CENTRE PUBLIC ART MASTER PLAN
INTRODUCTION AND BACKGROUND



Lee Centre Park



Albert Campbell Square



The Civic Centre



The Woodlots

EXISTING PUBLIC ART

Public Art has played a role in the identity of Scarborough Centre for decades. At present, there are 13 existing public artworks within Scarborough Centre. All but one are located within the Civic Precinct.

The locations and images of the 13 existing public art works are shown below in Fig. 7 and on next page.

(1) Hand of God. Carl Milles was a well known Swedish sculptor who studied art in Paris and worked in Auguste Rodin’s studio in his early years. He created the *Hand of God* which was installed near the Scarborough Civic Centre in 1973. This work was gifted to the former City of Scarborough by friends of Albert M. Campbell. It is a popular work with editions around the world including Detroit and Stockholm. The work is made from bronze with a steel post supporting it. It is in fair to good condition.

1994 International Granite Sculpture Symposium. In the spring of 1994 Artists from Asia, Europe and North America came to the former City of Scarborough to participate in the International Granite Sculpture Symposium. Organized by the Canadian Sculptor Uga Drava, this event took place from May 11th to June 22nd, 1994. The granite for these works came from Stanstead granite quarries in the Eastern Townships of Quebec.

The symposium resulted in the following eight works of art being created from granite:

(2) Earth and Sky and Procession by Peter Roller;

(3) Natural Development by Peter Machata;

(4) Cloud Sensor by Yoshio Yagi;

(5) Fibonacci Cadenza by Uga Drava;

(6) Ode to the Sun by Rob Schreefelf;

(7) Eruption by Janis Karlovs;

(8) Procession by Peter Roller; and

(9) Stone for Quiet Water by Knut Wold.

21 Points in Equilibrium (10): James Sutherland was a Toronto artist who won prominent public art commissions like his *Spadina Summer Under all Seasons* glass mosaic at the

Dupont subway station. In 1973 he was commissioned to create the work *21 Points in Equilibrium* for the new Scarborough Civic Centre. It is made of Aluminum and is in fair condition.

Icarus (11) and Bronze Women (12): *Icarus* (1980) and *Bronze Women* (date unknown) are both private art works visible from the public realm. *Icarus* is by Gord Smith a Canadian sculptor known for geometric forms in metal and wood.

Reticulated Gambol (13): *Reticulated Gambol* (2007-2008) by Daniel Young and Christian Giroux was commissioned by the City of Toronto as the result of an open competition for Lee Centre Park. This was Young & Giroux’s first permanent public art commission and consists of CSA-certified playground elements combined to provide an interactive art and play experience. Young and Giroux have gone on to win many public art competitions and awards including the prestigious Sobey Art Award in 2011. *Reticulated Gambol* was recently repainted and is in good condition.

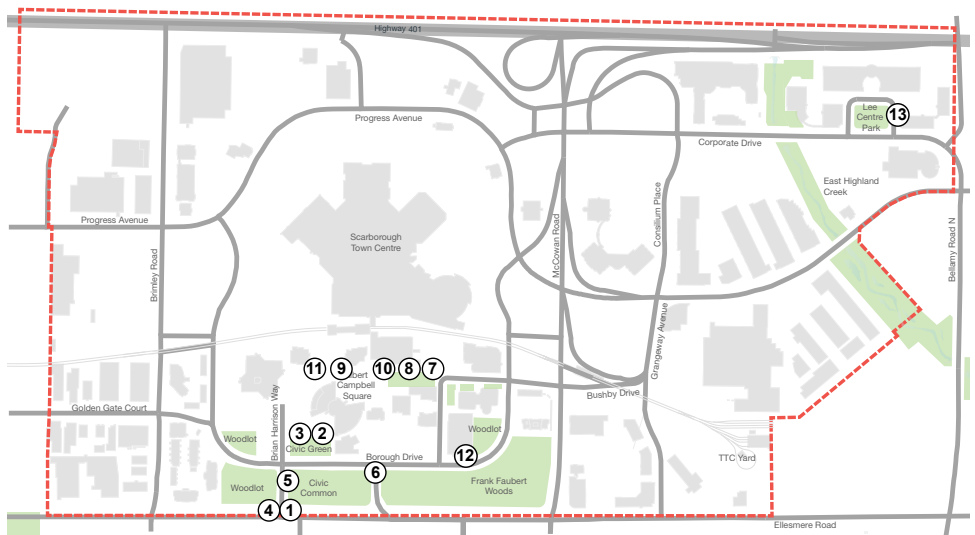


Fig. 7 / Existing Public Art Locations



'21 Points in Equilibrium'
by James Sutherland (1973)



Source: Image Library, Urban Design, City Planning

'Hand of God'
by Carl Milles (1975)



'Cloud Sensor'
by Yoshio Yagi (1994)



'Earth and Sky'
by Peter Roller (1994)



'Natural Development'
by Peter Machata (1994)



'Stone for Quiet Water'
by Knut Wold (1994)



'Icarus'
by Gord Smith (Private) (1980)



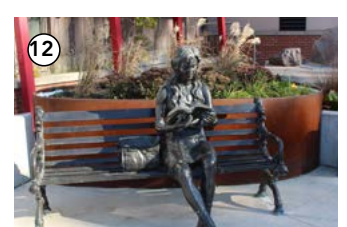
'Procession'
by Peter Roller (1994)



'Ode to the Sun'
by Rob Schreefel (1994)



'Eruption'
by Janis Karlovs (1994)



Bronze Women on a Bench
(Private)



'Fironacci Cadenza'
by Uga Drava (1994)



'Reticulated Gambol'
by Young + Giroux (2008)



'Red Eyed Sky Walkers' by Jenny Marketou, various locations

2.0

STRATEGIC FRAMEWORK

“Public art installations, both publicly and privately owned, make walking through the City’s streets, open spaces and parks a delight for residents, workers and visitors alike.”

(Official Plan, Section 3.1.4)

The Strategic Framework establishes the vision and guiding principles for the Scarborough Centre public art program. It includes the Public Art Plan, which identifies the locations, types and criteria for future public art projects.

VISION

Scarborough Centre’s distinct and particular sense of place, defined by its historic evolution, natural heritage, landmarks and destinations, existing neighbourhoods and cultural diversity, should be intensified and embraced through new public art. The SCPAMP vision (to the right) describes the overall intent of the master plan.

“Public art will make Scarborough Centre’s streets, open spaces and parks a delight for residents, workers and visitors alike. Public art will contribute to the identity and character of the Centre by telling a story about the site’s history, creating landmarks and celebrating the cultural diversity and creativity of all of Scarborough.”

GUIDING PRINCIPLES

The nine guiding principles are informed by existing policy, best practices, input from community engagement and context analysis of Scarborough Centre. The guiding principles set the parameters for a range of planning considerations and are intended to guide the implementation, maintenance and conservation of the public art program.



Indian Holi Festival

1/

Contribute to the overall cultural vitality and sense of place in Scarborough Centre.



'Red Ribbon' by Turenscape, China

2/

Use public art to connect people and places.



'Solange' by Claude Cormier

3/

Encourage high quality public art that fosters learning, inquiry and dialogue.



Vivid Sydney Light Show, various artists, Sydney Australia

4/

Promote community identity, involvement and participation in selection and making of public art.



'Evolution Unrolling' by James McLeod, Toronto

7/

Promote creativity and innovation; reflect a variety of artistic expressions that represent excellence in creativity and design.



Grande Bibliothèque, various artists, Montreal, Qc

5/

Encourage works by local, national and international artists.



'All the Ships in a Circle' by Jim Sanborn, Taiwan

8/

Prioritize sites that are both high profile and under-served to enrich the experience of Scarborough Centre.



'Arc-en-Ciel' by Michael-Hayden (Yorkdale Station)

6/

Support diverse approaches including permanent and temporary works, integrated art, design collaborations and new media practices.



'Ninth Street Pedestrian Mall' by Gary Moor, Miami, FL

9/

Ensure that public art is an integral component of public works, public facilities, new buildings, transit areas and open spaces.

PUBLIC ARTWORKS EVALUATION CRITERIA

Public art should be made professionally, responsibly and with integrity from materials that do not harm the environment and that are safe within the public realm. To ensure public art is the highest quality and contributes to the overall evolution of Scarborough Centre, public art proposals should:

- consider the uniqueness of each community, its people and their stories;
- reflect the context in which the artwork is located;
- exemplify the highest standards of contemporary art;
- encourage public interaction;
- be easily maintained, physically accessible and safe.

SITE SELECTION CRITERIA

When identifying locations for public art for both City-owned and private sites within Scarborough Centre, the following criteria should be considered:

Accessibility and Visibility

Public art is 'public' and potential public art sites must be physically accessible, visible and available for the community to engage with in a meaningful way.

Enhancement

Public art should be sited to enhance the overall public environment and pedestrian streetscape experience, compliment nearby artworks, reinforce urban design initiatives and contribute to creating a strong sense of place and community identity.

Compatibility

Public artwork sites should consider the surrounding built and natural environments and their intended uses. Sites should be selected to coincide with and support plans for construction or redevelopment of buildings, public spaces, streets or infrastructure.

Capacity

The physical qualities of the site must be conducive to the intended public art installation and maintenance needs. Public safety is a key consideration and as such, structural integrity, durability, physical constraints and environmental considerations should be assessed.

PLACEMENT CRITERIA

Consider the following placement criteria to ensure that public art is located to enhance and animate the public and private realm:

Sight Lines

Place public art within project sites to ensure that the works are displayed prominently and are clearly identifiable. Avoid creating blind spots where illegal activities can take place.

Traffic Flow

Locate public art where it will create a place of congregation or interact with high levels of pedestrian traffic. Public art should not obstruct normal pedestrian or vehicular circulation or access to buildings, doors or windows (unless this alteration is an intended part of the art work).

Context

The placement of public art should complement and enhance the immediate historic, cultural, social or physical context. Avoid placing public art where it can overwhelm or compete with the scale of the site or architecture.

Maintenance

Locate public art where landscaping and maintenance requirements of the public artwork and site can be met.

Legal, Planning and Infrastructure

The placement of public art should consider legal regulations and restrictions, planning and environmental considerations, ownership, permitting requirements, future plans for the area, utilities and access requirements.

ARTIST SELECTION CRITERIA

To foster a competitive application process that results in strong proposals, high quality works and creates opportunities for a wide range of professional artists (including emerging and established artists), the following list of artist selection criteria will be considered:

- artistic excellence of previous work;
- demonstrated understanding of the vision and objectives of the SCPAMP;
- response to the specific aims in the project/program brief;
- relevant experience and track record in completing projects within budget and on schedule. Emerging artists or artists who do not normally work in the public realm will still need to demonstrate capability to meet budgets and schedules;
- response and understanding of the public art opportunity and context; and
- demonstrated ability to work with design team, project team, and/or community groups.



'Untitled' by James Angus, Perth City, AU



'Echo' by Jim Hodges, Toronto



'Four Seasons' by Douglas Coupland, Toronto

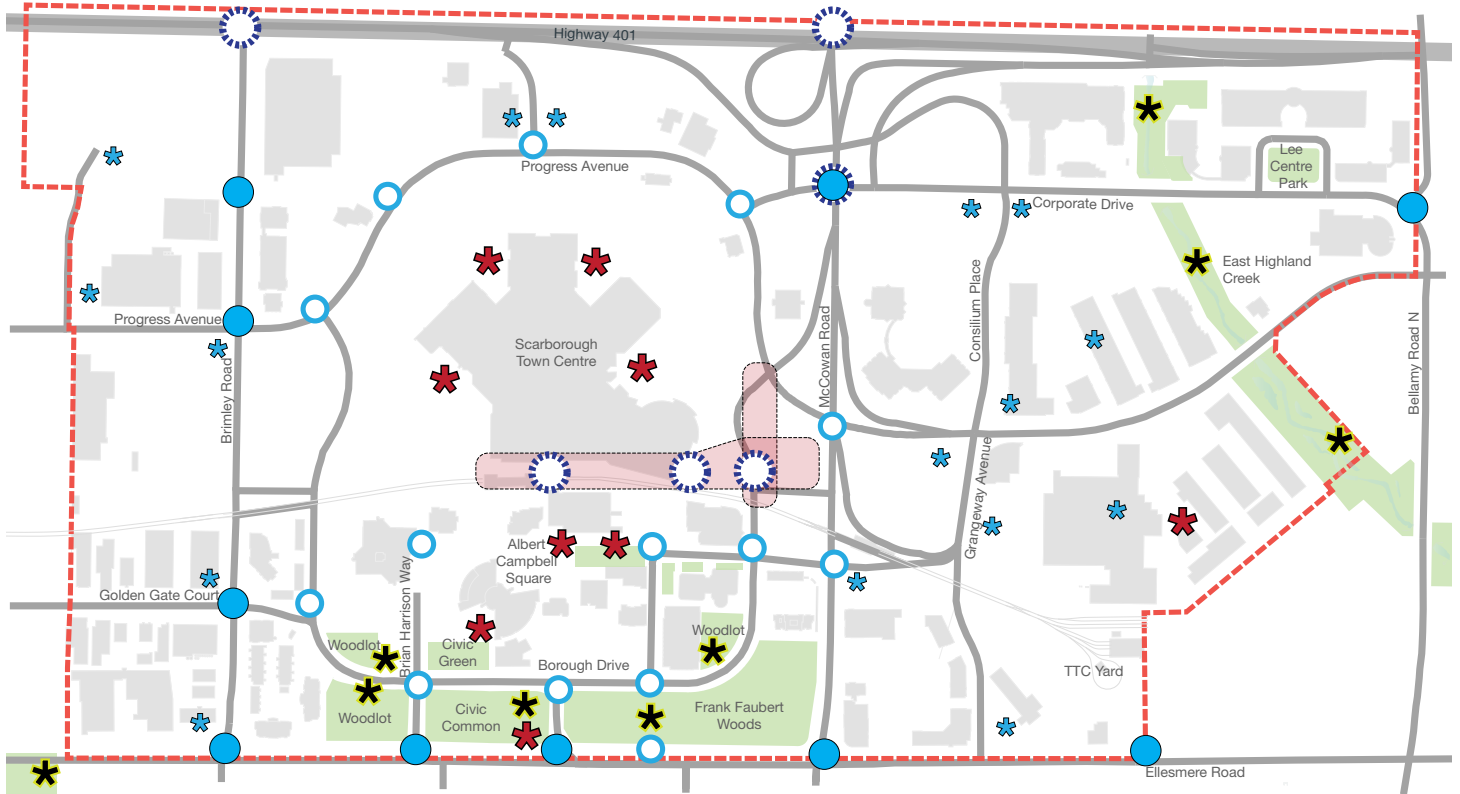


Fig. 8 / Public Art Plan

PUBLIC ART PLAN

The Public Art Plan identifies the locations, types, and criteria for public art. Seven categories of public art types have been identified: Primary Gateways; Secondary Gateways; Places of Cultural Identity; Places of Green Identity; Art Infused Infrastructure; Future Transit; and Private Development.

The objectives, locations and criteria for each category are described further in the following pages.

-  Primary Gateways
-  Secondary Gateways
-  Places of Green Identity
-  Places of Cultural Identity
-  Future Transit
-  Art Infused Infrastructure Structures
-  Private Development
(Not Exact Locations)

PRIMARY GATEWAYS

Mark the major entrance points to Scarborough Centre with a series of highly visible public artworks of a large scale so as to create impact and a memorable first impression when entering the Centre.

Locations

Junctions of major streets defining entry and exit to all Precincts along major streets (Brimley Road, Ellesmere Road, McCowan Road).

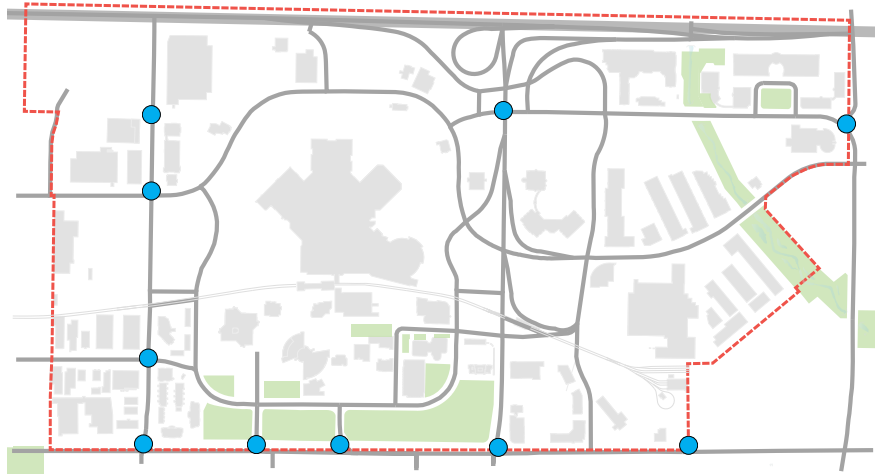


Fig. 9 / Primary Gateways

Criteria

- Could be either site-specific or independent
- Could be permanent or part of a temporary rotating programme.
- Should provide identity to area or reference historical significance
- Could incorporate distinctive colour or form and be highly visible
- If lighting is included, it should not interfere with road safety
- Avoid obstructing sight lines
- Use highly durable materials such as metals or stone for permanent projects

Priority Projects

- Public artworks incorporated into intersection normalization improvements at Borough Approach Drive East and West



'Tree Quilts' by Fugitive Glue, Mississauga



'Flamingo' by Alexander Calder, Chicago



'Activity on the Green,' Winston-Salem, NC. Artist unknown

SECONDARY GATEWAYS

Define the entrance into the Civic Centre and the Scarborough Town Centre with a series of pedestrian scaled site-specific artworks that could be interactive or have a wayfinding function.

Locations

Along Borough Drive and Progress Avenue at the junctions of existing and future key pedestrian and vehicular routes into the Civic Centre and Scarborough Town Centre.

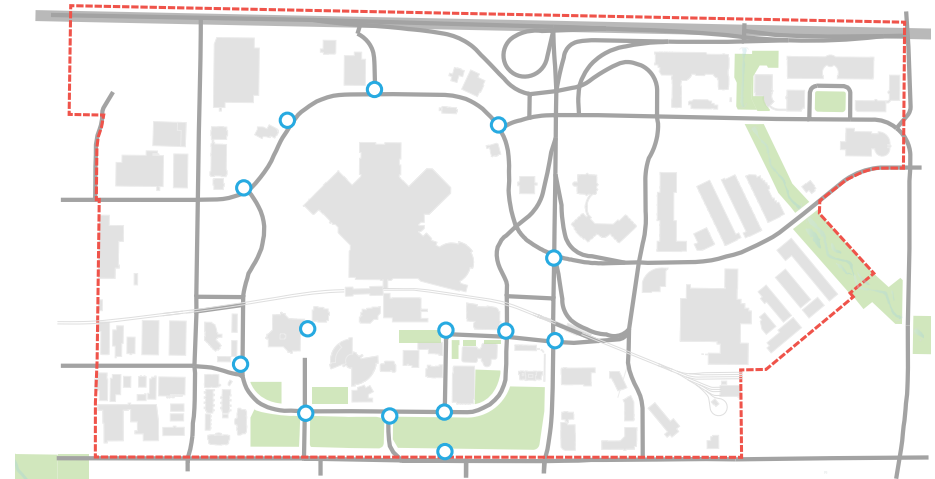


Fig. 10 / Secondary Gateways

Criteria

- Should be site-specific and can be integrated into functional elements such as street furniture
- Should be permanent
- Could assist in creating points of orientation as part of a sequence of spaces connecting with the Centre
- Could encourage public interaction
- Use durable materials resistant to degradation and damage
- If lighting is included, it should not interfere with road safety

Priority Projects

- North and south entrances to the Frank Faubert Woodlot: pathway entrances.
- McCowan Gateways: Coordinate with the SCTMP to mark the primary pedestrian gateways (Bushby Dr. and Progress Ave.) into the Town Centre Commercial Precinct from the McCowan Precinct.



'Manufaktura Wayfinding' by Eizner Design, Lodz, Poland



'Octo' by Wendy Taylor, UK



Budapest, Hungary - Street Lights

PLACES: CULTURAL IDENTITY

Celebrate the history, culture and identity of Scarborough Centre through artworks incorporated within the main gathering areas and places of concentrated activity.

Locations

Albert Campbell Square, future Scarborough Town Centre entrance plazas, future park and school site (Progress Ave.), Civic Common and Albert Campbell Park (planned).

Criteria

- Could be a happening or site-specific public artwork
- Should be a mix of temporary and permanent artworks
- Could be interactive and participatory
- May include digital or performance art
- Could reflect local identity and diversity
- Use durable materials resistant to degradation and damage for permanent projects

Priority Projects

- Albert Campbell Square: work with community to include public art as part of an event or series of ongoing events.
- Albert Campbell Park: incorporate art as play element.
- New park/school site on 705 Progress Avenue: mark the eastern terminus of the future Bushby Promenade.

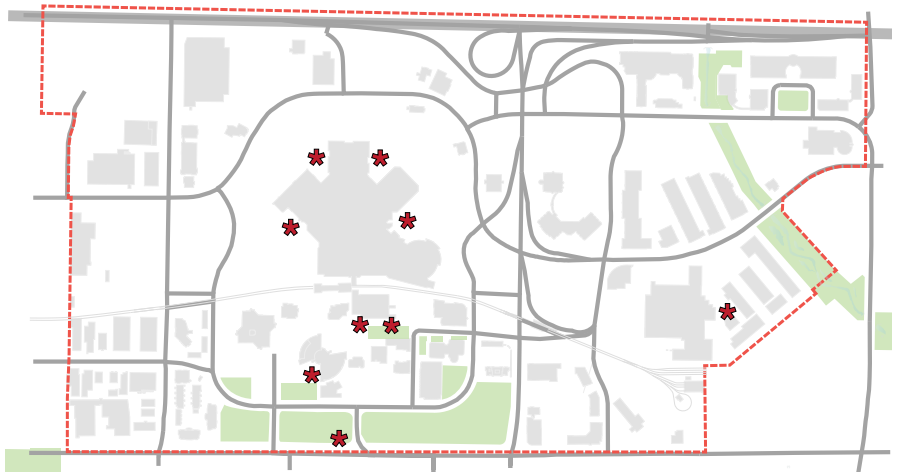


Fig. 11 / Places of Cultural Identity



'The Spheres at MacArthur Park' by Ed Massey, Los Angeles



'Site Specific' by Scott Eunson and Marianne Lovink, Toronto



'Crown Fountain' by Jaume Plensa, Chicago

PLACES: GREEN IDENTITY

Artworks that contribute to the enhancement and sense of connection to Natural Heritage features, celebrates natural systems or provokes a better understanding and appreciation of the ecological evolution of Scarborough Centre.

Locations

East Highland Creek, West Highland Creek and Woodlots.

Criteria

- Should be site-specific
- Could be temporary or permanent
- May help to sustain the natural environment or provide natural habitat
- Could act as wayfinding or interpretation
- Use durable materials resistant to degradation and damage
- If lighting is included, it should consider plant and animal habitats

Priority Projects

- Frank Faubert Woodlot: conceptually connected artwork along the north/ south path.
- East Highland Creek: conceptually connect East Highland Creek with the future park/school site and incorporate education of environment or sustainability themes.



Fig. 12 / Places of Green Identity



'Art on Haven Hill' by Jay Fitzgerald, Haven Hill, Michigan



'Red Ribbon' by Turenscape, China



'Elevated Wetlands' by Noel Harding, Toronto

ART INFUSED INFRASTRUCTURE

Celebrate and highlight infrastructure elements as key moments in an urban setting. Infrastructure can include City-owned facilities such as bridges or underpasses and privately owned and developed infrastructure.

Locations

Corporate Drive underpass, McCowan Road bridge, Progress Avenue pedestrian bridge, Existing SRT Transit bridge or entrances, and 401 overpasses.

Criteria

- Should be site-specific
- Could be temporary or permanent
- Consider potential damage caused by birds and ensure public art meets Bird Friendly Guidelines
- Must not obstruct infrastructure inspection, and not require mechanical adherence
- Use durable materials resistant to degradation and damage
- If lighting is included, it should not interfere with road safety

Priority Projects

- Corporate Drive Underpass: mark the primary pedestrian gateway into the Town Centre Commercial Precinct from the McCowan Precinct.



Fig. 13 / Art Infused Infrastructure



'Untitled' by Interactive Arts Collective, Toronto



I-5 Bridge Ravenna Blvd, Seattle. Artist unknown

FUTURE TRANSIT

Incorporate public art into new and existing transit infrastructure to improve the passenger experience, reinforce wayfinding and improve the aesthetic experience and sense of arrival. Leverage TTC's Art in Public Transit Facilities Policy for funding.

Locations

Future subway station entrances and bus terminal.

Criteria

- Public art integrated into the overall station design can take a variety of forms or scales. It should add to the existing design of the facilities and surrounding landscapes and can replace certain features such as architectural details, lighting, utility boxes, noise walls, retaining walls, mechanical sheds and bike parking areas
- Should be permanent
- May provide enhanced station area wayfinding
- Include artists in design and construction project teams from the outset in order to incorporate works in the functioning of the transit system and maximize the opportunity for creativity.
- Use durable materials resistant to degradation and damage and easy to clean
- If lighting is included, it should not interfere with road safety

Priority Projects

- Future station entrance(s) and bus terminal.

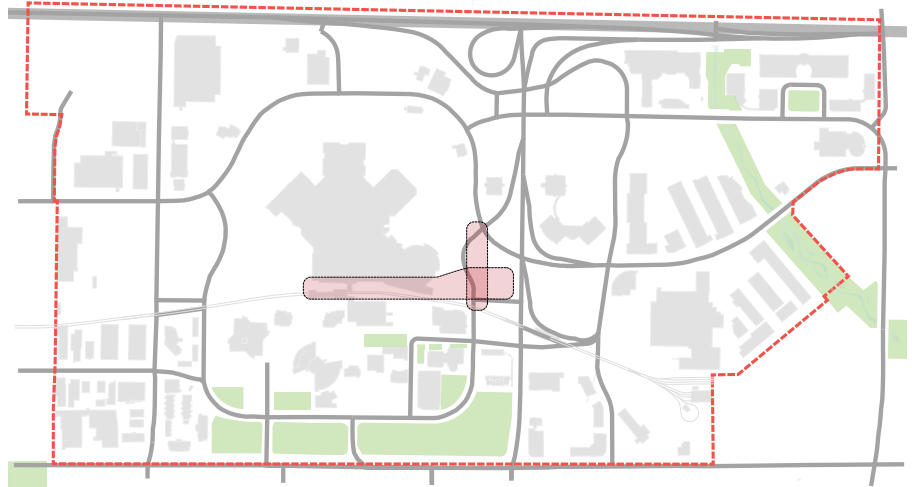


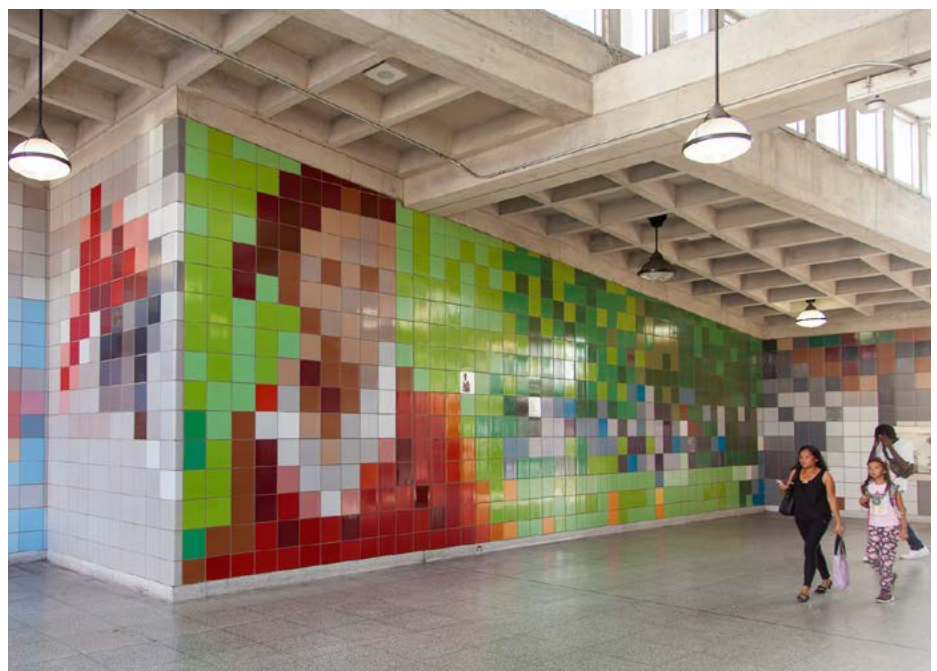
Fig. 14 / Future Transit



Transit Shelters by Jody Pinto, Charlotte, NC



'Spadina Summer Under all Seasons' by James Sutherland, Toronto



'Something Happens Here' by Karen Shanski and Eduardo Aquino, Toronto

PRIVATE DEVELOPMENT

Toronto's Official Plan encourages the inclusion of public art in all significant private development. Public art within private development can add character and distinction to a development and a surrounding neighborhood.

Locations

All private development sites.

Criteria

- Could be independent or site-specific
- Must be permanent
- Must be publicly accessible
- Consider temporary artworks during construction, for example hoarding art, vinyl wraps, projection art, etc. Temporary artworks are not considered part of the permanent public art budget
- Consider integrating public art into the structure
- Make information about the work available to the public
- Use durable materials resistant to degradation and damage
- If lighting is included, it should not interfere with road safety

Priority Projects

- Current redevelopment sites: 1680 Brimley Road (OMB approved) and 675 Progress (approved).

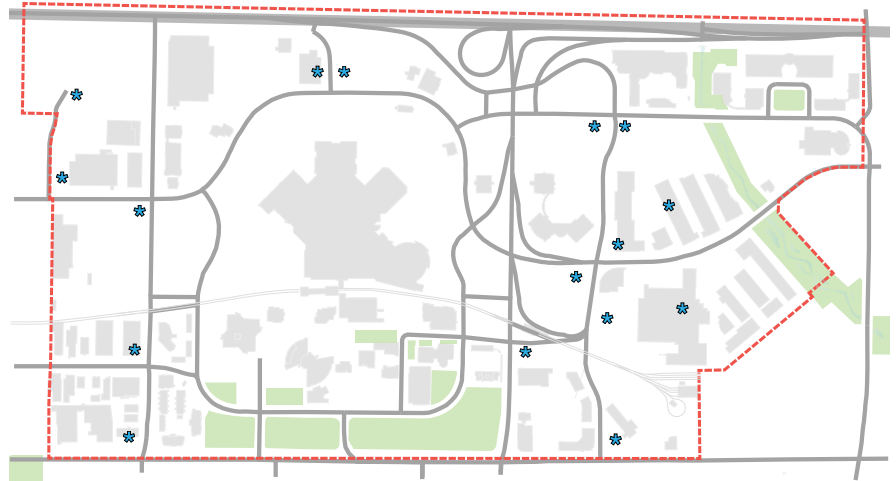


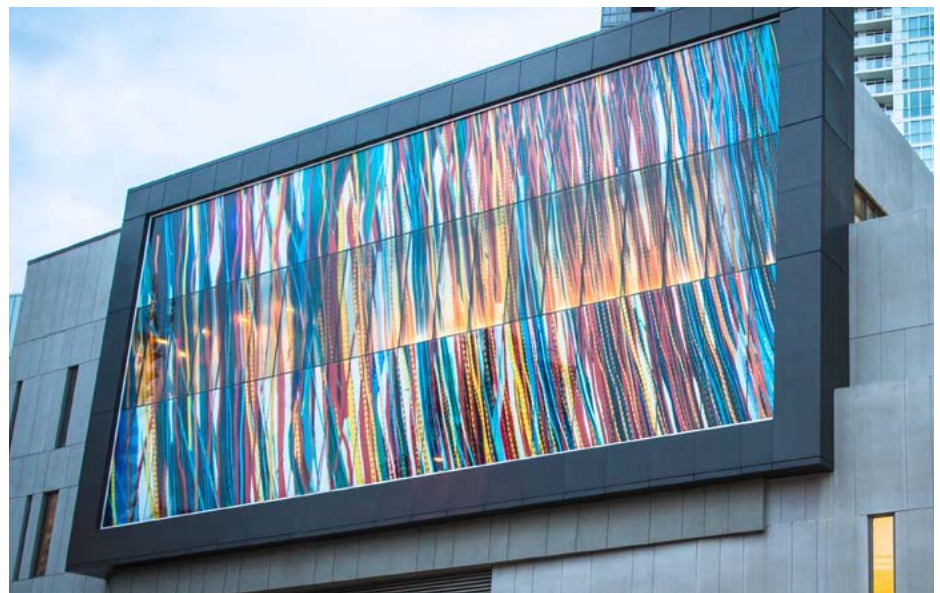
Fig. 15 / Private Development Sites (indicative)



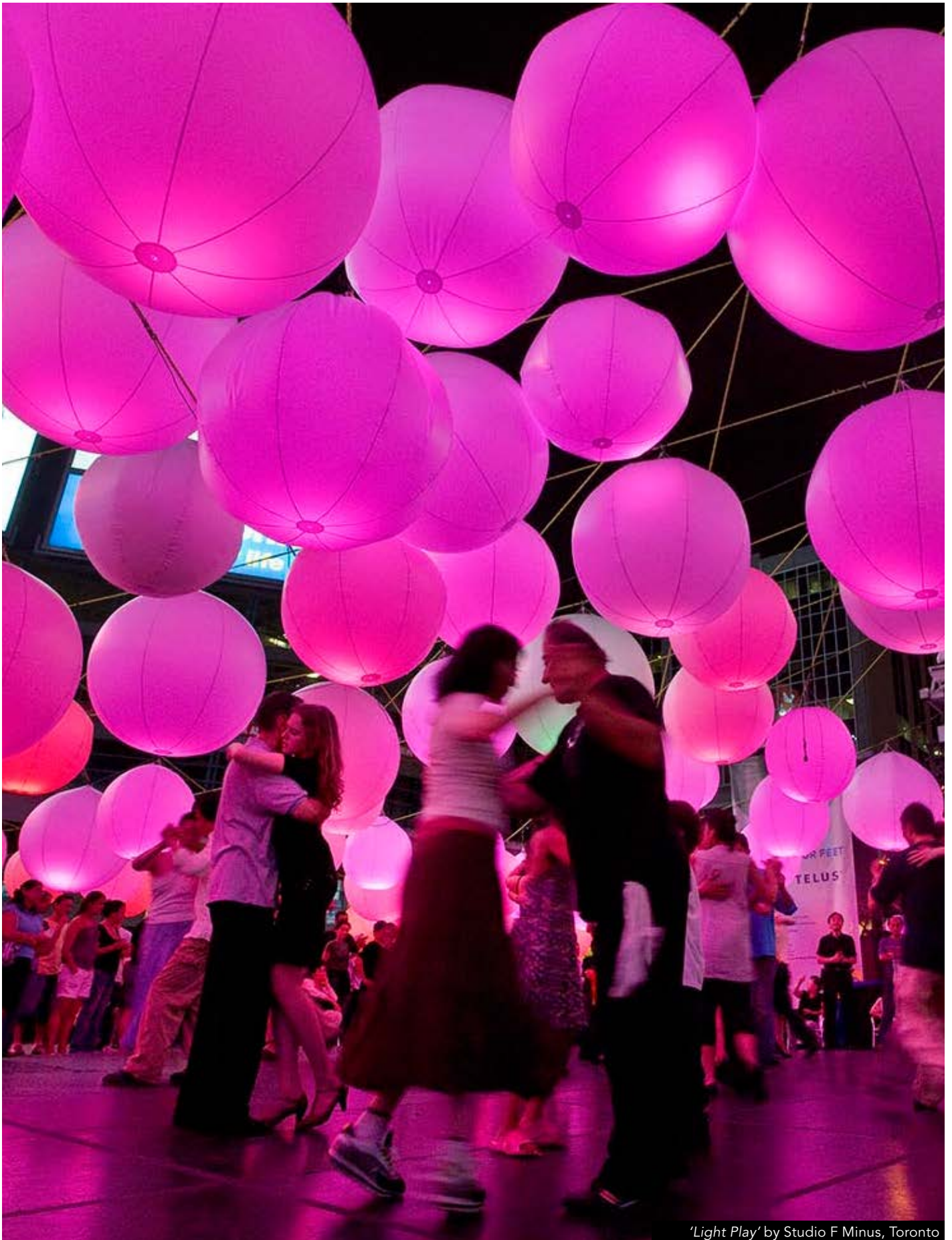
'Double Vision' + 'Double Take' by Shayne Dark, Toronto



'Immigrant Family' by Tom Otterness, Toronto



'Gardiner Streams' by Katherine Harvey, Toronto



'Light Play' by Studio F Minus, Toronto

3.0

IMPLEMENTATION, MAINTENANCE AND CONSERVATION STRATEGY

Proper implementation of public artworks is critical to meeting the goals and objectives set out through the vision and guiding principles of the SCPAMP.

MAKING IT HAPPEN

It is essential to base future implementation, maintenance and conservation activities in technical excellence so that public art is long-lasting, functional, safe, economical, sustainable and beautiful.

The different types of procurement processes referenced in this chapter are well-established by the City of Toronto and vary depending on whether the proposed artwork is administered by Economic Development & Culture for public lands or by private development for art on publicly accessible private lands.

City staff from many departments and the community at large need to work together to successfully deliver the recommendations presented in this plan. The implementation efforts should become part of department work-plans to ensure efficient delivery of each project. It is important for all involved to be strategic in planning and delivering the public art program, and to align public art implementation within upcoming or ongoing initiatives, private development or municipal capital projects.

It is recommended that the SCPAMP be circulated by Economic Development & Culture to all of the City departments that will be undertaking capital projects in Scarborough in the next five years. This should include Transportation Services, City Planning, Parks Forestry & Recreation, StreetARToronto and the TTC. It is also recommended that regular meetings between all of these departments occur so that opportunities for public art through capital projects can be identified. Economic Development & Culture should take the lead on establishing these meetings. An outcome from the first of these meetings should be an inter-divisional working group made up of one representative from each of the above departments. This model of consistent collaboration will not only benefit individual projects, but will also ensure the long term success of the SCPAMP implementation efforts.

Representatives from each department would be required to attend regular meetings, communicate with the other representatives about opportunities that might be available and to provide recommendations on how their department can help to facilitate public art projects.

The City should review this public art master plan every five years making updates that reflect policy changes and take advantage of any new opportunities. Efforts to document the success and challenges of the plan and to learn lessons from previous projects will ensure its on-going and long lasting relevance.

The priority public art projects have been identified in this plan to ensure coordinated momentum as Scarborough Centre is developed and to generate interest and participation from the Scarborough community.

The implementation, maintenance and conservation strategies to support the SCPAMP vision included in this chapter are organized into the following sections:

1. *Budget Ranges*
2. *Funding Programs*
3. *Additional Funding Sources*
4. *Acquisition Strategies*
5. *Art Selection Process*
6. *Selection Panel Recommendations*
7. *Roles and Responsibilities*
8. *Maintenance and Conservation Recommendations*
9. *Priority Projects and Phasing Recommendations*
10. *Key Recommendations*

1. BUDGET RANGES

Budgets can range greatly when it comes to public art, depending on the objectives of the project. Temporary installations also can vary, but for permanent works of art, City of Toronto Percent for Public Art Guidelines recommends a minimum of \$150,000 as a budget allocation.

The recommended budget ranges for the SCPAMP are broken down into three scales:

Temporary or small budget

Minimum of \$5,000 up to \$149,000 with a typical call to local or possibly province-wide or Canada-wide artists.

Medium size budgets

\$150,000 to \$500,000 with a typical call to local, provincial and national artists.

Large scale budgets

\$500,000 and greater with a typical call to national and international artists.

2. FUNDING PROGRAMS

Planning ahead for the funding of public art and identification of public art sites on private and public lands can be facilitated through many tools, funding strategies and partnerships.

The Official Plan makes many references to the positive affects of a strong public art program and its ability to create a sense of community and foster economic development. The Official Plan encourages public /private partnerships to make a strong public art program possible, "A partnership between the public and private sectors is to be nurtured to transform Toronto into a large public art gallery with installations throughout the City", (Section 3.1.4, Official Plan).

The Official Plan also speaks to the important role that new development plays in providing amenities to its local surroundings to make the area more interesting and attractive. Public art can facilitate this city objective as noted in section 3.1.2 of the Official Plan in regards to built form. "New development will provide amenity for adjacent streets and open spaces to make these areas attractive, interesting, comfortable and functional for pedestrians by providing: g) public art, where the developer agrees to

provide this, to make the building and its open spaces more attractive and interesting."

One of the most common methods of securing funding for public art is through Section 37 and 45 of the Planning Act, which supports capital facilities that benefit the community.

Section 37 of the Planning Act permits the City to authorize increases in permitted height and/or density through the zoning bylaw in return for community benefits such as public art.

Section 45 funds for public art are often required solely through a condition of minor variance approval, which sets out their purpose(s)."

The typical programs for funding public art in the City of Toronto include: the Percent for Public Art Program; major Infrastructure and Municipal Building Projects / Percent for Art; City agencies, boards commissions / Percent for Art; and the StreetARToronto Program.

Percent for Public Art Program

The general approach followed by City Planning to secure public art for on-site or off-site contributions is shown on Fig.16: Steps for Securing Public Art – On-site and Off-site Contributions (from the Toronto Urban Design Percent for Public Art Program Guidelines).

On-site/Private. Public art is a community benefit and through development review, official plan

amendments and re-zonings, City Planning secures funds for public art by private sector developments. Tools such as Section 37 or Section 45 of the Ontario Planning Act are used when reviewing applicable development proposals.

The Percent for Public Art Program requires that any work situated on private property must be clearly visible at all times from publicly accessible areas. The on-site public art can be enjoyed and experienced by residents and visitors as it improves the quality of the public realm by making it more attractive and interesting. The commissioning process is facilitated by a public art consultant hired by the developer. The work is owned and maintained by the owner of the property.

Off-site/City-Owned Land. City Planning may seek to have private contributions directed toward public art that is situated on City-owned public lands. This is referred to as an 'Off-Site' contribution and is used when preferred sites have been identified on public lands, as in this Public Art Master Plan or Secondary and Precinct Plans. If there is no suitable location for public art on the private site, planning may still seek an off-site contribution for public lands.

In these cases, developer contributions are held for City-supported public art plans on publicly owned lands that have been designated as priority locations. Economic Development & Culture is responsible for these public art projects and the City owns and maintains the work upon completion.

Depending on the City's expectations and negotiated approvals, the developer may be the lead for large scale projects on City property that will be donated to the City upon completion. This requires the developer's art representative to work closely with City Planning and Economic Development & Culture very early on in the art process to ensure that the work can safely be installed on City property and that it can be maintained by the City.

It is recommended that smaller contributions secured through Section 37 be pooled and applied to the priority projects identified in the Priority Projects Matrix (Table 1 on page 39). The pooling of resources will provide sufficient funding for public art projects in high impact locations.

For more information refer to the [Toronto Urban Design Percent for Public Art Program Guidelines](#).

Major Infrastructure and Municipal Building Projects

The Official Plan recommends that major municipal capital projects dedicate one percent of the capital budget to public art. These opportunities are usually identified by either City Planning, Economic Development & Culture or Parks Forestry & Recreation.

Example projects include parks, community centres, and major infrastructure such as bridges, underpasses and streetscapes.

Upcoming major infrastructure or municipal building projects identified as SCPAMP priorities for public art include:

- Borough Drive Approaches at Ellesmere Road intersection improvements (Library/ Civic Green);
- McCowan Precinct Gateway (Bushby Drive);
- Progress Avenue at Grade (changing the intersection at Progress Avenue and McCowan Road to be the same grade, one of the major moves in the SCTMP); and
- the Future Subway Entrance(s) and Bus Terminal.

City Agencies, boards and commissions/ percent for public art

The Official Plan encourages public art initiatives on properties under the jurisdiction of the City, its agencies, boards and commissions. Examples include the Toronto Transit Commission and Toronto Community Housing Corporation. Additionally, other levels of government, when building in the City of Toronto, are encouraged to include public art. Metrolinx and Infrastructure Ontario are two such examples.

StreetARToronto – mural program

StreetARToronto (StART) is operated by Transportation Services and provides funding up to \$50,000 for large scale mural works to revitalize and engage communities. Working with non-profit arts organizations, StART runs a specific program called StreetARToronto Underpass Program (StART UP). This program provides opportunities for artists to create works of art that make Toronto's underpasses safe, walkable, and beautiful. This is a recommended funding source for the 'art infused infrastructure' locations identified in the SCPAMP, where semi-temporary mural projects are appropriate.

3. ADDITIONAL FUNDING SOURCES

Government Grants. Other funds for public art can come from government granting agencies such as the Canada Council, the Ontario Arts Council or the Toronto Arts Council. These grants are often for special events or smaller temporary installations. Currently, the Toronto Arts Council has a granting stream for artists to animate certain public parks in Toronto with public art, which could apply to Scarborough Centre. Funds from granting agencies are only available to individual artists or not-for profit arts organizations and would not be available to the City directly. The City could partner with individuals and or not-for-profits on specific projects to secure funding for projects.

Sponsorship. Funding for public art could come from the private sector in the form of sponsorship. For permanent art works to be added to the City's collection the funds would be directed to The Department of Economic Development & Culture for administration and procurement process, using the priority locations and guidelines as provided in SCAMP. Sponsorship could also provide funding to temporary festivals or events run by the City, artists or non-profit organizations working in collaboration with the City.

Donations. Funding for public art can come from philanthropic donations. For permanent art works to be added to the City's collection these funds would be directed to Economic Development & Culture for administration and procurement, following the implementation strategies outlined in the SCPAMP. Donations could also provide funding to temporary festivals or events run by the City, artists or non-profit organizations working in collaboration with the City.

Partnerships. The City may partner with NGOs, non-profits and artists who raise their own funds to develop and produce public art projects.

Crowdsourcing. Crowdsourcing is a potential way to fund public improvements and public art. There are many crowdsourcing sites that fund small initiatives that benefit individuals or the community at large. This could be a public /private partnership between the City and an artist or a non-profit arts organization. The private partner

would have to lead the crowdsourcing process. This would be most appropriate for smaller, temporary projects.

4. ACQUISITION STRATEGIES

The City of Toronto and developers commissioning work should commission artwork of the highest quality, through an open and transparent process. The selection method should be tailored to the size and scope of the project, for each brings a unique set of conditions. Public artworks procured by Economic Development and Culture are usually limited to an open call competition method and a two stage evaluation process to select a winning artist or artist team. The private developer program can use an open, invitational or direct selection method to secure the artist or artist team for public artwork.

There are clear and detailed steps in acquiring and procuring public art that will ensure the process is run efficiently and that any potential risks or liabilities are kept to a minimum. For details of the procurement process please refer to Fig.16: Steps for Securing Public Art – On-site and Off-site Contributions (from the Toronto Urban Design Percent for Public Art Program Guidelines).

5. ART SELECTION PROCESS

Open call. This process encourages the greater arts community to submit qualifications or a proposal, and may be a single or multiple stage process. An independent Selection Panel is formed by the City's Public Art Officer or the developer's Public Art Consultant to adjudicate the

proposals and select the finalist(s). All Selection Panel members are compensated for their work, whether it is a one or two-stage process requiring one or two meetings. This is the most common process for both City of Toronto and private developers.

Invitational competition. This process involves inviting pre-selected artists to submit their qualifications and / or proposals. An independent Selection Panel is formed to adjudicate the proposals and select the finalist(s). This process is often administered by the developer's art consultant, and rarely used by the City.

Direct selection. This process involves a single artist being awarded a commission. This method is typically used for permanent works when the project specialization is extreme in nature or in the case of a temporary installation or festival. This process is administered by the developer's art consultant or in the case of a festival or temporary installation by the curator of the partnering non-profit organization.

Donation. Please refer to the City of Toronto's Public Art and Monuments Donation Policy

6. SELECTION PANEL RECOMMENDATIONS

The formation of a Selection Panel for all public art projects provides transparency, integrity and professionalism to the selection process. The committee should consist of a majority of artists and/or arts professionals who are knowledgeable in public art. Professional project team members as well as representatives of community stakeholders may also be considered for the Panel. City selection panels are usually made up of four art experts, including at least one artist, and one community representative. The Art Selection Panel could consist of as many as 7 members, but the recommended size is 5 members. Art professionals may be local, regional or international depending on the scope of the work being considered.

7. ROLES AND RESPONSIBILITIES

Fair, open and transparent processes are key to the success of all aforementioned procurement models. Individuals from the following departments play a part in the art selection process and help the Public Art program achieve its vision:

City Planning. As shown in Fig.16, City Planning is responsible for initiating the Percent for Public Art Program and securing contributions.

Economic Development & Culture. Economic Development and Culture and its Public Art Officers are responsible for: administering competitions for commissions on City property; working with developers, City Planning and other

divisions for commissions which will be donated to the City; and working with donors who wish to donate art or monuments to the City's collection.

Other Municipal Divisions. Many other City departments are involved in the public art program, such as Parks, Forestry & Recreation, Transportation Services, Finance and Administration, and Legal Services. City Planning or Economic Development and Culture will take the lead on any of these interactions and on occasion an Art Consultant hired by a private developer may also interact with these departments.

The Toronto Public Art Commission. The Toronto Public Art Commission is a panel of citizen volunteers that serves as an informed peer review group to advise City Planning on public art projects and policies. They traditionally meet eight times a year to review public art plans from external public art consultants or developer representatives.

External Public Art Consultants. External public art consultants are hired by developers to manage an 'On-site', privately owned project. City Planning agreements with developers allow for 10% of the agreed amount to be put toward hiring a recognized public art consultant. These consultants are responsible for developing a public art plan, creating a terms of reference document, managing the selection process and assisting in the

project development including production and installation. This includes all legal agreements between the artists and the developer. Public art consultants may also be contracted to develop policies, plans and processes.

The City of Toronto hires external competition coordinators to assist with the competition process for public art on City property.

Selection Panel. For City run projects, a Public Art Officer will create the Selection Panel. For developer projects, a developer art consultant will create the Selection Panel. The Selection Panel is responsible for reviewing the submitted proposals, listening to presentations, discussing and deliberating on proposals and selecting the winning proposal.

8. MAINTENANCE AND CONSERVATION RECOMMENDATIONS

The Scarborough Centre Public Art Collection is inspected, cleaned and conserved under the direction and advice of the City of Toronto's Public Art Conservation staff, and according to the mandatory maintenance manuals provided by the artists for all new commissions. A minimum of 10% of the project budget for all new works should be set aside for future maintenance. The City of Toronto maintains funding set aside for the long-term conservation and maintenance of permanent public art works.

The maintenance of privately owned public art is the responsibility of the property owner and any responsibilities and obligations for such works should be included in the terms and conditions of each agreement between the City and the private entity. A minimum of 10% of the project budget should be set aside for future maintenance. Temporary public art installations do not typically require a maintenance allocation.

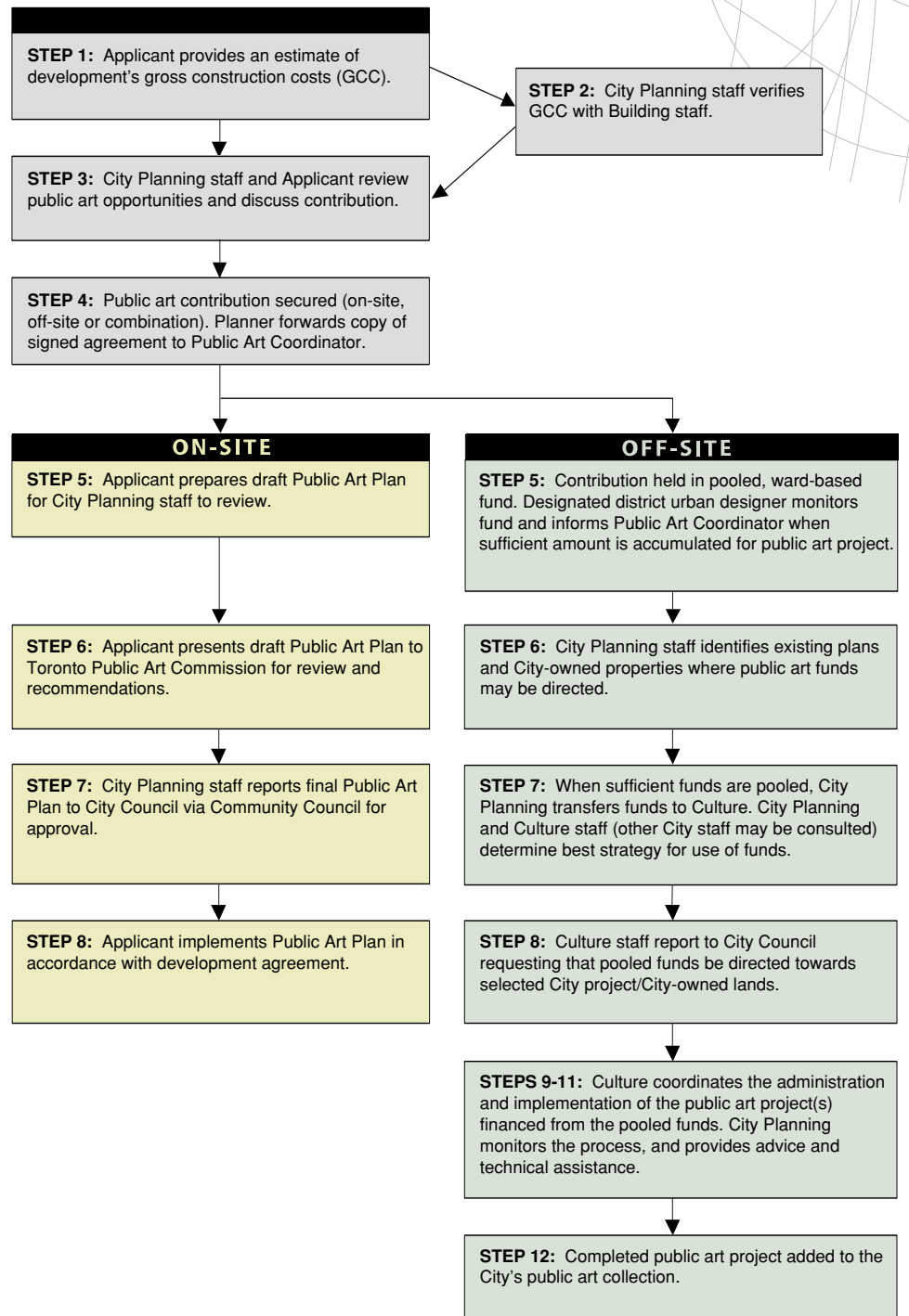


Fig. 16 / Steps for Securing Public Art - On-site and Off-site Contributions (from City of Toronto Percent for Public Art Program Guidelines)

9. PRIORITY PROJECTS AND PHASING

The Priority Projects Plan (Figure 17) and the Priority Project Matrix (Table 1) identify 11 priority projects, organized into three time horizons: immediate to short term (0-5 years); medium term (5-10 years); long term (10-15 years) and includes project objectives, type of public art, partnership opportunities and recommended budget ranges. Priority locations and phasing recommendations are identified based on upcoming or ongoing initiatives, development or municipal capital projects and incoming contributions.

The recommended priority projects represent the thinking at the time of the development of this master plan and are not meant to suggest the

only way in which the collection can grow. Projects may change and/or new opportunities may be presented but as long as the principles and the framework recommendations are met, the introduction of public art in the Centre will progress in a coordinated manner.

The first steps should concentrate efforts in the Civic Precinct to help strengthen the heart of the Centre, then expand into the other Precincts as part of capital works projects and private development. Four initial 'actions' or 'quick wins' are recommended to kick start the implementation of the SCPAMP vision.

1. Expand public art intensity outwards from Albert Campbell Square.

2. Celebrate and promote the existing collection. i.e. art walk, use of social media, interpretation.

3. Link public art to infrastructure or municipal projects, such as future transit, intersection improvements or projects identified as state of good repair in the capital program. Specific public art opportunities include the redesign of the Borough Drive Approaches at Ellesmere Road and the future subway station and bus terminal.

4. Introduce public art into the development of the Bushby / Town Centre Promenade to connect the Civic Precinct to the new park and public school site in the McCowan Precinct.

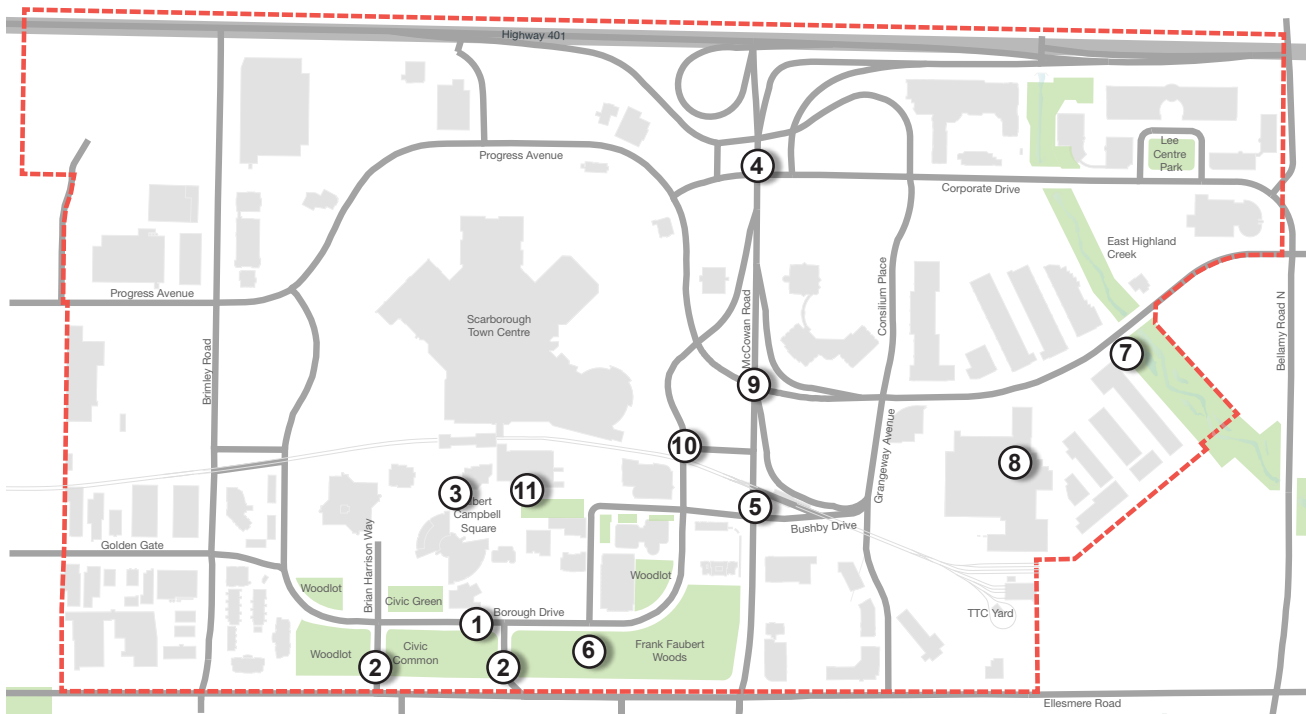


Fig. 17 / Priority Projects Plan



SCARBOROUGH CENTRE PUBLIC ART MASTER PLAN
IMPLEMENTATION, MAINTENANCE AND CONSERVATION STRATEGY

Table 1 / Priority Project Matrix

No.	Site Type	Location	Public Art Objective	Type	Partnership Opportunities	Budget Range	Phase
1	Secondary Gateway	Scarborough Centre Markers	Expand collection of existing Borough Drive entrance markers	Integrated	Economic Development & Culture (ED&C), Transportation Services, City Planning	Small	Immediate to Short Term
2	Primary Gateway	Ellesmere and Borough Approaches	Mark the southern approach to the Civic Centre. Integrate public art within intersection projects	Site-Specific or Independent	ED&C, Transportation Services, City Planning	Medium	
3	Places: Cultural Identity	Albert Campbell Square	Work with community to incorporate public art within an event or series of on-going events	Temporary	ED&C, Transportation Services, City Planning, Tourism Toronto, Art Councils, UofT, Centennial College	Medium	
4	Art Infused Infrastructure	Corporate Drive Underpass	Animate the pedestrian experience and mark the pedestrian primary gateway into the Centre from the McCowan Precinct	Integrated	ED&C, Transportation Services, City Planning, StreetARToronto, East End Arts	Medium	
5	Secondary Gateway	McCowan Precinct Gateway (Bushby Drive)	Mark the entrance into the McCowan Precinct along the planned Bushby Promenade	Site-Specific	ED&C, City Planning, Transportation Services	Large	Medium Term
6	Places: Green Identity	Frank Faubert Woodlot	Conceptually connected artwork along the n/s pathways through the woodlot	Site-Specific	ED&C, City Planning, PF&R, arts or nature organizations	Small	
7	Places: Green Identity	East Highland Creek	Conceptually connect the future park, future school and creek lands. Incorporate education environment and sustainability themes	Site-Specific	ED&C, City Planning, PF&R, TRCA, TDSB, Arts or Nature Organizations	Medium	
8	Private Development	675 Progress Road, 1680 Brimley Road	Mark the new park as a part of a sequence of spaces along the future Bushby Promenade	Site-Specific	ED&C, City Planning and Developer	Medium	Medium to Long Term
9	Secondary Gateway	McCowan Precinct Gateway (Progress Avenue)	Mark the primary pedestrian gateway into the Town Centre Commercial Precinct from the McCowan Precinct, when this intersection becomes at-grade	Site Specific	ED&C, Transportation Services, City Planning and Private Partners	Medium	
10	Transit	Future Subway Station	Incorporate public art into the new station or bus terminal	Integrated or Site-Specific	TTC, ED&C, City Planning	Large	
11	Places: Cultural Identity	Albert Campbell Square Connections	Conceptually define and link the hierarchy of public spaces associated with the Square	Site-Specific or Independent	ED&C, City Planning	Medium to Large	

10. KEY RECOMMENDATIONS

This document is a tool to deliver a successful public art master plan for Scarborough Centre. The path to implementation should be a logical, incremental process with each step building upon those before it. City staff from many departments and the community at large need to work together to successfully deliver the recommendations presented in this plan. Eight recommendations for successful implementation of the SCPAMP vision listed below:

1. Aim for the highest quality contextual public art made by professionals. Follow the best practices for commissioning and site selection set out in the SCPAMP to ensure public art is of the highest quality and contributes to the overall evolution of Scarborough Centre

2. Focus Funding on Priority Projects. It is recommended that the City focus public art funding on the recommended Priority Projects and ensure coordinated momentum as Scarborough Centre is developed. (Refer to Table 1 on page 39)

3. Build Synergies with Upcoming or Ongoing Initiatives. It is recommended that the SCPAMP be circulated by Economic Development & Culture to all of the City departments that will be undergoing capital projects in Scarborough in the next ten years. This should include Transportation Services / StreetARToronto, City Planning, Parks, Forestry and Recreation, and the TTC. It is also recommended that regular meetings between all of these departments and/or Agencies, Boards and Commissions occur so that opportunities for public art through capital projects can be identified at early stages. Economic Development & Culture should take the lead on establishing regular meetings. An outcome from the first of these meetings should be an inter-divisional working group made up of one representative from each of the above departments. This would prioritize the potential for public art within future capital projects and help in the planning and implementation of the SCPAMP.

4. Work in an Interdisciplinary Way. The implementation efforts should become part of department work plans to ensure the efficient delivery of each project. It is important for all involved to be strategic in planning and delivering the public art program, and to align public art implementation with upcoming or ongoing initiatives, private development or municipal capital projects.

5. Build Interest and Participation. Generating interest and participation from the Scarborough community is essential. Successful temporary art installations and festivals could be supported as “quick wins” that help to secure momentum, collaboration, and implementation on the larger long-term projects. City staff should identify community stakeholders to consider as members who could participate on selection panels.

6. Consider Strategies to Expand the Funding Options for Public Art. Funds for public art can come from beyond typical sources. The SCPAMP recommends looking to government granting agencies in partnership with artists or non-for-profit organizations, sponsorship, donations and crowdsourcing as potential funding opportunities.

7. Update Regularly. The City should review this public art master plan every five years making updates that reflect policy changes and take advantage of all new opportunities.

8. Measure Success over Time. Document the success and challenges of the SCPAMP and build upon lessons-learned from previous projects to ensure its long term use.



"Rainbow Net" by Toshiko Horiuchi-Macadam, Japan



'The painted pillars of Underpass Park' headed by artists Labrona and Troy Lovegates, Toronto

A

APPENDIX: PUBLIC CONSULTATION SUMMARY

LOCAL ADVISORY COMMITTEE MEETING 01

17 January 2017

15 members of the Local Advisory Committee (LAC) representing a range of interests, City Staff and members of the project team

Meeting purpose: to introduce the project, seek feedback on the study team's assessment of existing conditions and seek advice on materials used at the first public meeting.

Key Messages

- There is an opportunity to tell the story of Scarborough's identity and culture through Public Art. Potential themes could include: Home above the bluffs; metamorphosis; honoring the past and celebrating the future"
- Don't forget pre-European contact in the Public Art Master Plan
- The existing collection is not well known, and of varied importance

The public art master plan should address interpretation.

- Quality over quantity range of public art works is desired
- The Public Art Master Plan needs to set realistic and achievable goals and help to manage expectations.
- More needs to be done to promote and help and help tell the storey of existing and future public art in Scarborough.

PUBLIC CONSULTATION MEETING 01

25 January 2017

15 members of the public, City Staff and members of the project team.

Meeting purpose: to introduce the project and seek feedback on the study team's assessment of existing conditions and work to date.

Key Messages

- Clarity is required on what the Public Art Master Plan will do, how it will work and who will use it.
- Public art should complement the specific qualities of sites and contribute in meaningful ways to the evolving context of Scarborough Centre.
- There is a recognized need for improved wayfinding in the Centre, many of the participants feel that public art can contribute greatly to improving wayfinding or be incorporated within a larger wayfinding strategy.
- Public art should celebrate the Centre as the Heart of Scarborough.
- Public art should promote and celebrate the diversity and culture of Scarborough.
- Support diverse approach to public art and support local artists
- Public art as a connector - connecting places and people

IMAGINING PUBLIC ART WITH GRADE 7 STUDENTS FROM ST. ANDREWS PUBLIC SCHOOL.

21-28 February, 2017

Four day charrette program revolving around the nine pillars of sustainable city building, with a public art being one of the pillars explored and emphasized. During the charrette the students developed ideas for public art for Scarborough Centre and worked collaboratively to build models that were placed within a scale model of the Civic Centre.

The key messages from these engagement activities are summarized on pages 46 - 47.

**LOCAL ADVISORY
COMMITTEE
MEETING 2**

21 March 2017.

11 members of the Local Advisory Committee (LAC) representing a range of interests, City Staff and members of the project team.

Meeting purpose: review the vision, guiding principles, public art plan, site selection criteria, and initial thoughts about implementation.

Key Messages

- Link public art to cultural programming.
- Support for the idea of using colour to help 'brighten' Albert Campbell Square. Opportunities could include lighting, installations or other elements.
- Use Civic Centre building as a the backdrop to project movies
- Partnership suggestions: Economic Development and Culture; City Mosaic; and Oxford Properties.
- Importance of coordination between ongoing Scarborough Centre initiatives: Transportation Master Plan, Subway and Public Art Master Plan.
- Support for the goal of animating the Civic Centre (which represents all of Scarborough Centre) through public art installations, happenings and events.

**PUBLIC
CONSULTATION
MEETING 2**

27 March 2017. 15-20 members of the public, City Staff and members of the project team.

Meeting purpose: review the vision, guiding principles, public art plan, site selection criteria, initial thoughts about implementation. Present the outcomes of the St. Andrews School Charrette.

Key Messages

- Public art needs to create a symbiosis with the place it is located.
- One participant asked how have artists been involved in the process of making the master plan?

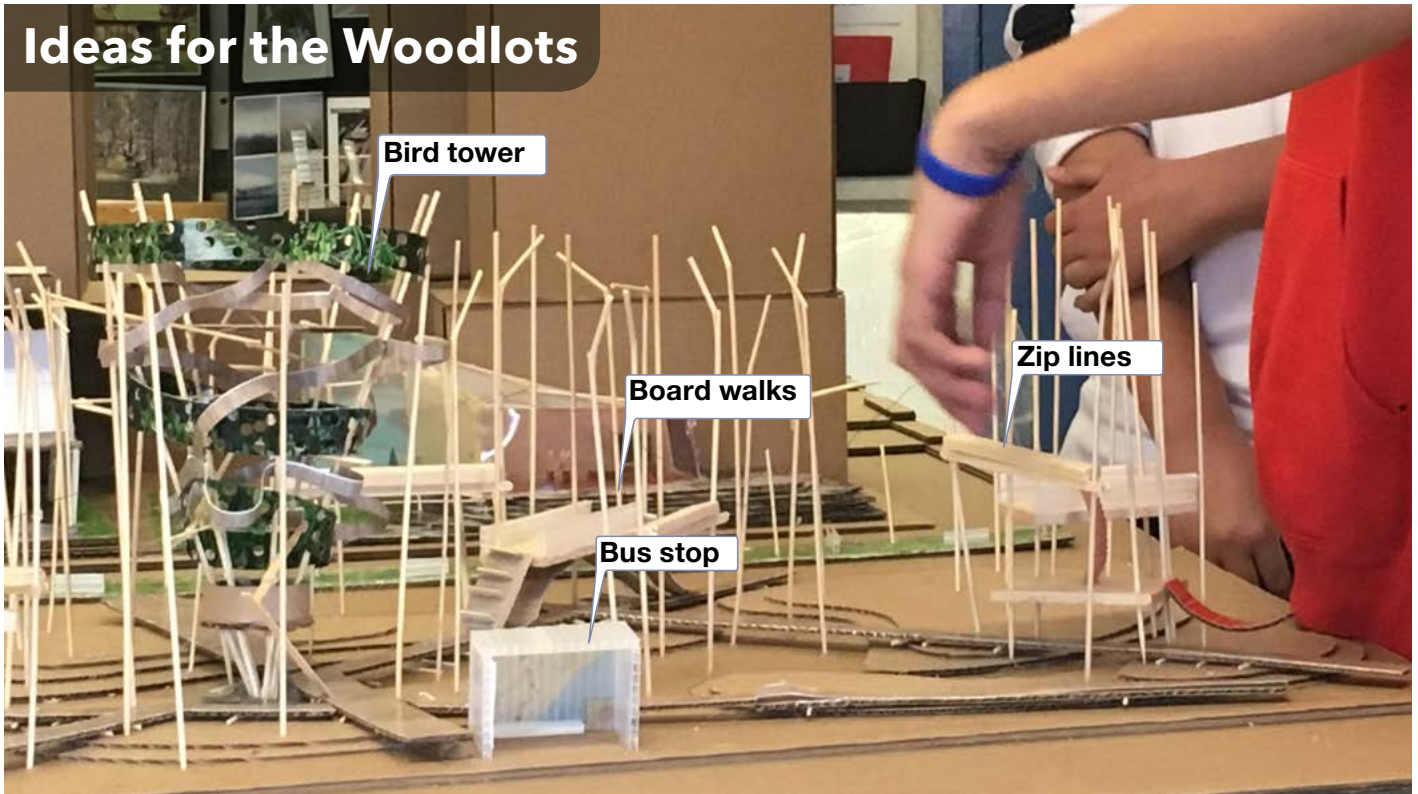
Answer: Artists have participated in the LAC and the public meetings. The SCPAMP was also reviewed by the Toronto Commission for Public Art.
- There was a suggestion to celebrate the 30th anniversary of the Granite Symposium and with another public art symposium in Scarborough Centre using granite.

**TORONTO PUBLIC
ART COMMISSION
(TPAC)**

12 July 2017. The Draft report was presented to the Toronto Public Art Commission.

TPAC recommended to approved the SCPAMP plan, subject to revisions discussed.

Ideas for the Woodlots



Ideas for Borough Drive

