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Final Report

Approved

Town of Halton Hills


PUBLIC ART MASTER PLAN

The Planning Partnership
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Town of Halton Hills

PUBLIC ART MASTER PLAN



The Halton Hills Public Art Master Plan was prepared in collaboration with a very dedicated Public Art Advisory Board who provided valuable insight that helped shape the Plan. Members of the Board are:

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- Jamie Smith, Town of Halton Hills
- Judy Daley, Town of Halton Hills
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Niagara Escarpment Mural, Robert Johannsen, Georgetown

01 Introduction

What is a Public Art Master Plan?

A Public Art Master Plan is a tool to strategically plan for and maximize the potential of public art by establishing a process for the Town to acquire, manage and maintain public art.

This Public Art Master Plan provides direction to the Town on a Public Art Program for Halton Hills. The Master Plan sets out criteria for defining locations within various site types and considerations for placing public art. Five types of site locations are described and include Public and Cultural Facilities, Parks and Open Space, Trails, Gateways and Corridors and Capital Projects and Studies. The five site types are consolidated in the settlement areas of Georgetown, Acton, Norval, Glen Williams and Limehouse. The Master Plan also outlines the art selection, acquisition and commissioning methods and describes how to implement, administer and manage the collection.

The Public Art Master Plan builds on the Town's Strategic Plan, Official Plan, Cultural Master Plan and other relevant policies and planning documents, including the Town's Public Art Policy and Integrated Community Sustainability Strategy, and creates a public art framework to guide future decision-making.

The intent of the Public Art Master Plan is to provide a practical guide to maximize the positive impact of public art, raise the cultural profile of Halton Hills and be highly aspirational.

As per the Town of Halton Hills Public Art Policy (2016) a Public Art Master Plan is:

A plan produced by the Town that prioritizes sites for public art on municipally-owned land and makes recommendations for art on these sites.



Utility Box Wrap, Robert Johannsen, Georgetown



Memorial Tree, Ken Hall, Georgetown

02 Public Art

What is Public Art?

Public art is a work of art, permanent or temporary, that is accessible to the public.

Public art should be aesthetic, and may be functional or commemorative as well as free standing or integrated into a site.

The art should be commissioned, acquired or donated to the Town in an open and transparent process.

Public art is primarily done or overseen by a professional artist.

As per the Town of Halton Hills Public Art Policy (2016) art may take one or more of the following forms:

- Works by one or more artists or involving an artist;
- Works that are permanent, temporary or in various media;
- Easily movable works such as paintings, drawings and models; and,
- Works that reflect and/or engage the community.

Public art is located in an accessible “public space” owned by the Town. It can be stand-alone (not physically part of a structure or landscape), or integrated into public infrastructure in a way that highlights the aesthetic as well as functional qualities, e.g., in facilities, parks, bridges, light posts, sidewalks. In the case of integrated public art, if the site were to be re-developed, the art would be as well.

Public art is site-specific, whether long-term or temporary, functional or aesthetic, stand-alone or integrated, and in any media; it is an original work that is created in response to the immediate context.

Who is an Artist?

As per the Town of Halton Hills Public Art Policy (2016) an artist is:

A person, who is objectively recognized as an artist, possesses training, skill, and/or experience in his or her artistic discipline; is active in and committed to his or her art practice, and has a history of public presentation.



(1) Lightemotion, Alfred Pellán and Fernand Leduc, Quebec City (2) Intrude by Amanda Parer, Raleigh, North Carolina



(3) RedBall Project by Kurt Perschke, Calgary (4) I See What You Mean by Lawrence Argent, Denver (5) Cloud Arbor by Ned Khan, Pittsburgh (6) Obvious Bus Stop by Mmmm..., Baltimore (7) The Birds by Myfanwy MacLeod, Vancouver (8) Reflect On Here, Broken City Lab, Kitchener

02 Public Art

Role of Public Art

As outlined in the Public Art Policy Staff Report, a public art program can contribute to the creation of a healthy, vibrant and connected community through achieving cultural vibrancy and social well-being. The Town identifies the role of public art in positive street activity, enhanced quality of life, the creation of cultural legacies, promoting the talents of local artists, beautifying public spaces and in stimulating creativity and imagination. A public art program can also build the local economy by attracting a high quality creative workforce, and by bringing in additional tourism revenue.

The Public Art Policy Staff Report identifies that public art has a role to play in creating cultural legacies through the artistic expression of stories, traditions and historical milestones. Given that public art is work that is created in response to its immediate context, there is a strong potential for public art to link with the heritage attributes of its location and build on its sense of identity and character. This link between public art and local heritage is further articulated in Halton Hills' Official Plan, which encourages the creation of public art that fosters community identity through the interpretation of local history, traditions and culture.

Cultural tourism has a significant economic benefit in Ontario:

- \$3.9 billion in gross domestic product (GDP) is generated by cultural tourism in Ontario (Ministry of Tourism, Culture and Sport)
- 61,000 jobs are supported by cultural tourism (Ontario Tourism Marketing Partnership Corporation - OTMPC)
- 15.2 million trips were taken in 2012 to arts and culture destinations, approximately 10% of all tourist trips that year (Ontario Arts Council)
- 1/5 of all overnight trips to Ontario in 2010 were by tourists who participated in arts and culture activities (Ontario Arts Council)
- Arts and culture tourists outspent typical overnight tourists in Ontario by a rate of 2:1 (\$667 per trip in Ontario, compared to \$374 spent by the typical overnight tourist (Ontario Arts Council)
- 34% of the general public prefer to attend the arts, versus 29% who prefer sports (Business for the Arts)



The Arts and Economic Prosperity Report completed by Americans for the Arts assessed the economic impact of non-profit arts and culture organizations and their audiences. Their key finding was that communities that invest in the arts reap benefits of jobs, economic growth and quality of life that positions those communities to compete in the 21st century creative economy. Their research revealed that arts and culture tourists spend more and stay longer.

Project for Public Places (a non-profit organization in the United States) researched the economic impact of temporary public art projects and listed the following as examples:

- Chicago Cows on Parade: a temporary public art installation brought an estimated additional 2 million visitors to the city for the 3 month exhibit. Visitors spent approximately \$500 million on hotels, goods and sightseeing
- New York City's Cow Parade: resulted in a boost in tourism by 3-4 million visitors, generating an additional \$1 billion in revenues to local businesses
- Cincinnati Pig Gig: about 1 million people visited Cincinnati, spending almost \$60 million in stores, restaurants, and hotels

Toronto Arts Facts collects information about arts in Toronto compiled from research studies and statistical resources. Research completed in 2012 revealed:

- Arts and culture contributes \$11.3 billion annually to Toronto's gross domestic product (in 2012)
- The creative industry's contribution to Ontario's gross domestic product is greater than that of the energy industry, and the agriculture, forestry and mining sectors combined
- Every \$1 the City invests in the non-profit arts sector generates \$12.46 from other levels of government and the private sector
- The non-profit arts sector brings in \$8.26 in earned revenues for each \$1 invested by the City
- 4 times more tourists come to Toronto for culture than for sports
- Toronto's Nuit Blanche (outdoor, temporary public art event) attracted more than 1 million people in 2013, for an economic impact of \$39.5 million



(1) Wave Side by Jennifer Marman and Daniel Borins, Toronto (2) Cow Parade, New York City (3) Forever Bicycles by Ai WeiWei, Toronto, Nuit Blanche

02 Public Art

Types of Public Art

Public art can be commemorative, iconic, temporal, functional, environmental, and much more. Public art can be permanent or temporary (including event based work) in any one of the following classifications:

1 Independent

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

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.

3 Integrated

A work that is directly integrated within the physical architecture or structure of a site. Integrated artworks may be functional and part of the design of open space, infrastructure projects, built form and building façades, windows, surfaces, streetscape, etc.. This form of public art is most successful when an artist is involved early in the design process.

The three main types of public art should be considered based on the unique requirements and characteristics of the site identified for public art. Within these types, art may be used to fulfill a variety of roles and functions.

What the community said about preferred types of public art:



Streetscaping elements like benches, bicycle racks, utility boxes, light posts and tree grates

Digital art murals

Light projections

Temporal artworks (that change over time)

Interactive, kinetic artworks

Entrances and wayfinding

Indigenous and other culturally specific art forms





Independent



4 Independent



Site Specific



5 Site Specific



3 Integrated



6 Integrated

(1) Spirit Catcher by Ron Baird, Barrie (2) Red Ribbon by Turenscape, Qinhuangdao, China (3) Snake Path by Alexis Smith, San Diego (4) The Encounter by William McElcheran, Toronto (5) Water Guardians by Jennifer Marman and Daniel Borins, Toronto (6) Departure by Ilan Sandler, Lethbridge

03 Study Process & Community Engagement

Study Process

The Public Art Master Plan was prepared in three phases:

Phase 1

Study Design, Background Analysis and Consultation

- Conduct site visit;
- Generate mapping (existing public art);
- Review existing policy documents; and,
- Research existing conditions and public realm initiatives.

Consultation with members of the arts community, members of the public, elected officials and Town staff:

- Hold one-on-one interviews;
- Collect input on the Let's Talk Halton Hills website;
- Give presentation at Culture Days;
- Hold focus group meetings; and,
- Hold Public Art Advisory Board meetings.

Phase 2

Vision and Guiding Principles, Public Art Master Plan

- Prepare Vision and Guiding Principles;
- Define public art and types; and,
- Prepare site selection criteria.

Phase 3

Implementation / Conservation Strategy

- Identify priority locations;
- Determine public art procurement process;
- Prepare collections management; and,
- Prepare public art fund management strategy.



(1) Culture Days Presentation (2) Culture Days Presentation (3) Culture Days Participants

Community Engagement

The Public Art Master Plan is supported by broad-based public involvement and members of the community have been encouraged to share their knowledge and expertise throughout the community engagement process. The input received is summarized in a “What We Heard” report. The team approached the community engagement process using a variety of tools:

1 One-on-One Interviews

One-on-one interviews were held with various members of the community to discuss and collect input on the Public Art Master Plan. Interviews were held on June 20, 2017.

2 Let’s Talk Halton Hills Website

The website for the Public Art Master Plan study encouraged the public’s involvement by allowing people to share ideas, photos of public art precedents, ask questions and complete surveys. The website also provided information on the study’s process, including upcoming consultation events.

3 Culture Days Presentation

One of the events at Halton Hills’ Culture Days (held on September 30, 2017) was a presentation on the benefits of public art and various public art case studies. The presentation was used as a springboard to encourage discussion and contributions to the development of the Public Art Master Plan.

4 Focus Group Meeting

A focus group meeting was held with the Halton Hills Cultural Roundtable.

5 Public Art Advisory Board

The Public Art Advisory Board includes members of the public and supports the development and implementation of the Public Art Master Plan in coordination with consultants and Town staff. Meetings with the Public Art Advisory Board were held on March 20, 2018 to help develop the vision and guiding principles for the Master Plan and to talk about locations for public art and on May 8 and May 31, 2018 to review the draft Master Plan.



Culture Days Participants, September 30, 2017

03 Study Process & Community Engagement

What We Heard

The team received a wide range of inputs on public art in Halton Hills including ideas on the types, themes, locations, and acquisition of public art. Comments from the community are summarized below:

1 Type

The most common ideas for types of public art were functional works incorporated into infrastructure, including streetscape elements, bridges, benches, and utility box wraps. Other recurring suggestions for public art were wayfinding features, temporary and roving art, and iconic, focal features.

Participants mentioned that public art should be a 'surprise' and should be a memorable experience. Many participants also expressed an interest in creating accessible places that draw people in and allow them to gather, sit and socialize.

The public art inventory should include a combination of both subtle 'surprises' and iconic destinations.

2 Location

The most commonly suggested locations for future public art were parks and trails. Many different outdoor spaces were suggested including Willow Park and the Bruce Trail.

Public art should be located at landmark buildings and Town facilities - arenas, libraries and recreation centres - and at urban and rural community centres that have a high level of exposure. An effort should be made to accommodate public art throughout Halton Hills.

3 Theme

Public art should have a story, be educational and relate to and resonate with the local community. Some suggested themes included:

Celebrate Elements of Halton Hills' Heritage

- Heritage buildings
- Heritage landscapes
- Agricultural history
- Industrial past
- Hockey/sports heroes
- Railway

Reflect Halton Hills' Cultural Communities

- Cultural diversity
- Indigenous communities
- Future growth/possibilities
- Importance of family
- Canada's Most Patriotic Town

Respond to Nature and Ecology

- Changing seasons
- Rivers and water
- Trails

4 Acquisition

The public art acquisition process must involve the community and should align with Town planning, BIAs and developers. All new developments and community facilities should incorporate public art and it should be planned for as early in the process as possible.

The selection process should have a first stage for artists to submit their credentials and a second stage to allow shortlisted artists to prepare a public art proposal (including compensation to create the proposal).

Participants were divided between opening applications to international artists or only selecting local artists.

A management program is needed to ensure the public art collection can be properly maintained and cared for over time.

What the community says...

Public art is a source of civic pride

Provide a wide range of public art opportunities

*Ensure the implementation of a **variety** of types of art **throughout Halton Hills***

*Select public art that **reflects Halton Hills***

*Ensure an **open and transparent process** that **engages the community** in the selection, acquisition and commissioning of public art*

*Ensure the **sustainability** of public art programs*

04 Study Area

The Town of Halton Hills is located on the outer edge of the rapidly growing Greater Toronto Area. Much of the municipality remains rural in character, with significant portions of the municipality protected by the Greenbelt Plan as well as the Niagara Escarpment Plan.

The Town is a community of several urban centres, villages and rural settlements with a distinctive identity that comes from the beauty and tranquility of the rural setting, rolling hills, rivers and valleys.

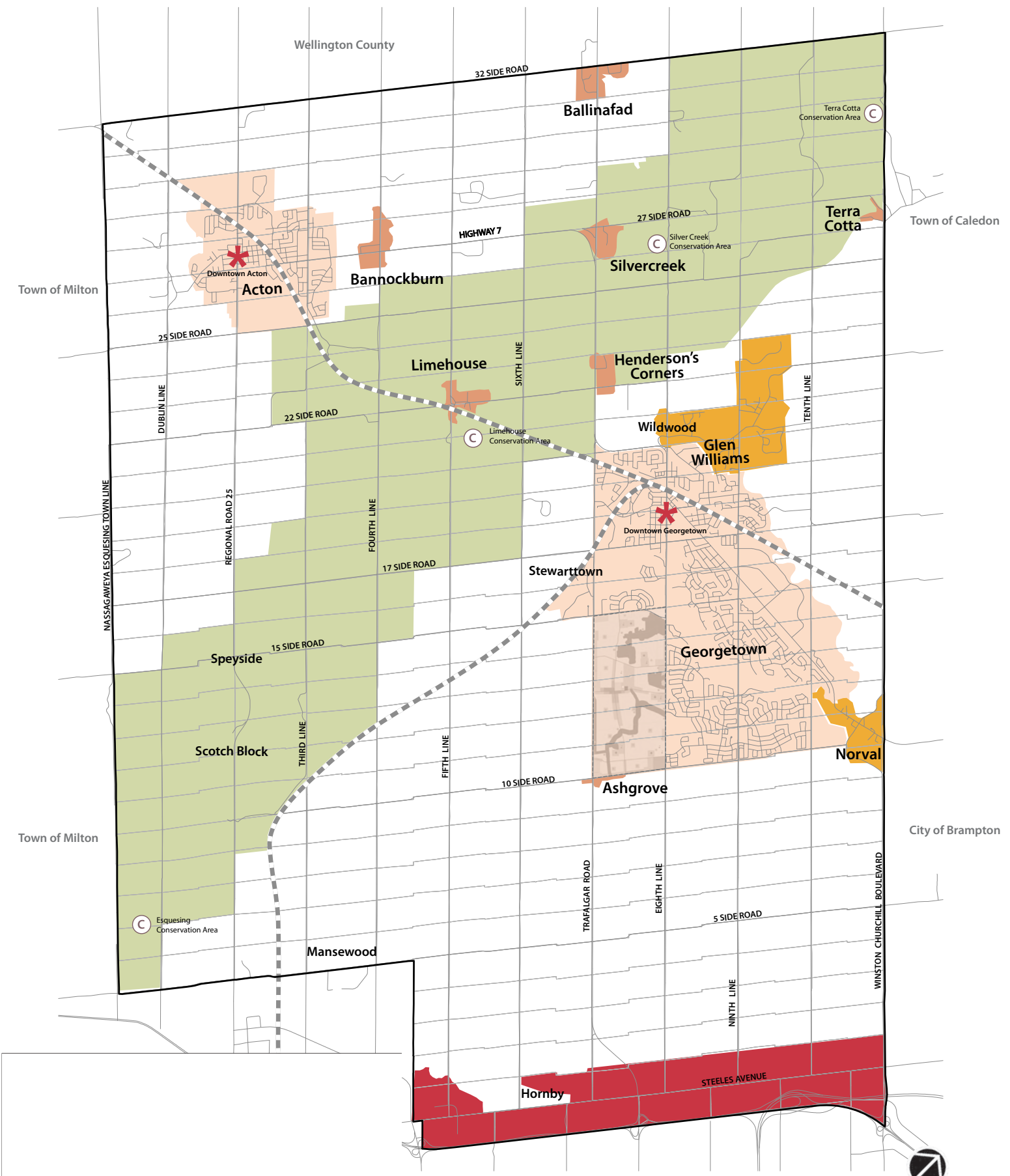
Bordering the Town to the south and east are two of Canada's fastest growing municipalities, the Town of Milton and the City of Brampton. In light of its geographic location, Halton Hills faces significant growth pressures.

Halton Hills is a place where residents enjoy family living, scenic beauty and active community life. The community recognizes the unique attributes that set it apart from other places and is passionate about preserving its small-town character and rural feeling. The preservation and enhancement of these features, while keeping pace with the diverse needs of the community, is at the forefront of the Town's vision for its future.

Vision Georgetown is a plan for the development of lands in Southwest Georgetown to accommodate an additional population of 19,000 between 2021 and 2031 in a new residential/mixed use area that is community-oriented, sustainable and more compact. This key expansion will bring many opportunities to further advance the cultural identity of Halton Hills.



(1) Glen Williams Park (2) Halton Hills Cultural Centre and Georgetown Branch Library (3) Downtown Georgetown



Study Area

05 Review of Background Reports & Policy

The Town of Halton Hills has produced a number of policy documents and reports which address the provision of public art.

These documents provide a foundation for the development of the Halton Hills Public Art Master Plan by outlining the Town's goals with respect to the role of public art, how public art should be implemented and where public art investments should be focused. Further, these documents provide important direction regarding how public art can integrate with and play a role in commemorating the Town's heritage. The following documents were reviewed:

- 1 Halton Hills Cultural Master Plan**
(July 2013)
- 2 Imagine Halton Hills: Integrated Community Sustainability Strategy** (March 2013)
- 3 Halton Hills Cultural Master Plan: Action Plan** (August 2015)
- 4 Strategic Plan** (2015)
- 5 Public Art Policy & Staff Report**
(August 2016)
- 6 Town Official Plan 2008**
(January 2017 consolidation)
- 7 Cultural Master Plan Implementation: Draft Best Practices Report** (February 2017)

Definitions

Community Node: A Community Node is defined primarily as a community focal point in Acton and Georgetown.

Complete Streets: Complete streets are streets designed for everyone and enable safe access for all users (pedestrians, cyclists, motorists and transit riders) of all ages and abilities.

Cultural Clusters: A concentration of cultural resources including community cultural organizations, creative cultural industries and cultural heritage.

Placebased Economy: An economy that attracts a talented workforce and tourists by supporting a strong sense of place and cultural identity that resonates with residents and visitors.

Relevant excerpts from the listed policy documents and plans are highlighted in the following pages. These sections reflect the context at the time they were written and therefore will not include some of the significant advances included in the intervening years.

Halton Hills Cultural Master Plan (2013)

Hamlets - Satellite Centres/Orientation Nodes

The five main hamlets in Halton Hills will be developed into cultural satellite centres and are intended to serve as primary visitor orientation nodes. In each of the hamlets small parkette-type spaces could be created for visitors to stop and become informed/educated about what there is to see and do in Halton Hills – both locally and throughout the community. Serving as media and information outlets, these nodes also fulfill an important way-finding function and serve to promote cross travel across Halton Hills.

Opportunities to creatively integrate public art, sculpture, displays and exhibits should be integral to the design of these spaces. All are envisioned to be developed in existing parkland as highlighted below with the exception of Hornby, which is suggested to be integrated into the development of the Toronto Premium Outlets:

- Glen Williams: green space at Wildwood Road and Confederation Street
- Norval: Norval Park, Willow Park Ecology Centre, Lucy Maud Montgomery Park
- Limehouse: parkette/public gardens (intersection of Fifth Line and Side Road 22)
- Stewarttown: Integrate into site of Georgetown Little Theatre
- Hornby: Toronto Premium Outlets (intersection of Trafalgar Road and Steeles Avenue)

Other hamlets such as Ballinafad, Bannockburn, Crewsons Corners, Henderson's Corners, Silver Creek and Whaley's Corners may be utilized as way-finding and visitor orientation nodes.

Greenfield Development

Approximately 1,000 acres of greenfield lands are planned for new development in the southern area of Georgetown (area bounded by 15 Sideroad, 8th Line, 10 Sideroad, and Trafalgar Road). The development of these lands provides an opportunity to further enhance the cultural identity of Halton Hills. Currently the subject of a Secondary Plan process, these lands are well positioned to support and be integrated into the cultural context of the community. The opportunities to do this include:

- Developing a unified and integrated public art trail as a key organizing element of the new community [...]

Cultural Commons

To expand recognition of Halton Hills as a cultural destination, the town has the long-term potential to develop a Cultural

Commons, an iconic, multifunctional destination. As a community with a concentration of various cultural resources, the development of an iconic cultural destination could serve to embrace its cultural identity. The Commons is envisioned to be a primary attraction that welcomes visitors, supports the cultural community and promotes tourism as a means to enhance economic development.

The concept for the Cultural Commons is comprised of a number of potential features and facilities.

The physical foundation and underlying thematic context for the Commons is the creation of a significant Art Park that would include both permanent and temporary outdoor/environmental art and sculpture works. Creatively designed to be a landscape "work of art", the Art Park would include a collection of unique spaces and outdoor galleries linked together with a hierarchy of pedestrian trails.

Issue Identification

There is a perception that since arts, culture and heritage are not currently "owned" by one area within the municipal government it is easy for these needs to receive very minor and/or inconsistent attention when it comes to setting organizational priorities and financial commitments on an annual basis.

Sector Management Strategy #1: Incorporate Culture into the Town of Halton Hills' Official Plans, Policies and Structures

Key to the integration of culture and cultural resources into our decision-making process is the incorporation of cultural policies into the Town's Official Plan and Strategic Plan. Similar to the Recreation & Parks Strategic Action Plan (an update to the Recreation Master Plan), the Cultural Master Plan should be recognized as a guide to cultural development (Official Plan F7.2.1). This is a critical first step because it validates the Cultural Master Plan as a key component of the Town's planning framework. Furthermore, the Official Plan should incorporate cultural policies based on the Cultural Master Plan. Policies within the Official Plan are the primary guidelines for community planning and based on interviews with Town staff and officials this type of policy inclusion is essential. At this point the recommended cultural policies for Halton Hills include the following:

Cultural Economy:

- Culture's integration with economic development including the recognition of cultural industries and cultural tourism as economic resources.
- The development of culture and cultural activities as economic opportunities for a placebased economy.

05 Review of Background Reports & Policy

Community Engagement:

- Cultural development as essential to community well-being and engagement.
- Support of cultural volunteers seen as essential to community cultural development.

Physical Character:

- Cultural resources or expression integrated into the design of all public realm projects include design elements such as park benches, sewer grates, banners, public art, etc., as per the “Complete Streets” model.
- Cultural considerations including cultural resources, gathering spaces, linkages and historical stories integrated into all physical planning and community design projects.

Community Identity:

- Cultural heritage recognized as an important part of our community identity and as such showcased and interpreted throughout our community.
- The use and promotion of the Town’s cultural identity and brand recognized as essential to our community’s development.

Environment:

- Preservation, promotion and usage of the natural heritage of Halton Hills supported through targeted initiatives.
- Future development projects designed where possible to be compatible with, complimentary to and minimize the impact on natural heritage features as well as ensuring linkages to existing community cultural system.

Until the next Official Plan update occurs the policies of the Cultural Master Plan as detailed above should be recognized and adopted. An update of the Official Plan should recognize the integration of cultural development with other community topics such as economic development, cultural heritage, urban design, environmental management, parkland, recreation, transportation, etc.

Recommendations and Actions:

- Feature the arts, culture and heritage of Halton Hills in all public development planning initiatives in practical ways from 2013 onwards using the 2013 Norval Secondary Plan’s Heritage Design Appendix as a best practice template.

Imagine Halton Hills: Integrated Community Sustainability Strategy (2013)

Pillar of Sustainability 1, Cultural Vibrancy Theme 4: Vital Arts and Culture Sectors Goals

Support public art collection, donation, display, and storage.

Cultural Master Plan – Action Plan (2015)

Short Term Objectives: 2015-2018

Complete and implement a Management of Art in Public Places Policy and supporting resource committee in conjunction with a Helson Gallery strategic review.

Strategic Plan (2015)

Strategic Direction A: Foster a Healthy Community

A.9 To support and enhance a variety of arts and cultural opportunities for the enjoyment of the public.

- A.9 (a) Provide leadership in the development of a Community Arts, Culture, and Heritage - Strategic Action Plan, by supporting the Halton Hills Cultural Round Table through a Memorandum Of Understanding.
- A.9 (b) Develop an implementation plan, inclusive of financing, that will support the outcomes of the Strategic Action Plan.

Strategic Direction C: Foster a Prosperous Economy

C.6 To maintain and enhance our historic downtowns and vibrant commercial areas to provide for shopping, services, cultural amenities and entertainment.

- C.6 (e) Continue to support the Town’s visual artists, and performing arts organizations in order to facilitate entertainment and exposure to the arts, in collaboration with the Halton Hills Cultural Round Table.

Strategic Direction D: Preserve, Protect and Promote our Distinctive History

D.5 To foster civic pride by recognizing the contribution that built heritage and cultural heritage landscapes make to the rural and urban character of the Town.

- D.5 (a) Working with local historical organizations, prepare interpretive materials that demonstrate how the community’s built heritage and cultural heritage landscapes functioned over time, as part of the preparation of an Arts, Culture and Heritage Strategic Action Plan.

Public Art Policy & Staff Report (2016)

While noted in both the Cultural Master Plan and associated Action Plan, an active public art program also contributes to the cultural vibrancy and social well-being promoted in the Integrated Community Sustainability Strategy (Imagine Halton Hills) and supports the Economic Development Strategy by creating a healthy, vibrant and connected community that is also attractive to tourists.

The benefits of a public art program are many. In general, public art leads to more positive street activity, where people connect, engage with and enjoy their civic space. This in turn enhances the quality of life. Public art can also be used to honour and celebrate the Town's unique attributes. It can create cultural legacies through the artistic expression of stories, traditions and historical milestones which can be viewed by future generations. Public art can also put the talents of local artists front and centre, giving them a higher profile, a chance to contribute to their community's attractions, and greater economic opportunities. It beautifies the street and landscape, often in unexpected and remarkable ways. Public art can also build the local economy by attracting and retaining a high quality creative workforce, and by bringing in additional tourism revenue. Finally, public art stimulates imaginations and "out of the box", innovative thinking - a critical skill for the global marketplace.

The Policy proposes that the Public Art Program be funded through the establishment of a dedicated reserve. This reserve will allow the Town to acquire, install and promote public art on Town-owned property or within Town-owned infrastructure and to maintain/conservate this inventory on an ongoing basis. The reserve could also be used to support the development of a Public Art Master Plan and the updating of this Plan as appropriate. It is recommended that the Master Plan, which is the guiding document for a Public Art Program, be the first item funded from this reserve.

Policy

Key objectives:

- To plan for and implement public art projects that feature artistic excellence and contribute to a high-quality public realm;
- To engage the community in creative place-making;
- To foster a "pride of place" that reinforces a sense of identity stemming from our history, our geography, our diversity and our imagined future;
- To invest in the development of artists from a wide range of disciplines through a variety of commissioning opportunities;
- To educate about the value of public art, and to stimulate constructive civic discourse;
- To follow best practices in the establishment and maintenance of a Public Art Program (e.g., transparency, inclusivity, and accessibility);

- To encourage investment in the Public Art Program from various sources;
- To ensure that resources are managed in a way that supports the above mentioned goals and objectives and sustains an active Public Art Program.

Definition of Public Art

Public art is an original work by one or more artists or involving an artist, and may take one or more of the following forms:

- Works that are permanent, temporary or in various media;
- Easily moveable works such as paintings, drawings and models

Public art is site-specific, whether long-term or temporary, functional or aesthetic, stand alone or integrated, and in any media; it is an original work that is created in response to the immediate context.

Public art is located in an accessible public space owned by the Town. It can be stand-alone (not physically part of a structure or landscape), or integrated into public infrastructure in a way that highlights the aesthetic as well as functional qualities, e.g., in facilities, parks, bridges, light posts, sidewalks. In the case of integrated public art, if the site were to be re-developed, the art would be as well.

Definition of Public Art Master Plan

A Public Art Master Plan is a plan produced by the Town that prioritizes sites for public art on municipally-owned land and makes recommendations for art on these sites.

Definition of Creative Placemaking

This is a growing practice that intentionally leverages the power of the arts, culture and creativity to serve a community's interest while driving a broader agenda for change that also builds character and quality of place.

Public Art Locations

Public art should be located in municipally-owned and/or operated areas available for use by the public and including, but is not limited to, parks, open space, trails, waterways, road allowances, tunnels, boulevards, streets, courtyards, squares, building exteriors, foyers, water features, publicly accessible interior areas, bridges and other infrastructure.

The decision on when and where public art should be added (stand-alone art) or integrated into civic infrastructure will be based on the Public Art Master Plan, and further guided by staff and the Public Art Advisory Board. The Plan will be developed and/or refined in consultation with Council, the Senior Management Team, members of the art and culture community including practitioners and the public at large, and reviewed and approved by Council. The Council-approved

05 Review of Background Reports & Policy

plan will identify and prioritize suitable sites, recommend timing, and provide options for public art projects including potential themes.

Funding

The Town will establish a reserve to ensure a robust inventory of public art in addition to supporting efforts around informing the public about this inventory and maintaining/conserving the inventory on an on-going basis. The public art reserve will be used to fund the planning, design, fabrication and installation of public art on Town owned property or within Town-owned infrastructure. The reserve will also fund the development of a Public Art Master Plan and the updating of this Plan as appropriate.

Cultural Master Plan Implementation – Draft Best Practices Report (2017)

Review of best practices of 27 jurisdictions to assist with integration of Town of Halton Hills culturally focused goals and objectives into the Official Plan.

The following is the suggested policy direction based on best management practices that are relevant to public art.

Official Plan Policy Recommendation 3: Establish Design Standards for Cultural Clusters

Prepare and establish design standards for areas designated as Cultural Clusters as this will unify each area and provide direction for the design of future development.

- a) Develop unique and thematic design standards.
- b) Incorporate public art when designing/redesigning public amenities.
- c) Provide enhanced incentives and grants for façade improvements and/or upgrades for properties located in Cultural Clusters.

Official Plan Policy Recommendation 4: Enhance Community Culture Funding Programs.

Funding from public and private sources is vital to the successful implementation of a Municipal Cultural Plan and unique opportunities to leverage funds should be established.

- a) Ensure cross-departmental and organization-wide implementation of the public art policy.
- b) Enhance available funding for the planning, promotion and delivery of Town-led cultural programs.
- c) Establish dedicated funding for personnel as a Cultural

Services Coordinator for the oversight and development of the Town's cultural services program.

- d) Enhance grant programs to help fund community cultural groups.
- e) Develop a Community Improvement Plan(s) to assist properties in Cultural Clusters.
- f) Foster partnerships with funding partners, stakeholders, local cultural groups and others active in the cultural services sector.

Town Official Plan 2008 (2017 Consolidation)

D2: Urban Land Use Policies – Community Areas

- D2.5.1.3.4 Public Lands

Public lands in the Downtown Area include streets, sidewalks, parking lots, parks and administrative or public buildings. It is a policy of this Plan that the Town will partner with the Downtown BIAs and/or other stakeholders to maintain public space in a manner that is complementary to the Downtowns and is consistent with the objectives of this Plan. Specific projects aimed to revitalize public lands and buildings may include the:

- a) provision of streetscape landscaping such as trees, shrubs and flowers;
- b) provision of street furniture, lighting, landscape planters, art and monuments in strategic, pedestrian-oriented locations; and/or,
- c) renovations and/or façade improvements to existing public buildings.

F2: General Development Policies – Urban Design

- F2.2.7 Public Art

- a) The creation of public art in public and private spaces which fosters community identity by interpreting local history, traditions and culture shall be encouraged.
- b) The integration of art into new development shall be encouraged, particularly within the Downtown Area and Community Node designations.
- c) Consideration shall be given to incorporating public art into new public buildings, bridges, parks, and noise barriers where appropriate and feasible.

G4: Plan Implementation and Administration – Zoning By-laws

- G4.3 Height and Density Bonusing
- G4.3.1 Bonusing Triggers

Council may pass a by-law pursuant to the Planning Act that increases the maximum density and/or height permitted by this Official Plan for medium and high-density residential development if the increase will result in the provision of a significant public benefit that would have not otherwise been realized. A significant public benefit could include the:

h) provision of public art in a key location;

X4: Town of Halton Hills Urban Design Guidelines

- X4.3.2.3 Gateway Features

To create a sense of arrival into the commercial area, the entrance points should be visually defined by the use of special streetscape features such as flags, banners, public art, accent planting, floral displays and feature structures. The entrance points occur in the vicinity of the following two intersections:

a) Guelph Street and Maple Avenue; and,

b) Guelph Street and Hall Road.

X5: Hamlet of Norval Design and Heritage Protection Guidelines

- X5.2 Design Guideline 2 – Gateways

Gateways are important features that symbolically define Norval, create identity and help people find their way around. As the basis of first impressions, gateways play an important role in the economic development of a community.

Development at gateways should therefore help shape this sense of identity by the nature and quality of landscaping, built form and urban design features such as public art.

Buildings within gateway designations must incorporate streetscape improvements that will serve to provide shelter to pedestrians at these major intersections. For example, this can be accomplished by setting back the building and developing a public space that incorporates, landscaping, public art, lighting and/or shelters;

In order to strengthen the gateway image, different public art features such as sculptures, fountains, and decorative walls with murals may be used. Gateways should be given first priority when considering the placement of public art features;

- X5.3 Design Guideline 3 - Focal Points

Activities that attract or generate pedestrian traffic such as cafes, retail functions and public art are highly desirable at the focal points.

- X5.4 Design Guideline 4 – Crosswalks

Within the focal area, opportunities to integrate public art into crosswalk design should be explored.

X6: Hamlet of Glen Williams Design and Heritage Protection Guidelines

- X6.8 Gateways

Gateway features should be established at key entry points within the community. Development at gateways should help shape a sense of identity by the nature and quality of landscaping, built forms and design features such as public art.

Depending on location and available space, gateway features may include taller architectural elements that symbolize entry-like gateposts such as columns and customized lighting fixtures. Landscape features (such as plantings, flags, special signage, and banners) may also accentuate gateways.

Building developments within gateway areas must incorporate streetscape improvements that will serve to provide shelter to pedestrians at these major intersections. For example, this can be accomplished by setting back the building and developing a public space that incorporates, landscaping, public art, lighting and/or shelters.

06 Existing Public Art in Halton Hills

There are a number of public art installations in Halton Hills, most centralized in Acton, Georgetown and Norval. The location of each work of art is identified on the following maps.

The public art works were evaluated based on the locational criteria included in the Town's existing policies and reports. While the locational criteria includes some specific sites, such as identified gateways and nodes, the broader categories of 'downtown areas' and 'public parks' and the generally clustered locations in Georgetown and Acton resulted in most being consistent with existing policies. Only one work of art did not meet the public art criteria for being outside the identified area or for not being located on municipally owned property.



Within the Downtown Area



Integrated into a Public Park



Incorporated into a Public Building



Within a Satellite Centre/Orientation Node



Not an Identified Area / Not Municipally-owned Space



Owned by the Town



Acton



01



Acton Heritage Mural
Michelle Loughery
Downtown Acton



02



Graffiti Murals on Utility Boxes
Creative Persistence
Prospect Park



03



Mural in Acton Arena
Michelle Loughery
Acton Arena

06 Existing Public Art in Halton Hills





04



Memorial Tree
Ken Hall
Downtown Georgetown



05



Utility Box Wrap
Robert Johannsen
Downtown Georgetown



06



Race for the Hills
Doris Treleaven
Halton Hills Cultural Centre and
Georgetown Branch Library



07



Millennium Mural
Michelle Loughery
Downtown Georgetown



08



Niagara Escarpment Mural
Robert Johannsen
Downtown Georgetown



09



Georgetown War Memorial
Robert Johannsen
Royal Canadian Legion



10



Bronze Sculptures
John Robinson
Dominion Gardens Park



11



Fantasy Gate
Bev de Jong
Dominion Gardens Park



12



Sports History Mural
Liz Zahara
Mold-Masters SportsPlex



13



Pollinator Canoe
Doris Treleaven
McNab Park, Norval



14



Serenity Memorial
Ken Hall
Greenwood Cemetery



15



One and All
David Salazar
South Georgetown Centre

07 Vision and Guiding Principles

The Vision and Guiding Principles were informed by background review, analysis and consultation with the Public Art Advisory Board. They reflect the strategic and current planning direction of Halton Hills and the values of the community. The Public Art Master Plan is directed by the Vision and Guiding Principles.

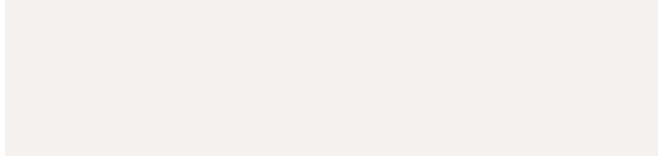
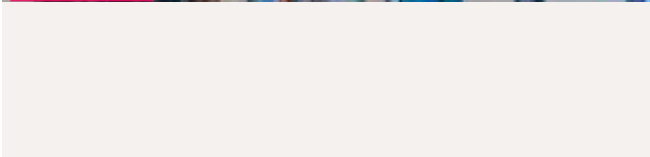
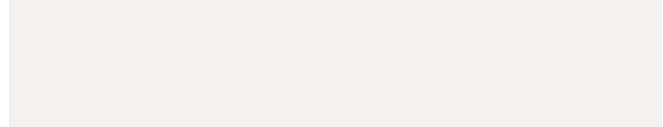
Vision



The Town of Halton Hills Public Art Master Plan builds an exceptional collection of public art. Its collection honours the creative spirit, instills a sense of wonder, encourages contemplation, and establishes Halton Hills as a creative community and a leader in public art. Our innovative public art program will invite residents and visitors to explore and engage with all that Halton Hills has to offer in its natural, cultural, and urban spaces.



Guiding Principles



Apply fair, open, and transparent processes



Follow best practices and commit to artistic excellence and quality



Support and develop local artists, as well as attract artists from around the world



Contribute to economic development through a creative public art program



Ensure long term care and maintenance of public art



Engage all Town departments to include public art opportunities in significant public capital projects

08 Site Selection Criteria

Locations for Public Art

Existing Town documents provide guidance to where public art should be located to support a variety of objectives, including wayfinding, creating a cultural destination, providing a unifying theme/character/identity, revitalizing public lands and creating a sense of arrival.

Town's Public Art Policy suggests public art should be:

- Located in municipally-owned and/or operated areas available for use by the public; and,
- Located within parks and trails, waterways, streetscaping, courtyards, building exteriors, publicly accessible interior areas, bridges and other infrastructure.

The Official Plan recommends that public art be:

- Integrated into new development, particularly within the Downtown Area and Community Node designations. (A Community Node is defined primarily as a community focal point in Acton and Georgetown);
- Considered for incorporation into new public buildings, bridges, parks, and noise barriers where appropriate and feasible;
- Established at key entry points within the community which should be given first priority when considering the placement of public art features; and,
- Considered for inclusion into crosswalk design.

The Halton Hills Cultural Master Plan suggests to:

- Integrate public art, sculpture, displays and exhibits into orientation nodes (small parkettes with interpretive signage) in the five main hamlets;
- Develop a public art trail as a key organizing element of the new community in South Georgetown; and,
- Develop a Cultural Commons (concentration of various cultural resources) with an art park.

This Public Art Master Plan provides guidance on where public art should be located, which will be further guided by staff and the Public Art Advisory Board.

Criteria for all Locations

When selecting sites in the various locations for permanent or temporary public art, the following criteria should be considered. These criteria ensure that physical, environmental, social and cultural factors are considered and that the needs of the public and all other relevant parties are addressed.



1



2

(1) Site Specific by Scott Eunson and Marianne Lovink, Toronto (2) The Pasture by Joe Fafard, Toronto

The following criteria should be considered when **identifying locations** for public art within the **various** site types identified in Chapters 9 and 10.

- Enables the community to view and engage with the public art installation at a meaningful level
- Located in an area of high pedestrian traffic to allow access by the greatest number of people
- Enhances the public realm by creating a place of convergence and activity
- Recognizes the surrounding built and natural environments
- Recognizes places of special heritage or community significance
- Does not impact existing utilities
- Maintains a safe public environment as determined by structural, installation and maintenance personnel
- The creativity and intentions of the artist are not compromised by the structural integrity, physical constraints and environmental considerations of the potential location
- Respects the integrity of existing public art installations, while offering opportunities to cluster public artworks to contribute to the creation of new destinations
- Not adversely affected by known upcoming capital improvement plans

The following criteria should be considered when **placing public art** in a **particular** location within the various site types identified in Chapters 9 and 10.

- Clearly visible and physically accessible by the general public
- Will not obstruct windows, entryways or desirable sightlines. It should not divert pedestrian, cyclist or vehicular circulations (unless specifically intended to do so and with the Town's stated permission)
- Will not diminish the impact of any other built or natural features, and should not be located where it is overwhelmed by its surroundings or where art negatively alters the experience of the place
- Enable ongoing maintenance on the selected site
- No legal regulations restrict access

09 Site Locations for Public Art

Site Locations for Public Art

The Town's policies and background reports were reviewed to help determine a framework for organizing various site locations. This chapter presents a typology of locations where public art can be sited.

The typology is organized as follows:

- 1 Public & Cultural Facilities**
Public and cultural facilities that include community and civic centres, libraries, and municipally owned cemeteries.
- 2 Parks & Open Spaces**
Parks and open spaces that include major parks with a range of facilities and amenities and conservation areas.
- 3 Trails**
Trails that include municipal trails and their entry points located in the Town of Halton Hills Trail Map.
- 4 Gateways & Corridors**
Gateways that include those identified in the Halton Hills Cultural Master Plan and various other planning policies. Other gateways were identified as part of this Master Plan. Key corridors were identified in the Halton Hills Cultural Master Plan as a "primary connector" or "scenic loop".
- 5 Capital Projects & Studies**
Capital projects and studies include parks and open space initiatives, streetscape enhancements, infrastructure improvements, secondary plans and other planning studies.



(1) Sling Swing by Ed Butler, Daniel Wiltshire, Frances McGeown, Toronto (2) Stix by Christian Moeller, Nashville (3) The Ponds, Jill Chism, Sydney



(4) Primary Structure by Jacob Dahlgren, Wanas Konst, Sweden (5) Vaulted Willow by Mark Fornes, Edmonton (6) Chase by Anna Williams, Ottawa (7) Grassblades by Susan Zoccola, Seattle (8) Horizons by Neil Dawson, Gibbs Farm, New Zealand (9) Clouds by Olaf Breuning, New York City

09 Site Locations for Public Art

Public & Cultural Facilities

Public and cultural facilities are integral to upholding a sense of identity for the Town. They also act as critical gathering points and centres of service provision. As places of public interaction, facilities play an important role in place-making and therefore offer key opportunities for public art to foster increased civic pride.

The towns and hamlets across Halton Hills include a number of frequently visited public and cultural facilities listed below that are ideal locations for public art located indoors in publicly accessible locations or outdoors. The Acton Arena and Community Centre and Acton Hillview Active Living Centre, Mold-Masters SportsPlex and the Halton Hills Cultural Centre and Georgetown Branch Library are sites of existing public art. Active and inactive heritage cemeteries that are municipally owned are also included in the list.

People suggested these locations:

- Halton Hills Acton Branch Library
- Acton Arena and Community Centre
- Acton Town Hall Centre
- Halton Hills Cultural Centre and Georgetown Branch Library (incorporating the John Elliott Theatre and Helson Gallery)
- Mold-Masters SportsPlex
- Gellert Community Centre

Acton

- 01 Dufferin Rural Heritage Community Centre
- 02 Halton Hills Public Acton Branch Library
- 03 Acton Arena and Community Centre and Acton Hillview Active Living Centre
- 04 Acton Town Hall Centre
- 05 Fairview Cemetery
- 06 Acton Pioneer Cemetery
- 07 Worden Pioneer Cemetery

Georgetown

- 08 Halton Hills Cultural Centre and Georgetown Branch Library (incorporating the John Elliott Theatre and Helson Gallery)
- 09 Mold-Masters SportsPlex
- 10 Gellert Community Centre
- 11 Cedarvale Community Centre
- 12 Halton Hills Town Hall
- 13 Robert Austin Operations Centre
- 14 Proposed Library/Community Centre
- 15 Greenwood Cemetery

Ashgrove

- 16 Trafalgar Road Pioneer Cemetery

Norval

- 17 Norval Community Centre
- 18 Hillcrest Cemetery
- 19 St Paul's Anglican Cemetery

Hornby

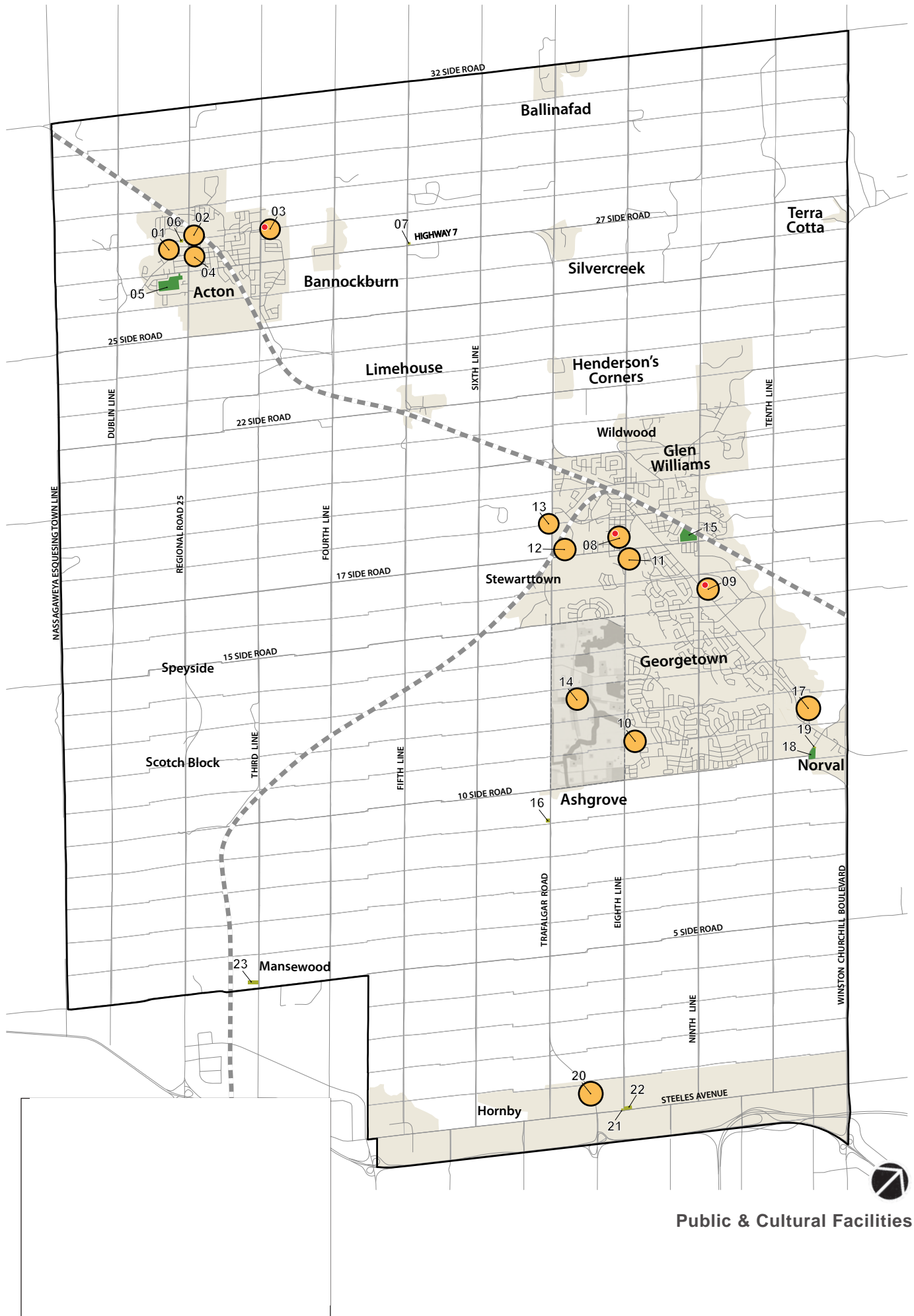
- 20 Hornby Community Centre
- 21 Pioneer Cemetery
- 22 Hornby Presbyterian Cemetery

Mansewood

- 23 Pioneer Cemetery



(1) Ribbon by Ruth Beer and Charlotte Wall, Surrey (2) Grace by Mary Ann Barkhouse, Oshawa



Public & Cultural Facilities



09 Site Locations for Public Art

Parks & Open Spaces

Parks and open spaces play a significant role in the daily lives of residents. These spaces host community events and public gatherings and also play a role in connecting residents of all ages to the surrounding community. In particular, greenspaces provide linkages to Halton Hills' natural heritage and facilitate healthy lifestyles. Halton Hills' parks facilitate many activities and provide amenities like playgrounds, sports fields, skate parks, off-leash dog areas, splash pads, and gardens. These public spaces provide opportunities for public art installations which can provoke reflection on environmental issues, provide interactive elements to engage with children and families, be integrated with the design of the park elements such as benches, paving and pedestrian bridges and celebrate the community's past, present and future. Clustering multiple works of art in a park can help to create a destination.

Public art currently exists in Prospect Park, Dominion Gardens Park and McNab Park. The Halton Hills Cultural Master Plan suggests a number of parks and open spaces (marked with an asterisk* in the following table) as key components of a strategy for cultural development. The Cultural Master Plan also identified an opportunity for an Art Park as part of a Cultural Commons, an iconic, multi-functional destination with a concentration of various cultural resources. The Art Park is envisioned as a collection of unique spaces and outdoor galleries linked with pedestrian trails.

People suggested these locations:

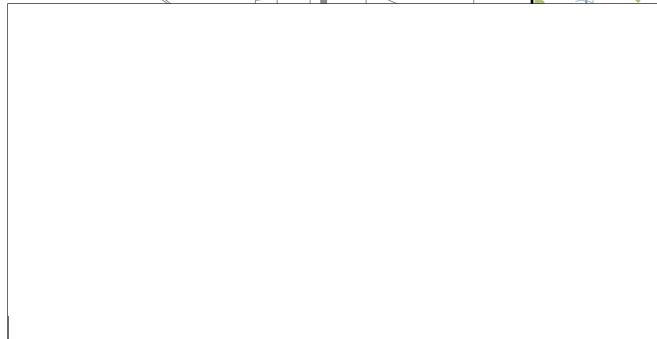
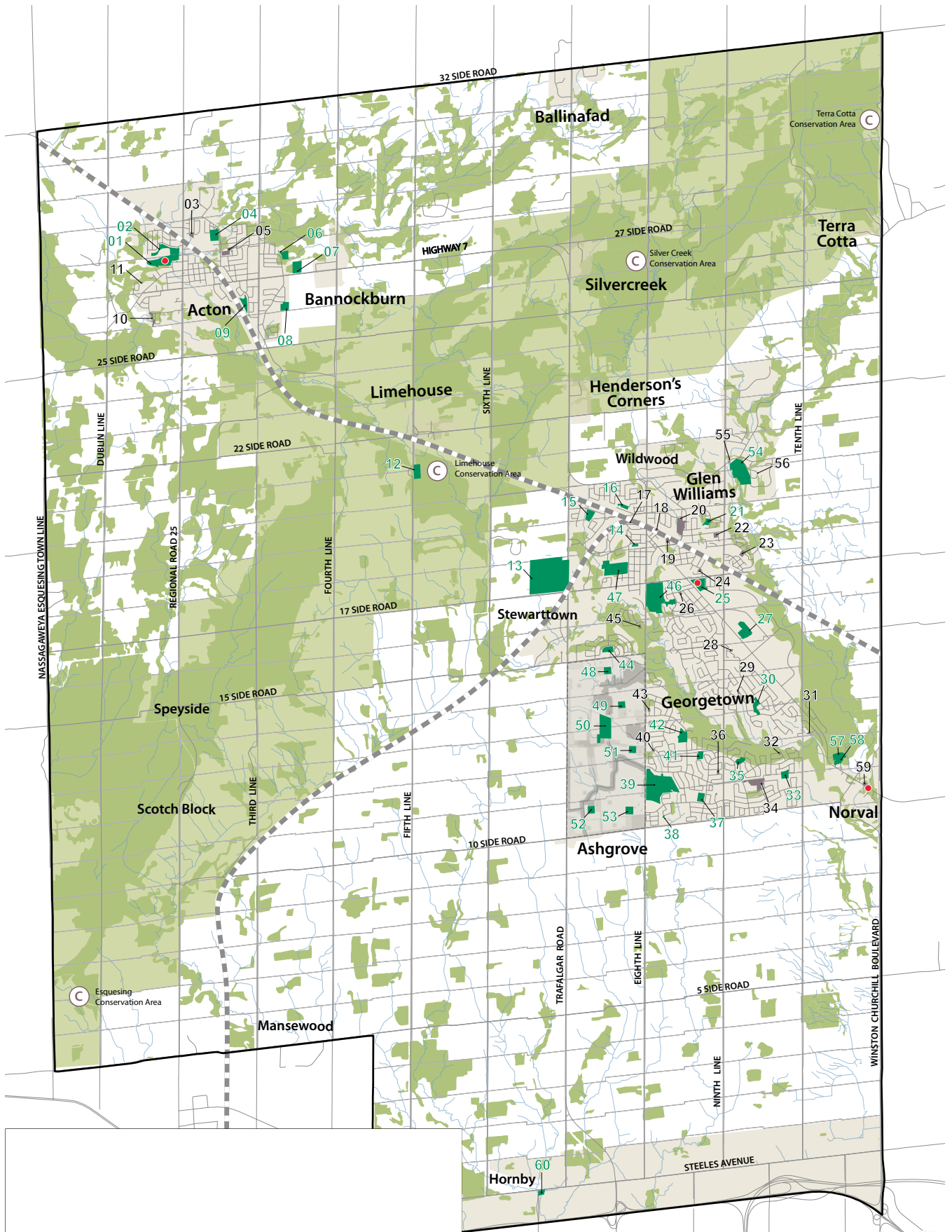
- Prospect Park
- Acton Sports Park
- Trafalgar Sports Park
- Dominion Gardens Park
- Gellert Community Park
- Cedarvale Park
- Georgetown Fairgrounds
- Glen Williams Park
- Willow Park Ecology Centre
- Norval Park

The following parks and open spaces highlighted in green are larger parks with a range of facilities and amenities that attract a large number of people on a regular basis. These parks are community scale (including sports) and neighbourhood scale parks, not parkettes. Larger parks should be the focus for consideration of public art and could house larger works that create a destination for the community and tourists. Smaller parks would be better suited for works that are functional or integrated into infrastructure. In the immediate future, capital projects are planned for Maple Creek Park, Cedarvale Park, Glen Williams Park and Gellert Community Park (noted in the table with the date anticipated for capital works and studies).

| <u>Municipal Parks</u> | | | | | |
|------------------------|--|----|---|--|--|
| | | 20 | Ewing Street Park | 48-53 | Proposed Neighbourhood/Community Parks |
| | | 21 | Meadowglen Park | | |
| Acton | | 22 | John Street Park | | |
| 01 | Prospect Park | 23 | Barber Mill Park | Glen Williams | |
| 02 | Acton Rotary Park | 24 | Durham Street Parkette | 54 | Glen Williams Park*²⁰²⁴ |
| 03 | Danville Park | 25 | Dominion Gardens Park | 55 | Shelagh Law Parkette* |
| 04 | Wallace Street Park | 26 | Kinsmen Park | 56 | Ainley Trail Parkette |
| 05 | Bovis Park | 27 | Mold-Masters SportsPlex | | |
| 06 | Tanners Drive Park | 28 | Calvert Dale Park | Norval | |
| 07 | Acton Sports Park | 29 | Delrex Parkette | 57 | Willow Park Ecology Centre* (Not Town owned) |
| 08 | Rennie Street Park | 30 | Joseph Gibbons Park | 58 | Norval Park* |
| 09 | Sir Donald Mann Park | 31 | Morden Neilson Parkette | 59 | McNab Park (Not Town owned) |
| 10 | Greenore Park | 32 | Maple Creek Parkette | | |
| 11 | Birchway Place Parkette | 33 | Maple Creek Park*²⁰¹⁸ | Hornby | |
| | | 34 | Jubilee Woodlot | 60 | Hornby Park |
| | | 35 | Barber Drive Park | | |
| Limehouse | | 36 | Smith Drive Park | Conservation Areas | |
| 12 | Limehouse Park* (Not Town owned) | 37 | Danby Road Park | • Terra Cotta Conservation Area (Credit Valley Conservation) | |
| | | 38 | Hidden Lake Trail Parkette | • Silver Creek Conservation Area (Credit Valley Conservation) | |
| Georgetown | | 39 | Gellert Community Park*²⁰¹⁸ | • Limehouse Conservation Area (Credit Valley Conservation) | |
| 13 | Trafalgar Sports Park | 40 | Standish Street Parkette | • Esquesing Conservation Area (Conservation Halton) | |
| 14 | Remembrance Park | 41 | Eaton Neighbourhood Park | | |
| 15 | Berton Blvd. Park | 42 | Miller Drive Park | | |
| 16 | Emmerson Park | 43 | Meadowlark Parkette | | |
| 17 | Mary Street Park | 44 | McNally Street Park | | |
| 18 | Dayfoot Park | 45 | Dr. Charles Best Parkette | | |
| 19 | Lions Club Park 2025 | 46 | Cedarvale Park*²⁰¹⁸ | | |
| | | 47 | Georgetown Fairgrounds | | |

00 Larger parks with a range of facilities and amenities
00 Smaller parks and parkettes

* Identified in the Cultural Master Plan
2018 Anticipated date of capital works / studies



Parks & Open Spaces

09 Site Locations for Public Art

Trails

Halton Hills is fortunate to be home to a number of trails allowing visitors and residents to embrace active transportation in exploring both the urban centres and rural areas. Public art can be integrated as a way to further activate trail networks, referencing active transportation themes and the surrounding context as users pass through. Special treatment of the trail at key entry points, seating, bridges and gateways are examples of how public art could be located along the trail network.

Halton Hills is home to the Bruce Trail, the Guelph Radial Line Trail and many municipal trails. Scenic trails have been well recognized and promoted. The Limehouse Conservation Area has the Kiln Trail, a segment of the Bruce Trail that features reconstructed limestone kilns and ruins. Other trails feature outcrops of the Niagara Escarpment. Hungry Hollow is a well-maintained trail located along Silver Creek south of Georgetown. The Terra Cotta Conservation Area has trails that are open and groomed for skiing and snowshoeing in the winter, and hiking. The Silver Creek Conservation Area, has over 14 kilometers of trails, including just over 6 kilometers of the Bruce Trail. The Chris Walker Trail is the longest municipal trail in the Georgetown area. Only a small portion of the Bruce Trail is located on municipal land and is marked accordingly on the map. Public art could be located at entry points and along this segment of the Bruce Trail. The Credit Valley Trail is proposed by the Credit Valley Conservation to link the Greenbelt to Lake Ontario (trail planning still to be undertaken with all municipal partners). The following table and map locate the existing and planned trails. Capital work is planned for Hungry Hollow Trail in the immediate future.

People suggested these locations:

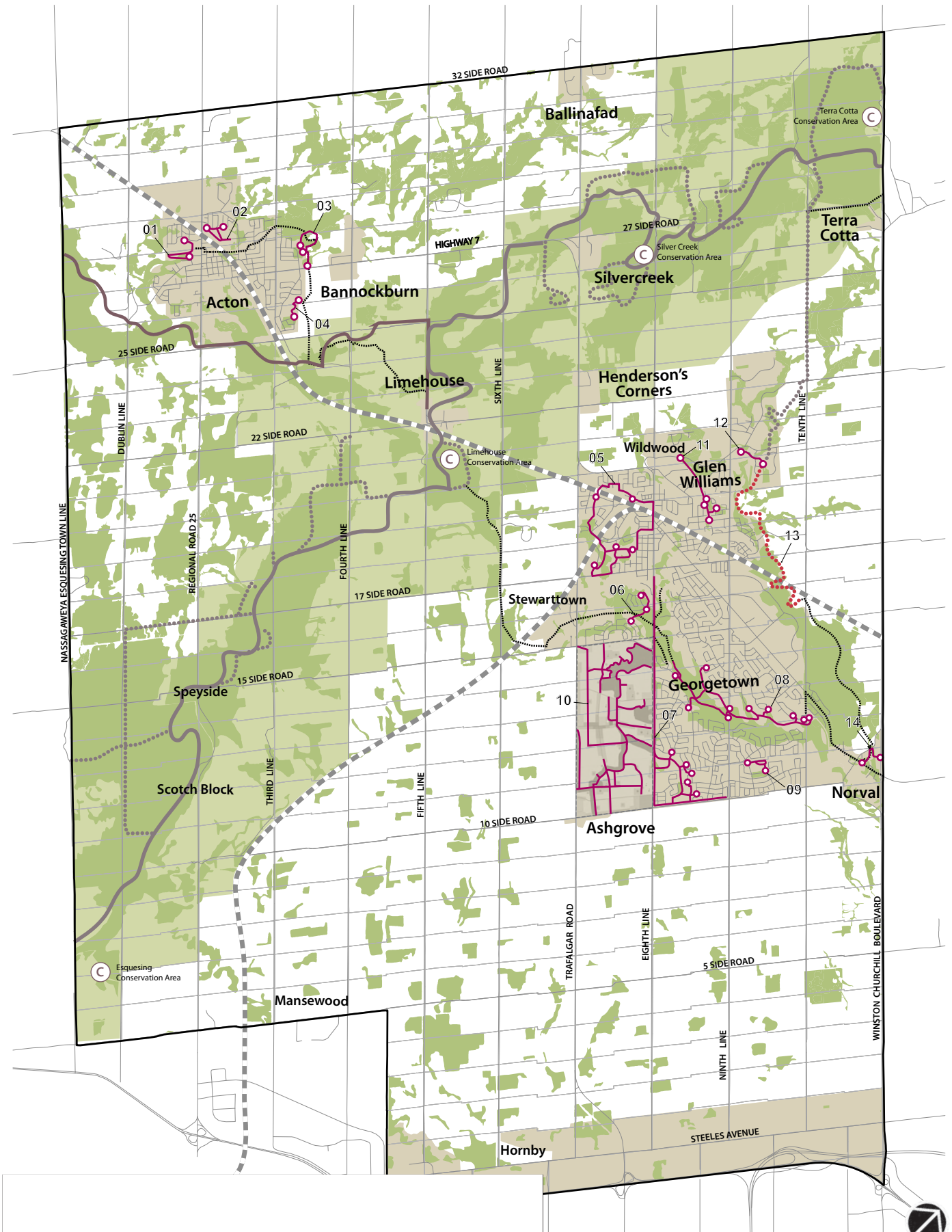
- Hungry Hollow Trail
- Entrance to Credit Valley Footpath (Bruce Trail Side Trail)
- Entrance to Bruce Trail in Limehouse
- An art trail in the Vision Georgetown Secondary Plan Area

* Art will only be possible on municipally owned land

| Acton | |
|---------------|--|
| 01 | Prospect Park Trail |
| 02 | Danville / Wallace Trail |
| 03 | Tanners Drive Woodlot |
| 04 | Rennie Street Woodlot |
| Georgetown | |
| 05 | Chris Walker Trail |
| 06 | Arborglen Trail |
| 07 | Gellert Trail |
| 08 | Hungry Hollow Trail |
| 09 | Jubilee Woodlot |
| 10 | Proposed Multi-Purpose Paths, Soft Surface Trails and Local Trail Connectors |
| Glen Williams | |
| 11 | Wildwood Trail |
| 12 | Ainley Trail |
| 13 | Bruce Trail |
| Norval | |
| 14 | McNab Trail |



(1) River Horizon Arch by Bounnak Thammavong, Decorah, Iowa (2) Continuum: From Seed to Shelter by Eric Robertson, Surrey



Trails

09 Site Locations for Public Art

Gateways & Corridors

Designing clearly defined gateways enhances orientation and creates a sense of arrival for communities. Gateway features are generally the first and last elements of a community that visitors see and therefore they have the opportunity to establish the community character and leave a lasting impression. Gateways may also play a role in framing an area and defining where adjacent communities begin and end. Public art can contribute to creating memorable gateway areas by expressing important community themes and drawing attention through various scales and materials. Opportunities to integrate public art into crosswalk design should be explored.

The Halton Hills Cultural Master Plan identifies four gateways that mark the arrival to Halton Hills. In addition, the Official Plan identifies 14 possible gateways, marked with an asterisk (*) on the following table. The map on the facing page sets out a hierarchy of gateways for consideration as locations for public art: Town-wide gateways that define the key points of entry to Halton Hills, priority community gateways (in blue font) and community gateways (in grey font).

The Halton Hills Cultural Master Plan identified a number of elements on the “circulation system” that are important contributors to help tie cultural resources together.

People suggested these locations:

- Entrance to Downtown Acton (Main Street & Agnes Street)
- Trafalgar Road and Highway 7
- 22nd Side Road and Highway 7
- Entrance to Downtown Georgetown (Main Street and Guelph Street)

Public art can play a key role in identifying the importance of the “primary connectors”, the roads that link the downtowns of Acton, Georgetown and the hamlets, and the “scenic loops” the roads that can help create an enjoyable driving experience through the countryside and help to connect destinations.

The Georgetown and Acton GO Stations are important gateways to Halton Hills and potential locations for public art.

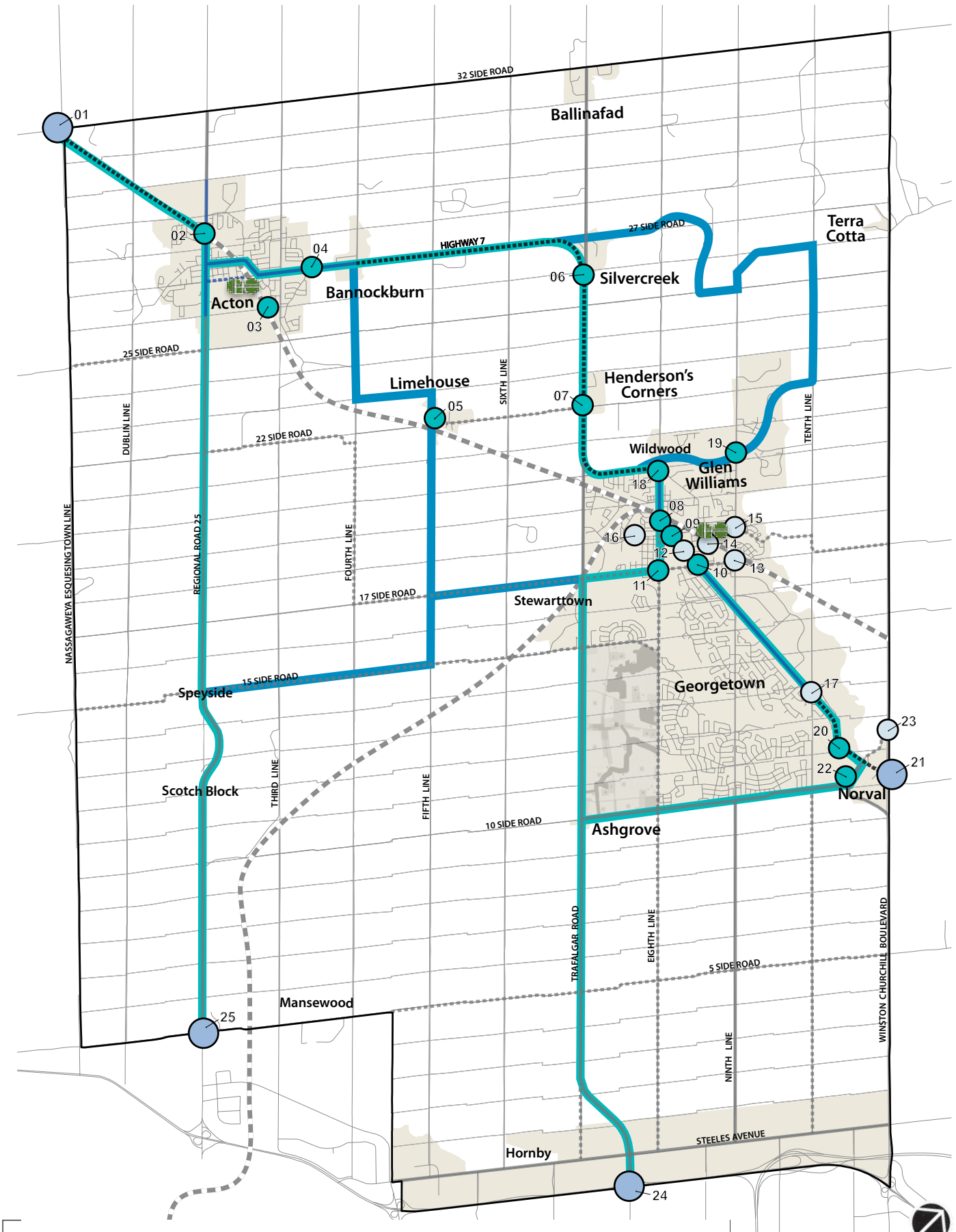
The widening and altering of roadways (including the Norval By-pass) could provide opportunities for the inclusion of public art in new road infrastructure.

| | | | |
|----------------------------|--|----------------------|---|
| Crewsons Corners | | | |
| A | Crewsons Line and Highway 7 | | |
| Acton | | | |
| 02 | Intersection of Highway 7 and Main Street | 11 | Main Street and Maple Avenue* |
| 03 | Main Street & Agnes Street | 12 | Queen Street and Guelph Street* |
| 04 | Queen Street and Tanners Drive | 13 | King Street and Mountainview Road North* |
| | | 14 | Queen Street and King Street* |
| | | 15 | River Drive and Mountainview Road North* |
| | | 16 | Charles Street and James Street* |
| | | 17 | Guelph Street and Hall Road* |
| Limehouse | | Glen Williams | |
| 05 | 5th Line and 22nd Side Road | 18 | Ontario Street and Highway 7 |
| | | 19 | Main Street and Confederation Street |
| Silver Creek | | Norval | |
| 06 | Trafalgar Road and Highway 7 | 20 | Guelph Street and Mary Street* |
| | | 21 | Guelph Street and York Lane* |
| | | 22 | Adamson Street and 10 Side Road* |
| | | 23 | Adamson Street and Old Pine Crest Road* |
| Henderson’s Corners | | Hornby | |
| 07 | 22nd Side Road and Highway 7 | 24 | Trafalgar Road and Highway 401 |
| Georgetown | | Mansewood | |
| 08 | Main Street and Guelph Street* | 25 | Regional Road 25 and 5 Side Road |
| 09 | Mill Street and Guelph Street* | | |
| 10 | Guelph Street and Maple Avenue* | | |

A Priority community gateways

B Community gateways

***** Identified in the Official Plan



Gateways & Corridors

09 Site Locations for Public Art

Capital Projects & Studies

Municipal capital projects provide excellent opportunities for the integration of public art and for the potential of public art to influence the design of public spaces. To provide prospective 'early win' opportunities for public art investment, the following map identifies a number of planned capital projects from the Town's 2018-2026 Capital Forecast Summary which may incorporate public art elements. Projects include parks and open space initiatives, trail network improvements and road work. Public art should also be a priority at the planning level and should be a component of secondary plans and other planning documents.

Consideration of potential public art as part of a suitable capital project will be undertaken in collaboration with appropriate Town staff as early in the project design and budgeting processes as possible. Also, artists should be included in the project design, if applicable, as early as possible to ensure the artwork is successfully integrated.

The capital project list should be reviewed annually as changes may occur during the budgeting process.

People suggested these locations:

- Incorporate art into streetscaping
- Cross walks
- Use the railway underpass for public art
- Expand the utility box program
- Add a mural on the retaining wall on Trafalgar Road and Stewarttown Road



Social Benches by Jeppe Hein, London, UK

Limehouse

- 01 Tolton Park Design & Engineering 2023

Georgetown

- 02 Cedarvale Park Master Plan Implementation 2018
- 03 Georgetown Sports Action Park 2018
- 04 Maple Creek Park Phase 2 2018
- 05 Lions Club Park 2025
- 06 Downtown Secondary Plan (underway)
- 07 GO Station Secondary Plan Review 2019

Glen Williams

- 01 Glen Williams Park Master Plan 2024

Norval

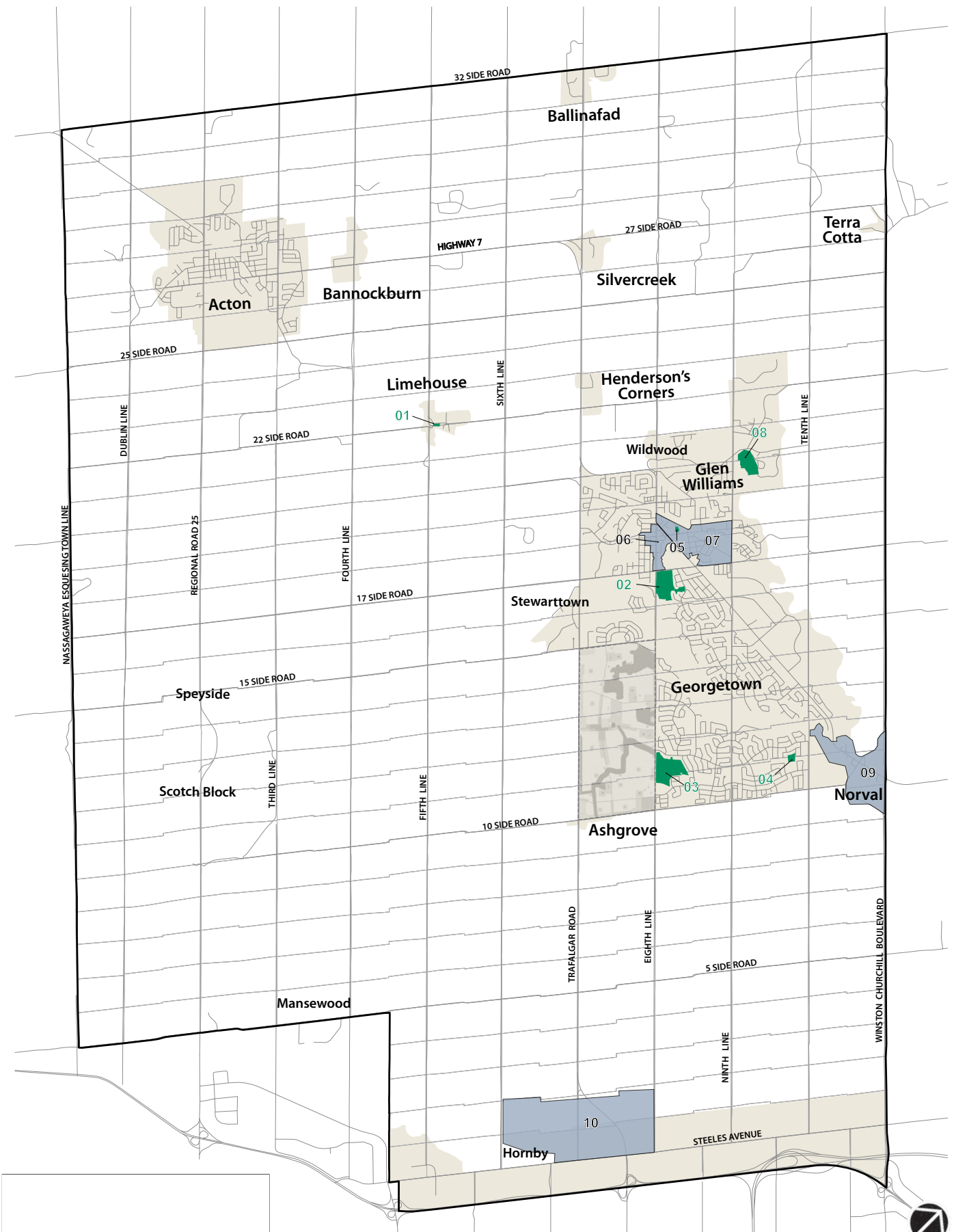
- 01 Norval Secondary Plan Review 2020

Hornby

- 01 Premier Gateway Secondary Plan 2018

Other Projects (Not Mapped)

- Surface Treatment 2017-2026
- Upper Canada College Parkette 2017
- Norval By-Pass/Hall Road Engineering, Norval By-Pass/Highway 7 Constructions 2018-2021
- Recreation and Parks Strategic Action Plan 2018
- Neighbourhood Level Skate Features 2018
- Halton Hills Drive Park 2019
- Local Action Plan Update 2021
- Community Improvement Plan Update 2021
- Arts, Cultural Centre Strategic Plan 2023
- Stewarttown Planning Study Update 2024



10 Site Locations for Public Art in Focus Areas

Focus Areas

Locations for public art in the five site typologies were consolidated in five settlement areas: Georgetown, Acton, Norval, Glen Williams and Limehouse. The distribution of possible locations enables a higher level of strategic planning when funding becomes available for public art, as per the public art policy. Decisions can be made within the framework of the mapping that identifies all possible locations. Convergence of various site types also reveals special opportunities for public art that are in high impact locations.

Acton

Acton is best known for the Hide House, and a rich heritage in the leather industry - it is known to some as Leathertown. The brick and beam building that is now home to the store was built in 1899.

The Acton Downtown Land Use Policy Review was recently completed. Acton is recognized as a key business area, and a focus for tourism and pedestrian scale activity. Mixed use development, streetscape and facade improvements and tourism development is anticipated as growth in the region occurs.

Prospect Park/Fairy Lake is a major park and recreation facility that is the location of existing public art. Two other public art installations are located in Acton (see page 22).

The map on the facing page consolidates the locations from each of the five site typologies for Acton.

Priorities Suggested by the Public Art Advisory Board

- Acton Arena, Community Centre and Hillsview Active Living Centre
- Halton Hills Acton Branch Library
- Fairview Cemetery
- Prospect Park
- Acton Rotary Park
- Tanners Drive Park
- Highway 7 and Main Street
- Queen Street and Tanners Drive
- Main Street

Public & Cultural Facilities

- 01 Dufferin Rural Heritage Community Centre
- 02 Halton Hills Acton Branch Library
- 03 Acton Arena and Community Centre and Acton Hillsview Active Living Centre
- 04 Acton Town Hall Centre
- 05 Fairview Cemetery
- 06 Acton Pioneer Cemetery
- 07 Worden Pioneer Cemetery (not shown on map)

Parks & Open Spaces

(Only the larger parks with a range of facilities and amenities are mapped)

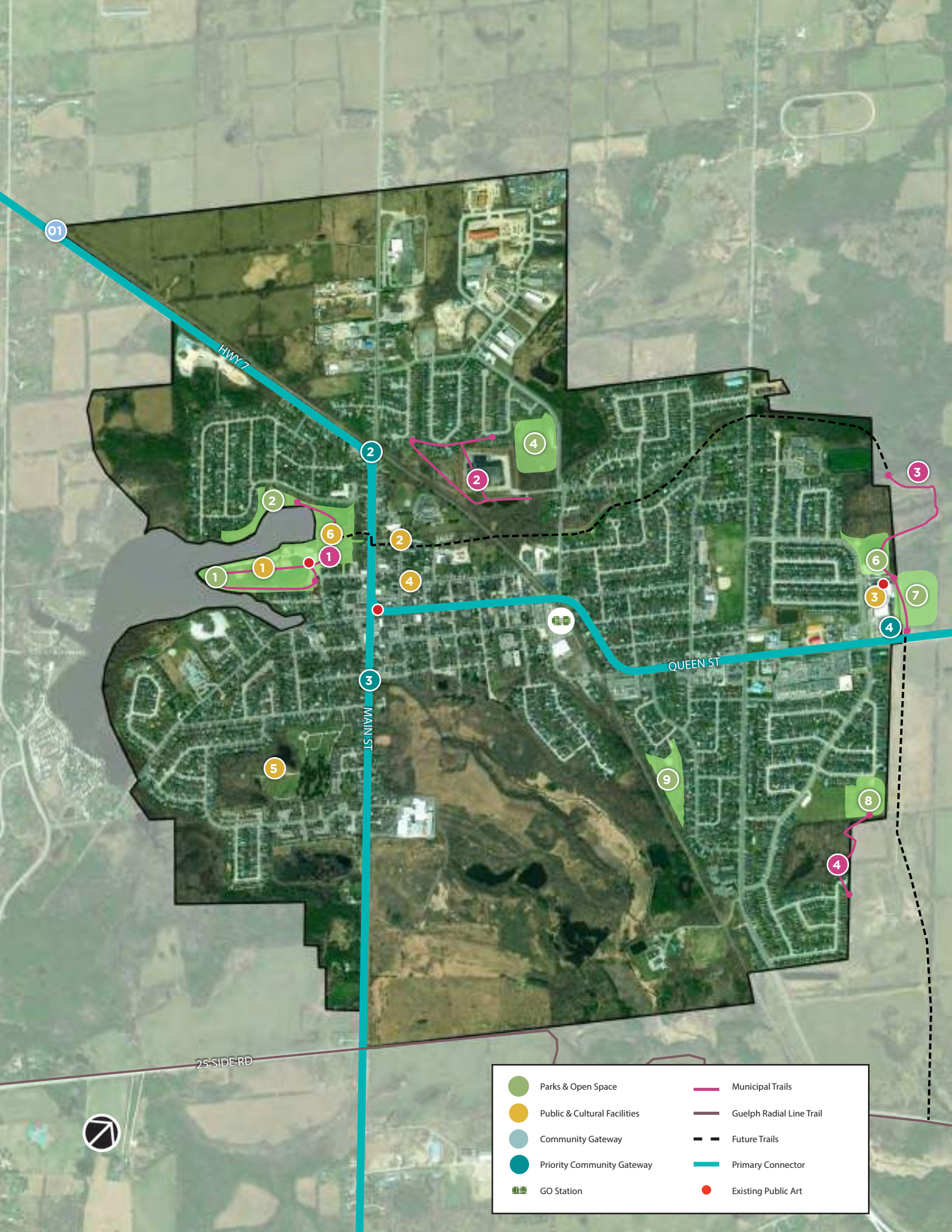
- 01 Prospect Park
- 02 Acton Rotary Park
- 04 Wallace Street Park
- 06 Tanners Drive Park
- 07 Acton Sports Park
- 08 Rennie Street Park
- 09 Sir Donald Mann Park

Trails

- 01 Prospect Park Trail
- 02 Danville / Wallace Trail
- 03 Tanners Drive Woodlot
- 04 Rennie Street Woodlot
- Guelph Radial Line Trail (not numbered on map)

Gateways & Corridors

- 01 Crewsons Line and Highway 7
- 02 Intersection of Highway 7 and Main Street
- 03 Main Street & Agnes Street
- 04 Queen Street and Tanners Drive
- Main Street (not numbered on map)



01

HWY 7

2

QUEEN ST

3

MAIN ST

25 SIDE RD

- | | | | |
|---|------------------------------|---|--------------------------|
|  | Parks & Open Space |  | Municipal Trails |
|  | Public & Cultural Facilities |  | Guelph Radial Line Trail |
|  | Community Gateway |  | Future Trails |
|  | Priority Community Gateway |  | Primary Connector |
|  | GO Station |  | Existing Public Art |



Georgetown

Georgetown is the administrative centre of the Town and is the largest urban centre in Halton Hills. It is the location of the Town's Cultural Centre with a theatre, art gallery and library. It also has some of the largest parks and recreation facilities in the Town including Cedarvale Park, Gellert Community Park and the Georgetown Fairgrounds.

Planning studies are underway for Vision Georgetown, Downtown Georgetown and the Mill Street area near the GO Station where there are opportunities for detailed consideration of locations for public art.

Georgetown is the location of eleven public art installations (see page 23) that include 6 in Downtown Georgetown, 2 in Dominion Gardens Park, 1 in Mold-Masters SportPlex, 1 in Greenwood Cemetery and 1 in the South Georgetown Centre.

The map on the facing page consolidates the locations from each of the five site typologies for Georgetown.

Priorities Suggested by the Public Art Advisory Board

- Halton Hills Cultural Centre and Georgetown Branch Library (incorporating the John Elliott Theatre and Helson Gallery)
- Trafalgar Sports Park
- Remembrance Park
- Dominion Gardens Park
- Mold-Masters SportsPlex
- Gellert Community Park
- Cedarvale Park
- Georgetown Fairground
- Hungry Hollow Trail
- Main Street and Guelph Street
- Mill Street and Guelph Street
- Guelph Street and Maple Avenue
- Main Street and Maple Avenue
- Main Street in Downtown Georgetown
- Trafalgar Road in Stewarttown

Public & Cultural Facilities

- 08** Halton Hills Cultural Centre and Georgetown Branch Library (incorporating the John Elliott Theatre and Helson Gallery)
- 09** Mold-Masters SportsPlex
- 10** Gellert Community Centre
- 11** Cedarvale Community Centre
- 12** Halton Hills Town Hall
- 13** Robert Austin Operations Centre
- 14** Proposed Library/Community Centre
- 15** Greenwood Cemetery

Parks & Open Spaces

(Only the larger parks with a range of facilities and amenities are mapped)

- 13** Trafalgar Sports Park
- 14** Remembrance Park
- 15** Berton Blvd. Park
- 16** Emmerson Park
- 21** Meadowglen Park
- 25** Dominion Gardens Park
- 27** Mold-Masters SportsPlex
- 30** Joseph Gibbons Park
- 33** Maple Creek Park
- 35** Barber Drive Park
- 37** Danby Road Park
- 38** Hidden Lake Trail Parkette
- 39** Gellert Community Park
- 41** Eaton Neighbourhood Park
- 42** Miller Drive Park
- 44** McNally Street Park
- 46** Cedarvale Park
- 47** Georgetown Fairgrounds
- 48-53** Proposed Neighbourhood/Community Park

Trails

- 05** Chris Walker Trail
- 06** Arborglen Trail
- 07** Gellert Trail
- 08** Hungry Hollow Trail
- 09** Jubilee Woodlot
- 10** Proposed Multi-Purpose Paths, Soft Surface Trails and Local Trail Connectors
- 11** Wildwood Trail
- Bruce Trail (not numbered on map)

Gateways & Corridors

- 08** Main Street and Guelph Street*
- 09** Mill Street and Guelph Street*
- 10** Guelph Street and Maple Avenue*
- 11** Main Street and Maple Avenue*
- 12** Queen Street and Guelph Street*
- 13** King Street and Mountainview Road North*
- 14** Queen Street and King Street*
- 15** River Drive and Mountainview Road North*
- 16** Charles Street and James Street*
- 17** Guelph Street and Hall Road*
 - Main Street Downtown Georgetown (not numbered on map)
 - Trafalgar Road in Stewarttown (not numbered on map)

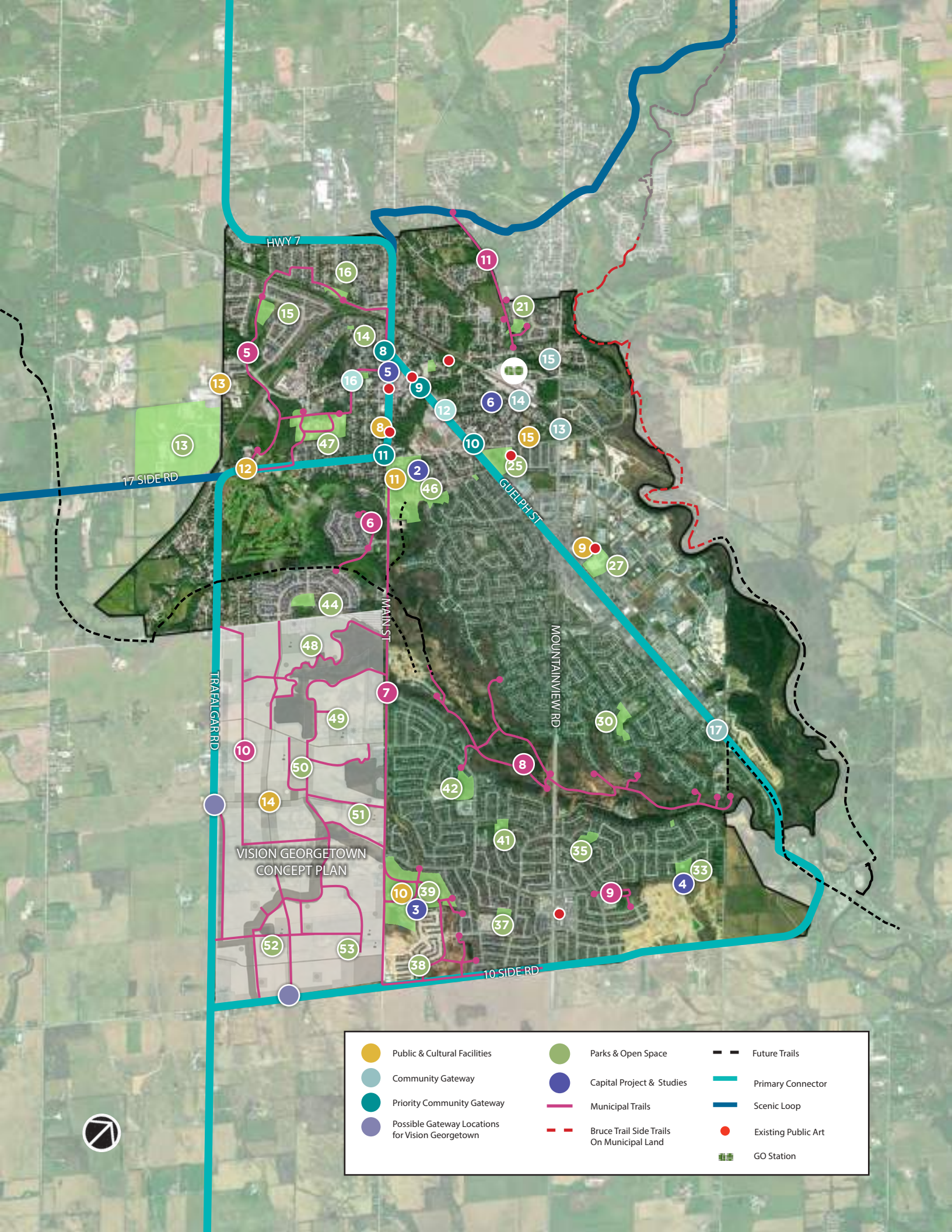
Capital Projects & Studies

- 02** Cedarvale Park Master Plan Implementation 2018
- 03** Georgetown Sports Action Park 2018
- 04** Maple Creek Park Phase 2 2018
- 05** Downtown Secondary Plan (underway)
- 06** GO Station Secondary Plan Review 2019

00 Larger parks with a range of facilities and amenities

A Priority community gateways

***** Identified in the Official Plan



VISION GEORGETOWN
CONCEPT PLAN

- | | | | | | |
|--|--|--|---|--|---------------------|
| | Public & Cultural Facilities | | Parks & Open Space | | Future Trails |
| | Community Gateway | | Capital Project & Studies | | Primary Connector |
| | Priority Community Gateway | | Municipal Trails | | Scenic Loop |
| | Possible Gateway Locations for Vision Georgetown | | Bruce Trail Side Trails On Municipal Land | | Existing Public Art |
| | | | GO Station | | |



Glen Williams

Glen Williams has many visual artists and artists' studios, a cafe and restaurants making it a unique draw to visitors. Heritage buildings and the beautiful natural setting contribute to the charm and appeal of this community.

The map on the facing page consolidates the locations from each of the five site typologies for Glen Williams.

Parks & Open Spaces

(Only the larger parks with a range of facilities and amenities are mapped)

54 Glen Williams Park*²⁰²⁴

Trails

- 11** Wildwood Trail
- 12** Ainley Trail
- Bruce Trail (not numbered on map)

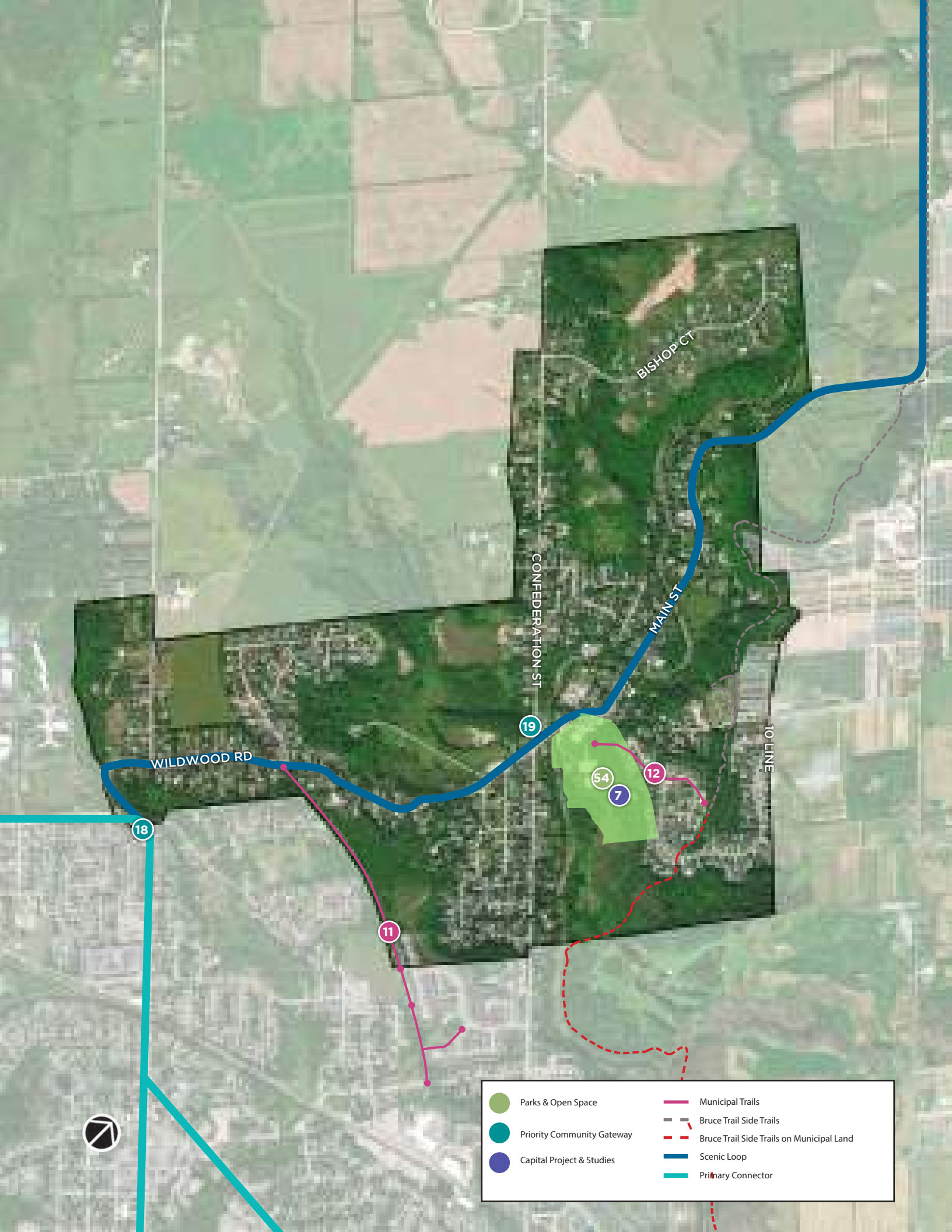
Gateways & Corridors

- 18** Ontario Street and Highway 7
- 19** Main Street and Confederation Street

Capital Projects & Studies

07 Glen Williams Park Master Plan ²⁰²⁴

-
- 00** Larger parks with a range of facilities and amenities
 - A** Priority community gateways
 - *** Identified in the Cultural Master Plan
 - 2018** Anticipated date of capital works / studies



WILDWOOD RD

BISHOP CT

CONFEDERATION ST

MAIN ST

10 LINE

18

19

11

54

7

12

- Parks & Open Space
- Priority Community Gateway
- Capital Project & Studies
- Municipal Trails
- Bruce Trail Side Trails
- Bruce Trail Side Trails on Municipal Land
- Scenic Loop
- Primary Connector



Limehouse

Limehouse is nestled into the Niagara Escarpment with a history intertwined with the mining of limestone. In 1840 a company began burning limestone in kilns to extract the ash. Remnants of the kilns are a part of the Limehouse Conservation Area. There are many caves and tunnels along trails in the area. The Town acquired a property in Limehouse, the home of a former salvage yard, with a plan to rehabilitate it as a park.

The map on the facing page locates the gateway location on Fifth Line. There is a possible location for public art in the green space at the drop off for the school.

Gateways & Corridors

05 5th Line and 22nd Side Road

Trails

- Guelph Radial Line Trail (not numbered on map)
- Bruce Trail (not numbered on map)

Parks & Open Spaces

(Only the larger parks with a range of facilities and amenities are mapped)

12 Limehouse Park (Not Town owned)

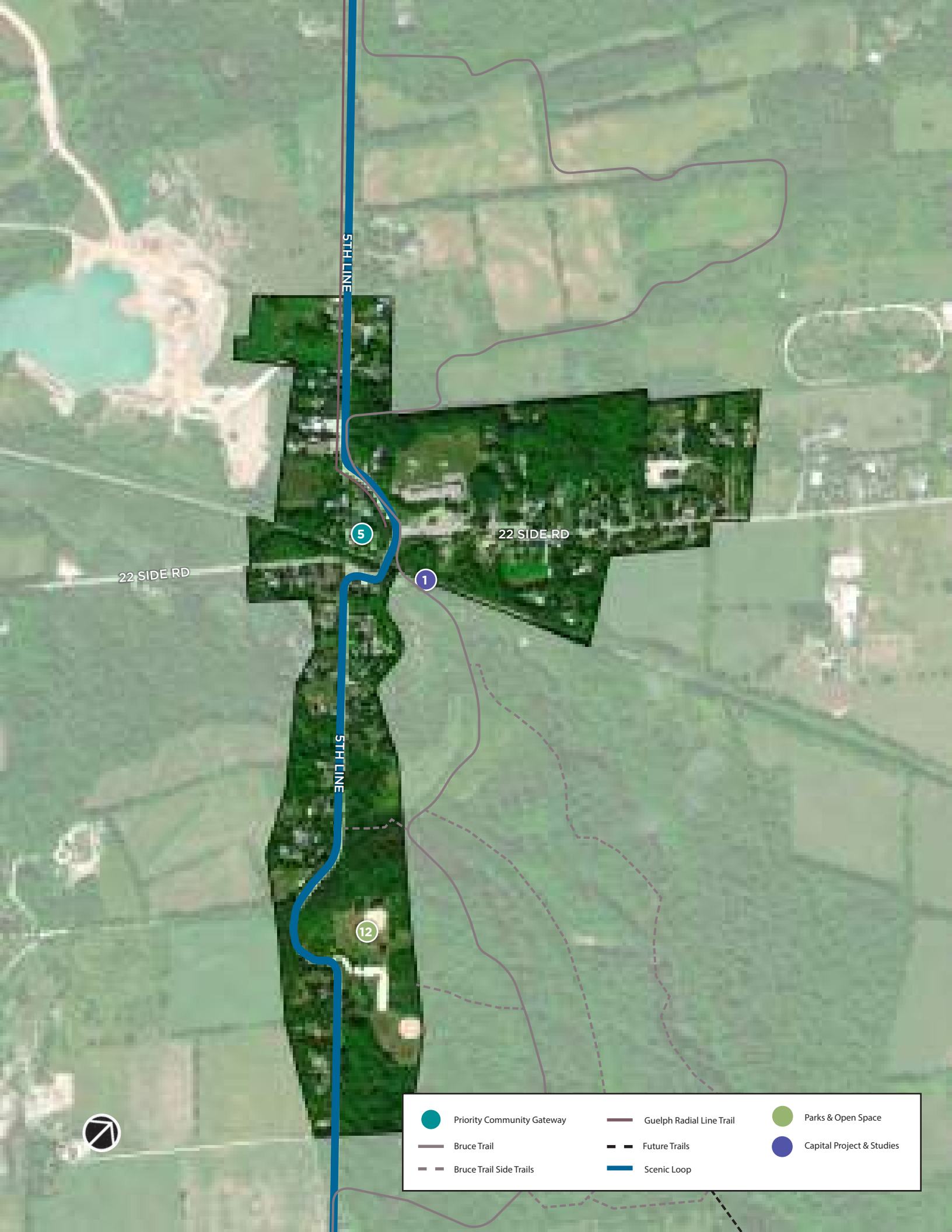
Capital Projects & Studies

01 Tolton Park Design & Engineering 2023

00 Larger parks with a range of facilities and amenities

A Priority community gateways

2018 Anticipated date of capital works / studies



5TH LINE

5TH LINE

22 SIDE RD









22 SIDE RD

5

1

12



| | | | | | |
|---|----------------------------|---|--------------------------|---|---------------------------|
|  | Priority Community Gateway |  | Guelph Radial Line Trail |  | Parks & Open Space |
|  | Bruce Trail |  | Future Trails |  | Capital Project & Studies |
|  | Bruce Trail Side Trails |  | Scenic Loop | | |

Norval

The hamlet of Norval is on the confluence of the Credit River and Silver Creek creating a beautiful natural setting. Norval Park includes the Lucy Maud Montgomery Garden of the Senses. The Garden includes an interactive sundial, known as an analemmatic sundial, one of only seven in North America. The Pollinator Canoe, a public art installation by Doris Treleaven, is located in McNab Park.

Heritage Design and Heritage Protection Guidelines were prepared in 2013 and provide direction to ensure that new development (public and private) protects the unique character of the hamlet. Public art can play a role in defining the gateways, adding special character to focal points of the hamlet, crosswalks, adding special identity to streetscapes, and identifying trails.

The map on the facing page consolidates the locations identified in the five typologies onto Norval.

Priorities Suggested by the Public Art Advisory Board

- Guelph Street and Mary Street
- Adamson Street and 10th Side Road

Public & Cultural Facilities

- 17 Norval Community Centre
- 18 Hillcrest Cemetery
- 19 St Paul's Anglican Cemetery

Parks & Open Spaces

(Only the larger parks with a range of facilities and amenities are mapped)

- 57 Willow Park Ecology Centre* (Not Town owned)
- 58 Norval Park*
- 59 McNab Park (Not Town owned)

Trails

- 13 McNab Trail

Gateways & Corridors

- 20 Guelph Street and Mary Street*
- 21 Guelph Street and York Lane*
- 22 Adamson Street and 10th Side Road*
- 23 Adamson Street and Old Pine Crest Road*

Capital Projects & Studies

- 08 Norval Secondary Plan Review 2020

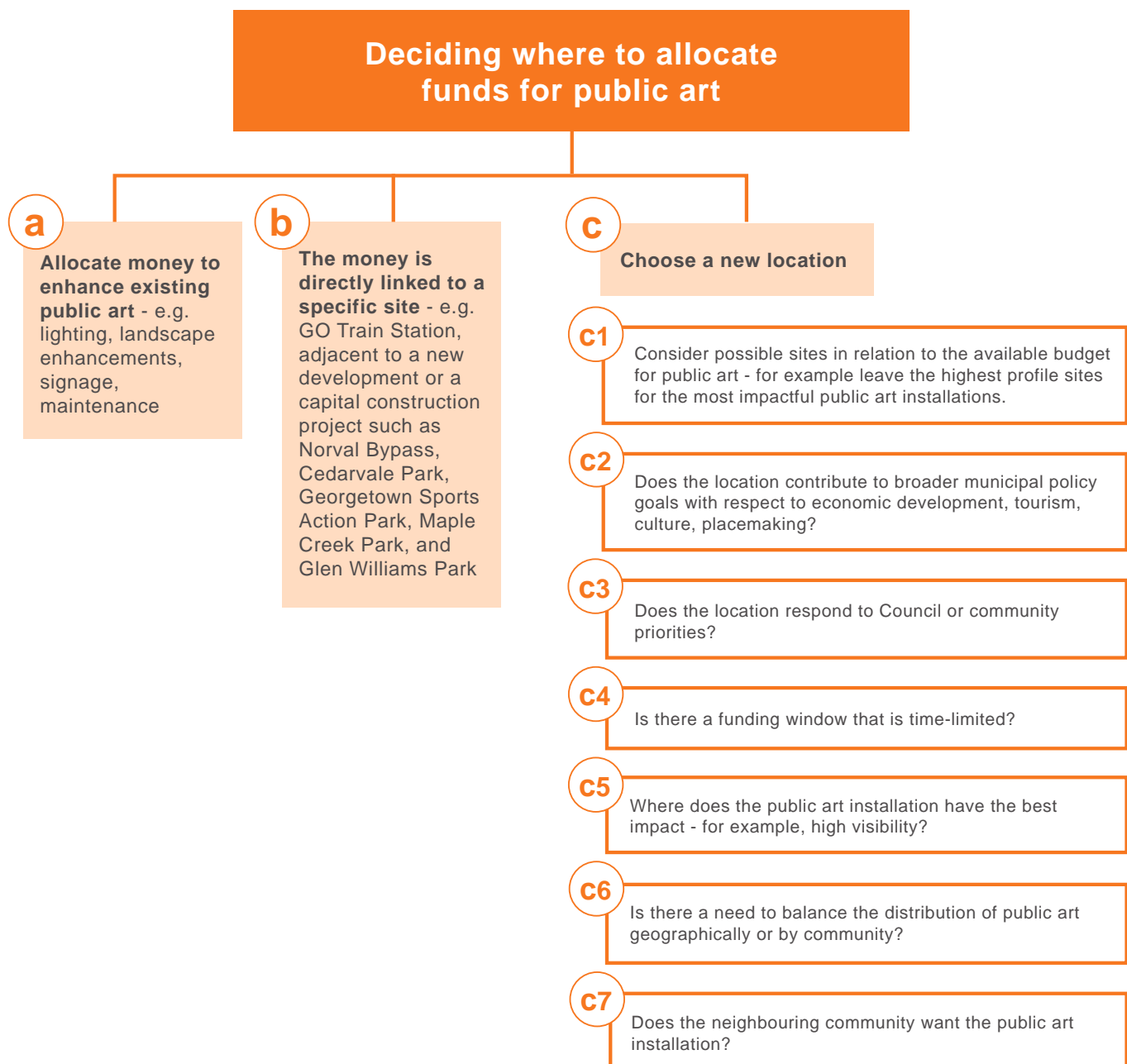
-
- 00 Larger parks with a range of facilities and amenities
 - A Priority community gateways
 - * Identified in the Cultural Master Plan/Official Plan
 - 2018 Anticipated date of capital works / studies



11 Considerations in Identifying Priorities

The mapping exercise by site typology reveals almost 150 possible locations for public art in Halton Hills in settlement areas, along key connecting roads, scenic drives and at the entrances to the Town. The process used to choose a location for public art must be flexible to take advantage of opportunities and changes in priorities. There are no set rules for choosing the best location for public art, however, the following is suggested as a guide.

Considering these questions and weighing the answers against each other will help to identify a location (or short list of locations) where an artwork is contextually appropriate, both by the nature of the work and its role in the community. Once a general location is identified, site selection criteria (Chapter 8) would apply.



A donation of public art has been offered to the Town and, if accepted, a location needs to be selected

1

What is the scale of the work?

2

What are the materials, the visual characteristics of the work?

3

What is the story or message conveyed?

4

Is it to be placed permanently or can it be temporary or move?

5

Can it be outside or is inside better?

6

Does the donor or artist have a preference for a site or type of location?

7

What are the maintenance and access requirements?

8

Does the location contribute to broader municipal policy goals with respect to economic development, tourism, culture, placemaking?

9

Where does the public art installation have the best impact - for example, high visibility?

10

Is there a need to balance the distribution of public art geographically or by community?

11

Does the neighbouring community want the public art installation?

* (also refer to Donations in Chapter 12)

12 Art Acquisition & Commissioning Methods

There are a number of approaches through which the Town may commission public art. By making use of some or all of these approaches, a range of opportunities will be made available for artists at all levels of skill and experience, contributing to a diverse collection of public art. This will also provide the Town with the flexibility to respond to new public art opportunities as they occur.

A special emphasis should be placed on creating opportunities for artists from the community which will support the local creative economy and take advantage of the closer links between artists and context. This may also be accomplished by promoting joint projects between local artists and artists from outside the region, and/or by creating mentorship and learning opportunities, through which local artists will benefit.

While the processes include varying criteria and audiences, generally they all begin with the release of a competition brief which will detail the project goals, art expectations, selected site, restrictions, community context and potential lifespan of the work.





(1) Shoreline Commemorative by Paul Raff, Toronto (2) FUNtain by Steve Mann, Toronto (3) Voyage by Aether and Hemera, Canary Wharf, London, UK (4) Dream Big by the PATCH Project, Javid Jah, Danila McCallum and youth participants, Alexandra Park, Toronto (5) For Closure by Gabriela Salazar, New York City (6) Watershed Consciousness by Ferruccio Sardella, Toronto

12 Art Acquisition & Commissioning Methods

Town-Initiated Commissioning

In considering Town-initiated approaches to commissioning public art, maintaining transparency and accountability are imperative throughout the process to build public trust and support. Especially for public art which is integrated and part of a larger undertaking, the earlier a Call for Public Art is launched within the development or design process, the greater the opportunities for the public art to influence the project.

The following commissioning methods, which are broadly categorized as open and invited, are various options for Town-initiated public art selection processes. They demonstrate that there are different ways to commission artists, depending on the site, circumstance and opportunity, and all are acceptable methods of artist selection.

Open Commissions

Open commissioning approaches involve a staged process where artists of all skill and experience levels are welcome to participate without restriction.

Request for Qualifications (RFQ)/Request for Proposals (RFP)

- Entails the wide circulation and advertisement of the RFQ/RFP;
- An RFQ does not include providing a concept, sketch or maquette, where as an RFP does;
- Stage 1 - the RFQ is a process to identify participants who meet the qualifications and are included in the subsequent RFP where more detailed information is required;
- Stage 2 - an RFP process includes compensation for the selected short list of artists with the submission of a conceptual design sketch or maquette for the public artwork; and,
- Submissions to an RFP are reviewed by the Art Selection Panel and a single winner is chosen and granted the commission.

Artists on Planning and Design Teams

- Offers an opportunity to commission public art in collaboration with an architect, landscape architect or other professional consultants on the team;
- An open design competition with an RFQ or an RFP may be issued, requiring that an artist be included on the team;
- The inclusion of an artist at the onset of a project ensures that the public art will be integrated into the project in a timely fashion;
- At the least, the public art process must parallel the design phase of the project; and,
- While the commissioning of public art may not always be the primary objective of a project, the inclusion of an artist on the design team could enhance the result.

Ideas competition

- Circulation of a one-stage call for artists to submit ideas for public art, including the design, intent and location of the proposed work;
- May also request ideas for public art themes or ongoing art initiatives;
- May choose to provide compensation for idea submissions;
- Often successful in generating innovative additions to a public art program; and,
- No commitment to implement winning idea.

Open competition

- The most democratic way of engaging a wide range of artists to participate in a public art commissioning process;
- Typically includes providing a concept for the public artwork without compensation;
- More experienced artists are less likely to participate in competitions which require a proposal without compensation;
- Enables the participation of less experienced artists;
- May include multiple stages to select the winner; and,
- Could offer compensation to artists that reach this point (2-3 artists).

Invited Commissions

Invitation and limited competitions

- Invitations sent to a small number of artists, based on reputation and experience, to participate in the competition;
- Artists are paid to develop a proposal for a specific site;
- This approach can be employed for time-sensitive projects as the Town can quickly engage an artist with experience working through the public art process; and,
- Artists are evaluated with specific criteria by an Art Selection Panel.

Direct commissions

- May be used in very specific circumstances where either an artist is invited to create a site-specific public artwork, or the Town may make a direct purchase of an existing artwork.

12 Art Acquisition & Commissioning Methods

Private Developer Commissions

The Town may want to consider encouraging private developers to participate in the public art process, where public art may be secured through development approvals and located on privately owned land, that is publicly accessible. Developers may also choose to make a monetary contribution to the Town's public art reserve fund. Public art commissioned by a private developer must be commissioned through a process supported by the Town and the developer must have an agreement with the ultimate property or building owner (e.g. condominium) to own and maintain the public artwork. A private developer may commission public art if:

- The artwork and location align with public art locations;
- The artwork and location align with urban design and planning objectives; and,
- The art is permanent and accessible to the public.

Community-Based Initiatives

Members of the community, schools, art organizations and other groups are encouraged to propose public art projects. In considering community-based public art initiatives, community engagement should be associated with the project and an artist should be involved to facilitate the process and provide artistic expertise. As part of the review and support for community-based projects proposed on municipal properties, the Town will require a formal submission that addresses the criteria for site locations as set out in Chapter 8. Through review and consideration of the community-based initiative, the Town will confirm responsibilities for maintenance of the public art installation.



(1) Archive by Don Maynard, Ottawa (2) Junction: Patch It Up! by Nick Sweetman and Ashton Shearer alongside community members, Toronto

Donations

Donated artworks may add great value to the Town's public art collection. However, donated artworks must be reviewed carefully to ensure that they are consistent with the vision and principles of the Public Art Master Plan.

All proposed donations must be assessed by the Public Art Advisory Board which will make recommendations to Council through a staff report. The Advisory Board will also recommend possible locations for the artwork should the donation be accepted.

Town staff and the Public Art Advisory Board will assess the potential donation based on considerations outlined in Chapter 11. It will be important to ensure:

- That the proposal has artistic excellence and originality;
- The proposal reinforces Halton Hills' urban design and planning objectives;
- Relevance to the vision of the Public Art Master Plan;
- Durability, and physical condition of the artwork;
- Authenticity, provenance, legal title, absence of restrictions;
- Considerations are made to ensure maintenance is funded by the donor and/or the Town (endowment fund);
- Compatibility with public art collection; and,
- Compatibility with existing artworks in the vicinity.

All proposed donations must be in a written submission to the Town of Halton Hills and include a detailed description of the artwork, including photographic imagery (if artwork is existing) or illustration (if artwork is proposed). If possible, the submission should also address the above criteria for a more effective assessment by the Town and Public Art Advisory Board.

An accompanying maintenance endowment will be given preferential consideration, although it may not necessarily be a requirement for the acceptance of a donation.

Temporary Art

The criteria for temporary public artworks, interventions and installations will be specific to the site, context, budget and expectations of the project. Temporary commissions require slightly different considerations than permanent installations with regards to ongoing maintenance and materials and therefore involve unique commitments from the artist and Town. For instance, there may be increased flexibility on the durability of materials. However, safety and durability should still be considered within the relevant timeframe as the artwork will be placed within the public realm.

The following are additional considerations that should be kept in mind when commissioning temporary public art.

- Projects should be approached with consideration of their ephemeral nature;
- Fabrication budgets are more modest than permanent structures; and,
- Allow artists to experiment and develop their ideas on how to engage the public.



3

(3) AMAZE by UNSTABLE, Toronto

13 Art Selection and the Role of the Public Art Advisory Board

The criteria used for commissioning a public artwork will vary depending on the art selection method, project objectives and project site. It is important to establish consistent criteria for each public art project to ensure that the proposals are evaluated through a fair process. In selecting an artist or group of artists to complete an artwork, criteria should include an evaluation of:

- The artist(s) capability in the public art field;
- Proof of experience with public art;
- Success of past work;
- Ability to work well with a design team (if required); and,
- Ability to complete projects within budget and on time.

In evaluating specific art proposals, criteria should include:

- The appropriateness of the work with the site and community contexts;
- Artistic excellence and originality;
- Durability of the artwork; and,
- Expected maintenance costs.

The Town's Public Art Advisory Board was established in February 2018 to provide input to and support the implementation of the Public Art Policy and Public Art Master Plan. The Board works under the direction of the Cultural Development Coordinator who leads the public art program.

The role of the Board is to:

- Support implementation of the Public Art Policy;
- Support completion and implementation of the Public Art Master Plan;
- Guide decisions on when and where public art should be added;
- Provide input into public art calls;
- Review public art proposals either commissioned by the Town, or proposed as an independent idea or project;
- Review gifts and bequests with staff with a view to acquisition and make recommendations for removing works permanently from the collection;
- Review existing works with staff that may require maintenance; and,
- Provide advice and direction on the integration of public art in capital projects.

As an option, the Town could consider establishing an Art Selection Panel for specific public art installations. Typically, an Art Selection Panel consists of a majority of art experts who evaluate art proposals using the objectives and criteria of the commission. The Panel would provide its recommendation to the Public Art Advisory Board, Town staff and ultimately Council for final approval.

The Panel's composition should include the following considerations:

- Panel members may be local, national or international art professionals;
- A majority of panel members should be recognized/qualified visual arts professionals, which may include artists, curators, art critics, art educators, architects and landscape architects;
- Local community representation with interests in the site, which could include a neighbourhood or community association representative, a business owner or a resident;
- Panel members must not be in a conflict of interest;
- Panel members should not include Town staff or Councillors. Town staff will provide technical assistance to the Panel; and,
- Depending on potential themes that may be associated with public art commissions, panel members may also include individuals in related fields such as historians or environmental professionals.

The Art Selection Panel should consist 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 an uneven number of members to enable a majority vote. Panel members should be offered a modest honorarium for their time spent evaluating the art proposals and recommending their selection.

The Town's Cultural Development Coordinator will oversee each competition. Responsibilities would include writing the competition brief, overseeing the call for artists and convening the Public Art Selection Panel, if required. Alternatively, the Town could retain a Public Art Consultant to oversee the competitions.



1



2

(1) "Speech Bubbles" by Evi K. Hui and Olivier Mayrand, Toronto (2) The Vessel, by Ilan Sandler, Toronto

14 Collections Management

Public art that is well cared for demonstrates civic pride and the ongoing commitment of the Town to its Public Art Plan. Managed public art retains its value and preserves its original intent. A collections management plan guides both preventative and restorative actions and addresses:

- Goals of the collection;
- Methods of commissioning public art;
- Responsibilities and methods for the care of the collections, including maintenance and conservation;
- Requirements for the documentation of the artwork; and,
- Proposed methods for the relocation or removal of artwork, if required.

A formal Collection Management Policy should be adopted to address the points listed above along with:

- Staff responsibilities;
- Ethical considerations;
- Valuations and income tax reporting; and,
- Insurance.

Maintenance and Conservation Strategy

Maintenance of public artworks is crucial for preserving value and ensuring that the work continues to be available for public appreciation in the years to come. The Town is committed to maintaining town-owned public art (within its life span). Maintenance of existing town-owned public art is provided for through approved capital budgets.

New public artworks will include consideration of maintenance including cleaning and ensuring the safety of the work on an ongoing basis. Routine and cyclical maintenance should be overseen by a conservator who can advise on ongoing measures such as the removal of accumulated dirt, the maintenance of protective surfaces, mechanical and technical requirements, and the resurfacing/ painting of artworks. If possible, the artist who created the original artwork should be involved in its repair, storage or protection and work should be conducted by professionals.

Ideally, an annual conservation budget should be established, which would be used to maintain, preserve and protect the public art collection. In addition, a portion of the project funds for each public art commission should be dedicated to a maintenance reserve held in anticipation of future preservation costs, repairs from vandalism and/or site context changes. It is recommended that this portion total 10% of the project costs.

Upon completion of a public art commission, the artist should provide the Town with a maintenance manual that includes:

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

The Town should consider a de-accession policy for Town-owned public art. De-accessioning should occur after careful consideration of technical, legal, and financial implications and the work's projected lifespan. A rationale for removal of art work must be provided and the de-accessioning should be carried out in a respectful process with all attempts to contact the artist, donor or estate.

In the event that a work of art is created that has not been approved or commissioned (for example graffiti), the Public Art Advisory Board may assess and recommend to Council on whether to retain/maintain or de-accession the artwork.

Consideration should be given to how an artist is recognized for their work. This could include signage, a plaque or an online catalog with information.

Inventory

An inventory of Halton Hills' public art collection should be maintained to assist in the overall evaluation of the Public Art Master Plan implementation and to support collections management. The inventory should be updated upon the acquisition of each new work of art. Records of each artwork should include:

- 1** Artist's name;
- 2** Year completed;
- 3** Location;
- 4** A detailed description of the piece;
- 5** Construction process;
- 6** Materials used;
- 7** Site conditions;
- 8** Conservation requirements;
- 9** Photographs of the installed work;
- 10** Whether the artwork is associated with a larger project (i.e. private development, public space redevelopment, streetscape);
- 11** Inventory number;
- 12** Value; and,
- 13** Life span.

If feasible, this inventory record may be combined with the maintenance manual provided by the artist upon completion of each public art commission.

14 Collections Management

Funding

The Town has established a reserve to ensure a vigorous collection of public art, support efforts to inform the public about the collection and maintain/conservate the collection on an ongoing basis. The public art reserve should be used to fund the planning, design, fabrication and installation of public art on Town-owned property or within Town-owned infrastructure. The reserve will also fund the updating of this Public Art Master Plan.

The intent is that the reserve will be replenished year-on-year to maintain a minimum balance of \$100,000. On occasion, special public art projects may exceed the amount available through the Public Art Reserve. In these cases, additional monies would be requested through the capital budget process.

The decision on when and where public art should be added or integrated into civic infrastructure will be based on this Public Art Master Plan, and further guided by staff and the Public Art Advisory Board. The Plan will be developed and/or refined in consultation with Council, the CAO, the Senior Management Team, members of the art and culture community including practitioners and the public at large, and reviewed and approved by Council.

The Town may also leverage support for public art through public art partnerships with the private sector, the institutional sector, arts organizations, and other government agencies.

The Town will encourage the private development sector to participate voluntarily in the public art program, which contributes to a more 'livable' community. The private sector should be encouraged to contribute by providing land, public art or money.

For construction projects in which the Town has provided grants or loans to a local community group or service provider, the terms of the loan or grant agreement may require public art to be incorporated into that project. The grant or loan must be in excess of \$100,000. The nature of the public art will be negotiated at the time of the loan, but would not exceed a value of 1% of the total loan up to a maximum of \$300,000, which is a recognized standard adopted by municipalities with public art policies. If on any project, 1% generated is not sufficient to support a public art project, the municipality may establish a public art account to collect and pool funds to be directed to other sites that offer more promising art opportunities.

Halton Hills will be responsible for making the decisions regarding the conservation and maintenance of all works of art owned by the Town.

A budget assigned to a public art installation should be considered with the following allocation of funding:

Administration: 10% - including, preparation of a brief, oversee competition, expenses (including artist fees, art advisory fees, art consultant fees)

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; taxes.

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.

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



(1) No Shoes by Mark di Suvero, Toronto (2) CLOUD by Caitlind r.c. Brown and Wayne Garrett, Calgary (3) READ Bike Racks by DERO, Rochester

15 Implementation and Management of the Public Art Policy

The Town identifies the need for relevant policies to be included in the Town's planning framework, and in particular the Town's Official Plan. The policies should include directing the integration of public art into the design of public realm projects. The existing documents further identify the need to ensure that the organizational framework, including cross-departmental cooperation and establishing "ownership" of the program, is in place to effectively leverage funds. Private sector developers will be encouraged to follow the best practices established by the Town for the acquisition and selection of public art.

While this Public Art Master Plan will allow staff to initiate its public art program, it is recommended that next steps include more fulsome development of a:

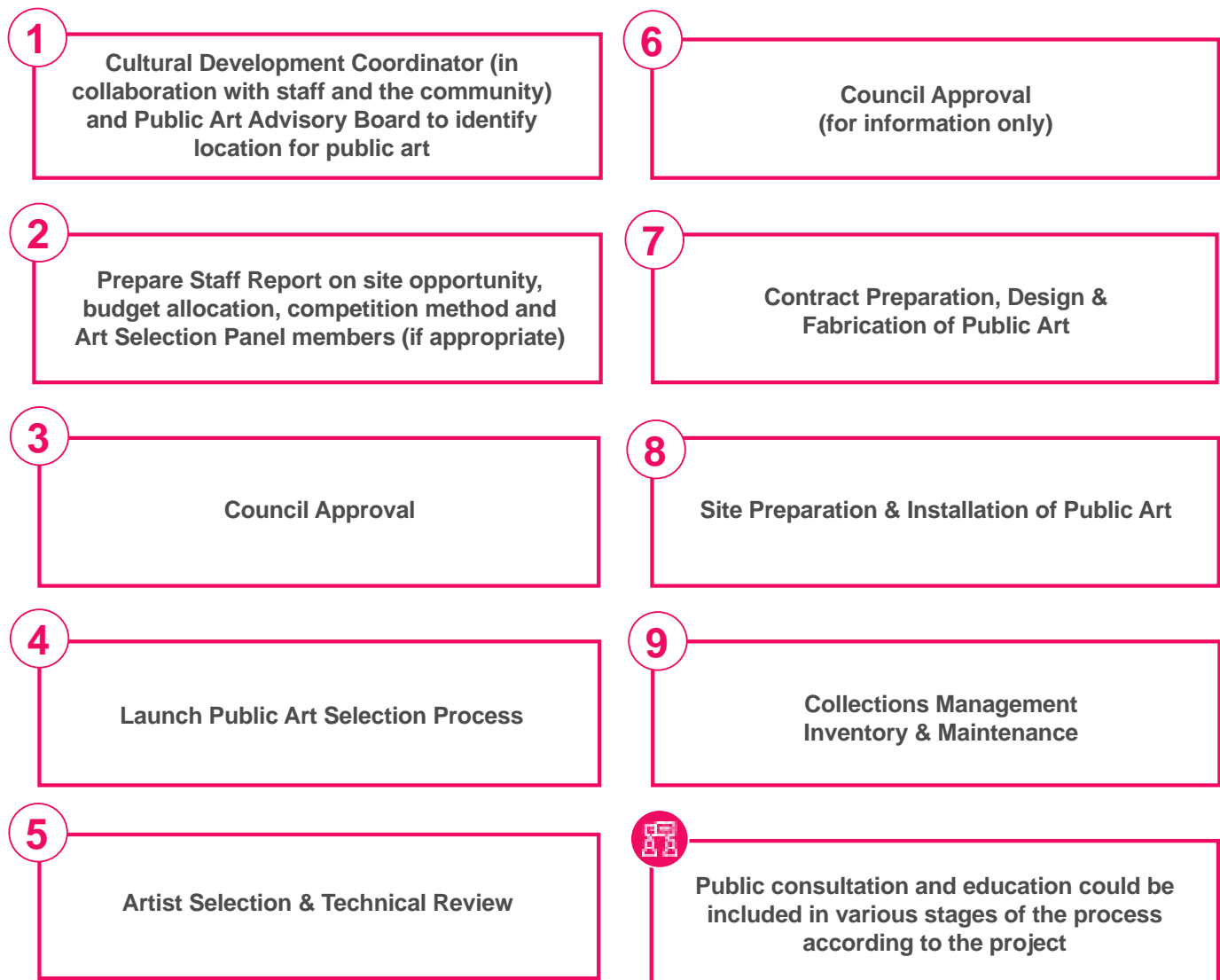
- Donations Policy;
- De-Accessioning Policy; and,
- Collection Management Policy.

The Town of Halton Hills should review this public art master plan every five years, to consider updates that reflect policy changes and to review any new public art approaches and opportunities.

Interdepartmental collaboration is necessary to ensure that the Halton Hills public art program is successful in achieving the vision for public art. The Town's Economic Development, Innovation and Culture department leads the public art program. Responsibilities include:

- 1** Facilitating the Public Art Advisory Board and Public Art Selection Panels;
- 2** Identification of site opportunities;
- 3** Facilitation of commissioning process for art selection;
- 4** Liaison with municipal departments;
- 5** Liaison with Council;
- 6** Community and stakeholder outreach to promote the Public Art Master Plan to the community;
- 7** Compile and maintain an inventory of public art;
- 8** Build and maintain a database of public art artists; and,
- 9** Oversee public art installation by artists in coordination with a team which will include a curator and appropriate departments (operations, planning etc.).

Process Chart



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APPENDIX

Public art case studies and review of lessons learned

Cloud Gate

Anish Kapoor, Chicago

- The sculpture was the result of a design competition
- Iconic destination in Millennium Park
- Mayor believed in the impact the art would have on increasing tourism and elevating Chicago's image
- No public funds. All of the funding came from donations
- The cost of the installation was \$23 million in 2006
- 2 million people visited in the first six months after Millennium Park opened
- Impact on the adjacent real estate market is estimated to be \$1.4 billion dollars from 2004 to 2014

Lesson Learned

Economic impact of public art



Cloud Gate by Anish Kapoor, Chicago

West Don Lands

Multiple Artists, Toronto

- Waterfront Toronto allocated funds for artwork in advance of development
- Projects set aside one percent of capital costs for public art
- Integrated public art in early planning phases, sites were integrated into designs for the public realm
- Winning proposals were selected from a list of emerging and established artists from around the world

Lesson Learned

Role of public art in placemaking in new neighbourhoods and districts



Garden of Future Follies by Hadley+Maxwell, Toronto

MOTH Gardens

Jeannie Thib, Toronto

- Excellent example of memorial, functional and placemaking art
- Funds were secured incrementally over 5 years
- Site was identified by City of Toronto planning staff in the public realm plan
- Collaboration between the artist and landscape architect
- Created a new public space from a traffic island

Lesson Learned

Planning for public art; pooling of funds; collaborating with different departments and professionals



MOTH Gardens by Jeannie Thib, Toronto

The Bowfort Towers

Del Geist, Calgary

- At the Trans-Canada Highway and Bowfort Road interchange
- Gateway feature for the City
- Artist stated that it was meant to pay tribute to Blackfoot culture
- Each sculpture incorporates rundle rock stones, which are found only in Alberta
- One percent of the capital budget for every infrastructure project is dedicated to public art
- Calgary's public art program is very successful but this project garnered criticism from many, including members of First Nations communities
- An international artist was chosen
- Cost of installation: \$500,000

Lesson Learned

Attention to site history and stakeholder involvement



The Bowfort Towers by Del Geist, Calgary

Charity, Perpetuation of Perfection

Markham

- The art was donated to the City of Markham
- Intended to commemorate the farm that the new neighbourhood is built on
- Some residents wanted the artwork relocated to another area
- Public concern that there was a lack of community involvement in the decision making process
- Some say the sculpture has turned the park into a mini-tourist destination
- Council recently decided to remove the installation

Lesson Learned

Consider donations carefully



Charity, Perpetuation of Perfection, Markham

The Archer

Henry Moore, Toronto

- Highly controversial in the 1960's
- The price of the art was protested
- Mayor Givens was determined the artwork would make Toronto a show piece for fine art and culture
- Predicted it would be a tourist magnet
- There was public outcry against spending money on modern art. Council voted against funding
- Givens initiated a fundraising campaign and was able to secure the art for City Hall
- Has become one of the Toronto's most beloved landmarks

Lesson Learned

Controversy can also have positive outcome



The Archer by Henry Moore, Toronto

ArtPrize

Grand Rapids, Michigan

- Open international art competition
- 19 days in Grand Rapids, Michigan
- \$500,000 in prizes awarded by public vote
- \$200,000 awarded by a jury of art experts
- Art is exhibited throughout downtown Grand Rapids – museums, bars, parks, hotels, laundromats, bridges, storefronts
- ArtPrize attracts over 500,000 visitors, the most attended public art event in the world in 2014 and 2015
- Generates millions of dollars in economic benefit every year

Lesson Learned

An event that attracts 26,000 visitors every day to a small city

Engages the public and creates a sense of ownership through inclusion in the selection process

The event stimulates conversation about how art connects to audiences and the role it plays in civic life



ArtPrize, Grand Rapids, Michigan

