

Public Art Plan:

Brimley Block C. Scarborough Town Centre Lands, 25 Borough Drive



Project Name: Brimley Block C. Scarborough Town Centre Lands

Address: 25 Borough Drive, Scarborough, ON, Canada

Developer/Owner: Oxford Properties Group

Architect: BDP Quadrangle

Landscape Architect: DTAH

Prepared by: Kyla Radoja, Public Art Consultant

Date: September 14, 2023

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1. Introduction

Oxford Properties Group (“Oxford”) is developing Brimley Block C, Scarborough Town Centre Lands at 25 Borough Drive, a mixed-use development located in Ward 21 in Scarborough Centre. The project is being designed by BDP Quadrangle Architects with DTAH providing landscape design services. The development site is bounded by Brimley Road to the west, Progress Avenue to the north, Borough Drive to the east, and Triton Road to the south. When completed, the development will feature 3 residential towers comprising of 45, 35 and 41-stories, on 7-storey podiums with a mid-block open space and a public park.

The development will deliver several benefits to Toronto and the Scarborough Centre area such as, but not limited to;

- Delivering Transit-Oriented Development (TOD) and intensification in a Centre
- Offering a significant amount of new, purpose-built rental housing
- Providing new, family-oriented units and amenities
- Supporting a more active and attractive street environment for the community
- Contributing to the larger vision for the STC lands

The mid-block pedestrian connection (the mews) in the center of this development will provide access between Borough Drive and Brimley Road and will be a car-free space creating a safe and comfortable environment for the public to explore and enjoy, while supporting a more communal residentially-focused space for adjacent residents. The connection will contain a range of pedestrian amenities, including lighting, integrated seating and landscaped areas organized to maintain clear sightlines and support social interaction between residents.

The Scarborough Centre Public Art Master Plan (SCPAMP) and the City of Toronto’s Percent for Public Art Program Guidelines helped to direct the selection of the art locations for this project to focus on sites that are highly visible and publicly-accessible. The Public Art projects proposed for this site will contribute to creating an attractive street environment for the community, resulting in a welcoming space for connection with special attention to the mid-block pedestrian mews. The proposed RFQ and open art call competition will provide an opportunity for a broad range of artists to respond to significant projects and expand on their experiences and skill sets within Public Art.

1.1 Site Overview:

The subject site is located between Progress Avenue and Triton Road and between Borough Drive West and Brimley Road. Borough Drive has four lanes of traffic, two in each direction. There is a sidewalk on Progress Avenue, Brimley Road and Triton Road. The following uses surround the site:

- North: directly north of Progress Avenue is 400 Progress Avenue, a commercial plaza with associated surface parking. Further north is the Royal Canadian Superstore and associated surface parking.
- East: across Borough Drive is the Scarborough Town Centre (main shopping centre) and associated surface parking.
- South: immediately south of Triton Road is the elevated Line 3 Scarborough RT and Omni North-360 a residential development at 83 Borough Drive.
- West: 1680 Brimley Road is located on the west of Brimley Road, while the lands are currently vacant there is a development application for four residential towers comprising 1,591 dwelling; further west are Employment lands that are home to Atlantic Packaging and other employment and commercial uses.

1.2 Potential Local Collaborators and Degree of Collaboration:

Oxford has a history of supporting and collaborating with many local community groups, artists and investing in Public Art. Some examples of the previous and existing community outreach programs and engagement activities run by Oxford through the Scarborough Town Centre (STC) are below;

- Supports the University of Toronto Scarborough (UTSC), where they host in-kind activation space and orientation support for both local and international students.
- Supports the Love Scarborough campaign run by Scarborough Health Network.
- Scarborough Shooting Stars launched in 2022, partnering with STC to host their first activation.
- Scarborough Walk of Fame celebrates the achievements of Scarborough residents, past and present in the fields of Arts & Culture, Community, Education, Environment, Entertainment, Health & Science and Sports.
- STC has taken part in a multitude of Pride activations such as the rainbow hoarding installation in 2022 and the IKEA Court Pride Heart structure in 2023. The Pride flag is proudly raised and the iconic rainbow colours can be seen across their Operations vehicles travelling around the centre.

The Art Consultant (Kyla Radoja) and Oxford will share open art calls with the local arts community and community organizations and will work with the selected artists to support in all stages of these projects including any community engagement proposed in their projects, to assist in the design development of the projects where applicable. The next page outlines further support for the artists and mentee and the role of the Art Consultant in more detail.

It is important that the Community's voices are reflected in their environment, to foster a sense of belonging, pride and empowerment in their community. Working with local artists either as the lead artists or through the mentorship opportunity is key, as well as any community engagement opportunities throughout the project's design processes, where applicable. Collaboration and sharing with local groups and community members allows for Public Art which is for the community, to be created with the community and be reflective of the community.

1.3 Community Past and Present:

The area now known as Scarborough has been occupied by a number of Indigenous First Nations, including the Mississaugas, Seneca, Haudenosaunee, and Wendat Nations. These Nations set up temporary encampments and implemented permanent agricultural settlements near the Rouge River and Highland Creek area over the centuries. The Indigenous community will be engaged during this project, with the open art calls being shared with Indigenous groups and artists to encourage submissions from the community and at least one representative from the Indigenous community will be part of the Jury team.

Today, the area is a diverse community, with 33% immigrants from countries such as the Philippines, China, the United States, Italy, the United Kingdom, Jamaica and other parts of the World. Predominant non-English languages that are spoken in the community are Tagalog, Spanish, Italian and Portuguese among others, however, English remains the mother tongue of most people in the area at 69%.

The Site is part of Ward 21, known as Scarborough Centre. Those who currently live in the area are predominantly in the age range of 25 to 44 years old with a close second age range of 45-64 years old. In addition, 39% of individuals in the area live independently while 31% are living as couples.

The area's population is well educated, with 89% of the Ward's population having obtained a certificate, degree or diploma, and 65% are active in the labour force. There are notably higher proportions of people working in education, law and social, community and government, sales and service and business, finance and administration, and management in the Ward.

1.4 Art Consultant Background and Role

Kyla Radoja is the art consultant hired to create this Public Art Plan and manage the Public Art projects outlined in this program.

Originally an Interior Architect in her hometown of Edinburgh, Scotland until 2010, Kyla has since travelled and lived around the world and moved to Toronto, Canada permanently at the end of 2011. Within Toronto, Kyla has gained rich experiences in event planning, production management, and art curation at Nuvango Gallery and Notion Manufacturing, before moving further into the public art management realm at Artscape Atelier from July 2020 until August 2023. Kyla is also a freelance artist who creates and showcases her own art throughout the city, including her own large-scale public art projects and Installations in 2015 and 2019.

Since 2020, Kyla has worked with urban developers, building owners, BIAs and cities on this practice through her work as the Public Art and Partners Project Manager leading Artscape Atelier. During that time, she procured, led and managed over 30 public art projects totalling close to \$4 million dollars in budgets, with each project varying in size, duration, budget and type. She has worked with sites covering more than 220 acres of land and provided economic opportunities for over 80 artists from diverse backgrounds and career stages.

Like so many, art was the foundation that allowed Kyla to feel like part of the community and the City on her journey to becoming a resident and now a citizen of Canada; it is a connector of people from a variety of cultures, languages and backgrounds.

Public spaces are canvases for artwork and animation. By co-creating a cultural vision with artists, community members, planners and builders, we can employ a broad toolkit of approaches to bring those spaces to life, resulting in the creation of a variety of opportunities for artists. When creatives are part of the fabric of the environment, the Community's experiences thrive.

Role of the Art Consultant;

The role of the Art Consultant will be to facilitate the public art program and act as an advocate for and support the artists with the intent of achieving the successful integration of art within the development project, in accordance with the City's guidelines.

Kyla will provide management of the projects, as required, throughout the development of the site strategy, artist procurement, artwork design development, project management and installation coordination.

Support from the Art Consultant for the artist(s) and mentee will include (but is not limited to);

- Weekly/bi-weekly/monthly check-in calls, to check the status of the project(s) and understand and discuss any obstacles, risks and opportunities that may arise during each project.
- Facilitating and managing meetings and correspondence with the site team, such as architects, landscape architects, development team etc, to attain any information needed by the artist(s), discuss design development, get approvals at specific project milestones and arrange any site visits and eventual installation scheduling with all necessary parties.

2. Section 37 Agreement

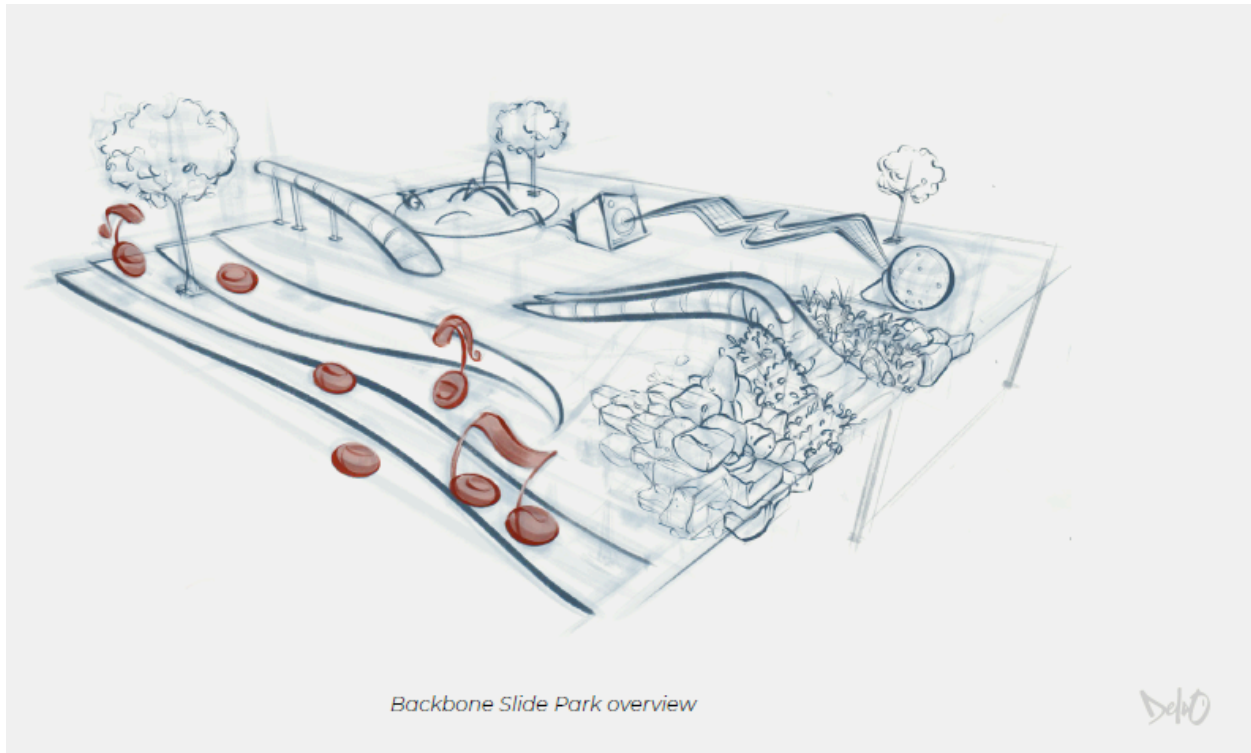
As per the Section 37 Agreement, the agreed sum Oxford will pay towards Public Art is as follows;

(a) One Million Five Hundred Thousand Dollars (\$1,500,000.00) (the “Public Art Contribution”) in accordance with the Public Art program.

Important Note: The Owner agrees that it will make a public art contribution in the amount of ONE MILLION FIVE HUNDRED THOUSAND DOLLARS (\$1,500,000.00) (the “Public Art Contribution”) in accordance with the Percent for Public Art Program. \$200,000.00 of the Public Art Contribution will be allocated to the maintenance of art in the public park. Therefore the remaining total for this Public Art Program is One Million Three Hundred Thousand Dollars (\$1,300,000.00).

3. Public Park Art Component

As part of the development, a public park will be dedicated on the south end of the site. The park will be 2,041 square metres. The design for the park is inspired by Kwame Delfish, of Blak Brush, previous art installation, which celebrates the strength and power of the Scarborough community as the backbone of Toronto, “The Backbone Slide”. The Backbone Slide is inspired by Scarborough artist Maestro Fresh Wes’s hit “Let Your Backbone Slide”. In 2021 to 2022 ArtworxTO featured the interactive multimedia art installation at their east hub. After discussions with the City of Toronto, Oxford’s design team is working with Kwame and others to integrate a public art component of The Backbone Slide into the playground equipment for the park.



4. Public Art Approach

Oxford and the Art Consultant have a joint vision of creating inviting, intriguing and inclusive public artworks within the site, that are compatible with the development's architecture and landscape design, while aligning with the City's Public Art Policy and The Percent for Public Art Program and Public Art Strategy (2020-2023), as well as taking into consideration SCPAMP.

Public art doesn't just make walking through the city's streets and open spaces a delight for residents, workers and visitors alike; it can and should also deeply contribute to the identity of a place by telling a story about the site and by reflecting and including the community.

Within this site, the corridor of the central pedestrian mews is removed from the noise and rush of cars and traffic and therefore the artwork should invite pedestrians, visitors and residents to enjoy, connect and take refuge in this central space.

The selected artists will be given access to the project's architects and landscape design teams through facilitation from the Art Consultant, so that they can be supported to gain all needed site information, and feedback and realize an artist-led design process during all projects in the early stages of the development to align with Section 1.3 of The Percent for Public Art Program and Public Art Strategy 2020-2030, "To identify public art opportunities and engage artists as early as possible in all projects."

4.1 Public Art Objectives:

For these public artworks, significant attention will be given to the following criteria:

- **Inclusive Opportunities:** To provide important and diverse opportunities for artists from all career stages to work within Public Art, by creating larger and smaller scale projects and mentorship opportunities. We have a firm commitment to the consideration of a diverse range of artists, such as but not limited to; Emerging, Equity-Deserving, Racialized and Indigenous Communities for these projects and/or through the mentorship opportunity.
- **Engagement:** The proposed artworks will create dynamic and engaging pieces that add increased interest to the space and invite the public, visitors and residents to explore the site further.
- **Public Use and Accessibility:** The proposed artwork will be visible and accessible to the public around and inside the site and enhance the overall public environment and pedestrian streetscape experience while considering the urban design objectives. The proposed artworks will ensure that Accessibility Design Guidelines are consulted in the Public Art design.
- **Scale and Visibility:** The proposed artworks will be thoughtfully integrated into the site to connect coherently to the scale, materiality and design of the architecture and landscape design, while being visible and accessible to the public on the site.
- **Safety:** The proposed artwork will comply with city safety standards; ensuring that security issues and vandalism are considered in the design and material selection.
- **Quality:** The proposed work will be of high quality in craftsmanship and consider aesthetic standards, site-specificity, site integration and artistic engagement. Selected materials must be durable and suit weather conditions, allowing for ease of maintenance over the long term.

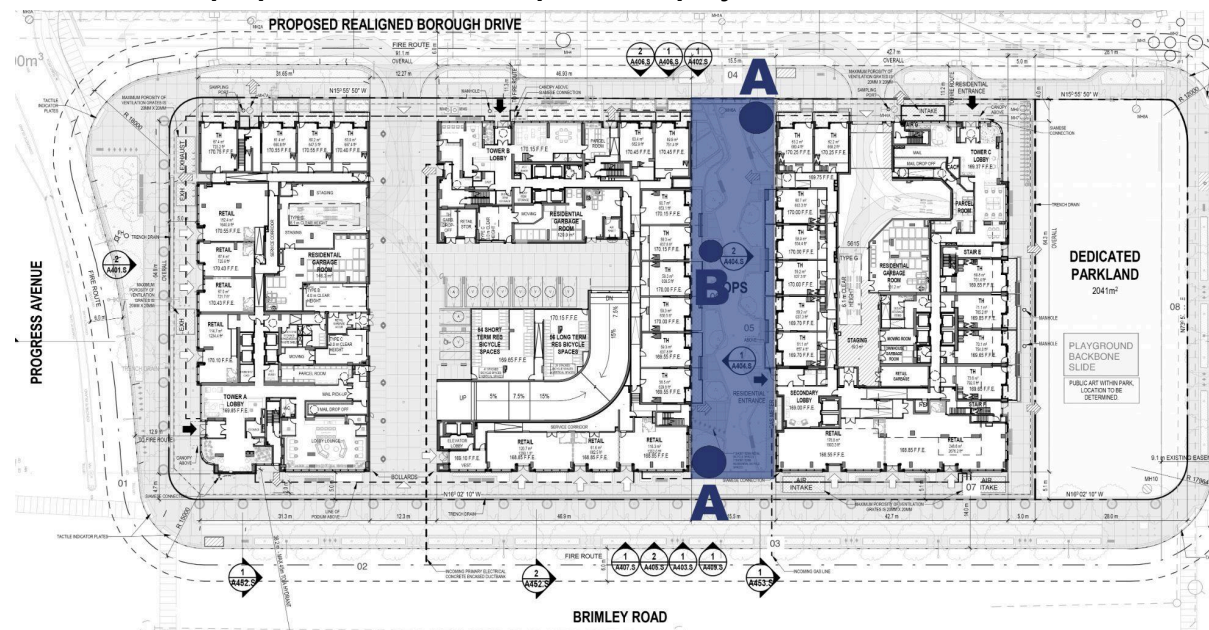
5. Proposed Locations of Public Artworks

The public artworks are proposed to be placed within the Pedestrian Mews with up to three proposed locations. This will create diverse opportunities in various scales; One artist/collective is to be selected for the Pedestrian Mews Gateway Sculpture(s) located at area A, which includes one-two gateway sculptures at each end of the pedestrian mews (one Sculpture at Borough Drive and/or one Sculpture at Brimley Road). The Artist can propose to have either two sculptures total OR to create one sculpture at one of the ends of the mews if they wish to create a larger piece that fits within budget and their desired design outcomes. An emerging artist is to be selected for the one smaller sculpture located at area B within the pedestrian mews (with a mentorship opportunity incorporated). Volumes available for each sculpture to occupy are noted on the next page.

The selection of these respective locations has been based on public visibility, accessibility and sufficient space for impactful public art opportunities at different scales; creating a variety of opportunities for artists to create inclusive opportunities and has considered SCPAMP.

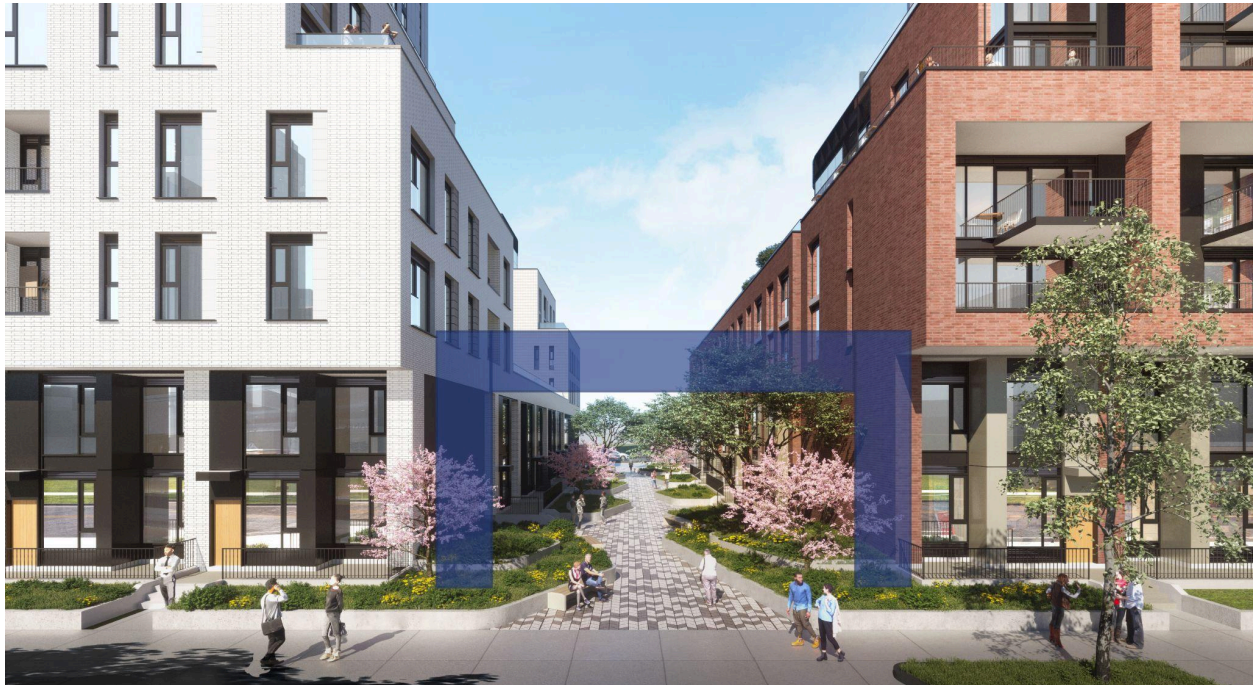
These opportunities are geared to create a welcoming space and to entice the public to discover and find their way through the public pedestrian mews. The one-two gateway sculptures are to create distinct placemaking and welcoming opportunities to the mews and designed by one artist or artist collective, to create a cohesive yet highly interesting experience. The one smaller sculpture installation is to create a human-scale artwork that offers a moment of discovery within the walkway throughout the journey. An emerging artist is to be selected for this smaller-scale sculpture and the artist will have the opportunity to gain guidance and be mentored by the same artist/collective of the larger gateway sculpture(s), resulting in an opportunity for an emerging artist to create a sculptural work in the public realm while being supported and guided throughout the projects process. The Art Consultant will support the mentor and mentee during this process. More details of the objectives and support can be found in Section 1.4 (Art Consultant Background and Role) and Section 8 (Mentorship Opportunities) within this plan.

Below are the proposed locations for public art projects on this site in BLUE



Location Key;

- A. Pedestrian Mews Gateway Sculptures: One-Two Gateway Sculptures (One Sculpture at Borough Drive and/or One Sculpture at Brimley Road).
- B. Pedestrian Mews Pathway: One human-scale installation to work within a landscaped area within the pedestrian mews.



A: View from Borough Drive: Area for one of the gateway sculptures shown in blue, either on one side or both sides of the pedestrian pathway and the artist can propose one-two sculptures depending on the artists proposal and design development. The approximate volume/area available for each gateway sculpture is 13.7x6x10.6 meters (45x20x35 feet) with 3 meters maximum width on each side of the pathway, to fit inside the planter beds. The sculpture does not need to extend to both sides of the path (does not need to be an arch). Exact dimensions and plans will be shared in the art call.



B: View Inside Pedestrian Mews: Area for the one smaller human-scale sculpture, to be designed by an emerging artist who will have support from the Art Consultant and the Mentor/Area A artist, with input and approvals from the site team for design development, fabrication and installation of the sculpture. The approximate volume/area available for sculpture is 1.8x2.4x1.8 meters (6x8x6 feet). Exact dimensions and plans will be shared in the art call.

6. Artist Selection Strategy

After consideration of many factors such as the public art objectives, skills, knowledge and experience needed for these types/scales of projects and timelines, we are proposing the following artist selection strategies per project;

PUBLIC ART PROJECT	SELECTION STRATEGY
Area A: Gateway Sculpture(s) at Borough Drive and/or Brimley Road. Artist to also be a mentor for the emerging artist for the smaller sculpture within the pedestrian mews	Two-Stage Competition: 1. Request for Qualifications (RFQ). 2. An Invited Art Call to the 3-5 shortlisted artists, who are selected by the Jury to create site-specific proposals (with honorariums).
Area B: Emerging artist and mentee for the Smaller Sculpture project within the pedestrian mews	Open Art Call Competition, with the selected mentor/artist for Gateway Sculpture(s) to be on the selection panel and have the final decision.

Area A: Gateway Sculpture(s) at Borough Drive and/or Brimley Road:

As shown above, we recommend pursuing a two-stage competition for the one-two Gateway Sculpture(s) at Borough Drive and/or Brimley Road to be awarded to one artist/collective, due to the skills and experience needed to create such scales of work. The artist/collective who is selected for this project will also be a mentor for the emerging artist for the smaller-scale sculpture project within the pedestrian mews, however, the emerging artist selected for Area B is responsible for their project. Further details are below;

Stage 1: Request for Qualifications (RFQ)

An RFQ outline will be created and shared online and on social media platforms by the Art Consultant and sent to their artist networks, as well as promoted further on online platforms such as Akimbo. Outreach will also include communications with multi-cultural, equity-deserving and Indigenous art organizations and curators to share the RFQ link with a diverse audience, to invite professional artists to submit;

- Artist CV and Portfolio to demonstrate their experience of this scale and type of project.
- State any previous mentorship experience and their desired learnings and support offerings for this mentorship opportunity.

Stage 2: Finalist Brief and Proposals

A Project Brief will be prepared by the Art Consultant with all the relevant site information needed in order to best assist the artists in their concept designs and sent to the 3-5 shortlisted artists, who will be asked to prepare detailed site-specific proposals for the gateway sculpture(s) (with paid honorariums) to include;

- Initial Concept Design for the one-two Gateway Sculptures, to illustrate the thoughtfulness of the design and how it is connected to the community and site specifically.
- Estimated budget breakdown to demonstrate the artist's comprehension of the project's overall costs and their initial allocation per project area.
- Mentorship statement regarding what they can bring to the mentorship and what they hope to learn.

The Jury team will rate and select a winning artist/collective from the submissions, through a rating system and facilitated meeting(s) with the Art Consultant. The selected artist will be contracted to develop their concept design and will collaborate with the project team, throughout the entire project to completion.

Area B: Smaller Sculpture within the pedestrian mews:

For the one Smaller Sculpture project within the pedestrian mews, the strategy recommended is to launch a separate open art call competition for emerging artists. The call will be shared online, and the mentor/artist selected for the Gateway Sculpture(s) will be part of the smaller selection panel along with two members from the project team and will make the final decision to select the preferred artists from the applicants. Since this is a smaller-scale project, we would include finding emerging artists within the selection strategy/rating system, to include a diverse range of artists. Artists who apply will also be asked to include a statement of what they hope to learn from and bring to the mentorship.

7. Jury Composition

The Jury will be comprised of five members, as follows:

- One - two representative(s) from the site team; either from the Owner's (Oxford's) team and/or the Architecture and/or Landscape Design team
- One-two jury member(s) who is a/are professional and qualified independent art expert(s) and/or practicing artist(s), preferably from or connected to the local Ward or Scarborough community
- One jury member from the Indigenous community

The two-three independent jury members will be drawn from the following candidate pool*:

- **Lindsey Lickers, Mushkiiki Nibi Kwe**, Artist from the Indigenous Community
- **Jennifer Marman**, Public Art Large Format Sculpture Artist
- **Brad Hindson**, Public Art Sculpture Artist and Co-Founder of Studio F Minus
- **Daniel Borins**, Public Art Large Format Sculpture Artist
- **Anna Gallagher-Ross**, Senior Manager, Co-Artistic Director and Curator at The Bentway
- **Faith Rajasingham**, Program Coordinator at Scarborough Art
- **Esmond Lee**, Artist, researcher, and architect based in Scarborough
- **Collin Zipp**, Public Art Manager at STEPS Public Art
- **Kwame Delfish**, Practicing Artist who is the inspiration for the public park design on this site

The Jury will include at least one member being a practicing artist/creative, preferably who either lives or works in the Ward and one from the Indigenous Community and each will be paid an honorarium for their time in taking part in the jury session(s). The jurors will be chosen based on their availabilities and their level of interest in taking part in the jury process for the projects and will be selected by the Art Consultant and Oxford. These candidates were chosen based on several reasons, including their location, knowledge of the surrounding area and/or work in the neighbourhood, their artistic practice, their diverse backgrounds and/or experience in working on Public Art projects.

Please note that the artist selected for the gateway sculpture(s) (Area A), will be part of the selection process and make the final decision of selecting the mentee for the smaller-scale sculpture within the mews (Area B), since they will be mentoring this artist throughout the project.

*The Developer has the right to veto jury recommendations as per the terms of the agreement with the City.

7.1. Jury Evaluation and Key Considerations:

The Jury team will evaluate artists based on the following criteria and will key considerations to assess when selecting artists to ensure the selection process is fair, equitable and inclusive;

- Artistic excellence and merit of the artist(s) past work and current concept.
- Strength and imagination of past work and the current concept.
- Demonstrated ability of artist(s) to execute past projects within budget and timelines.
- Their interest in the mentorship opportunity and what they will bring to and want to learn from this.

All artists who apply will be reviewed, with key consideration given to artists who identify as;

- Having a connection to the Scarborough community, such as living, born, school and/or involved with the community (past or present), which they will be asked to state on their application.
- Emerging artists (for the mentee opportunity).
- Diverse individuals belonging to equity-deserving groups including but not limited to members of visible minority groups, Indigenous Peoples, persons with disabilities and LGBTQ2S+ communities.

8. Mentorship Opportunities

As part of the commitment to supporting artists' professional development, a mentoring bursary of up to 2% of the overall budget (\$26,000) will be allocated to the mentorship component of the smaller sculpture public art project (Area B) within this program. 1% will be allocated to the Mentor and 1% to the Mentee to accommodate their time during this mentorship.

The mentorship will be offered to an emerging artist, with priority given to Scarborough artists and diverse individuals belonging to equity-deserving groups including but not limited to members of visible minority groups, Indigenous Peoples, persons with disabilities and LGBTQ2S+ communities. The winning artist(s) of the Gateway Sculpture(s) (Area A) who will be the mentor(s) will be part of the selection process and have the final decision in selecting the mentee.

The mentee will be completely responsible for the Area B project and the mentor will act as a guide and knowledge support only during the project's process. It will be the responsibility of the Art Consultant to facilitate initial discussions and determine the unique roles and responsibilities of the mentor and mentee to make sure all parties are aligned. Mentorship is a major component of the project and as such the objectives and expectations of the mentor will be made explicit in the art call and evaluative criteria, as noted on page 12. The mentor and Art Consultant will have check-ins with the mentee/emerging artist, to make sure the project is on track and to support the mentee/emerging artist so they are able to complete the project successfully themselves.

Mentorship provides a bridge toward the inclusion of emerging artists in Public Art. The following objectives will be utilized, which can be adjusted through discussion facilitated and supported by the Art Consultant with the lead artist/mentor and mentee to create custom objectives for each project that are most relevant to the needs and desired learning objectives, as each mentor/mentee relationship and project are unique;

- Constructing a budget for a Public Art Project: Allocating appropriately to the artist's fee, costs of production, and other associated costs.
- Communicating with clients: How to speak and write for those who are not artists.
- Project management and administration: Work planning, invoicing, etc.
- Considerations related to the design, production and installation of public art: Design drawings, approvals, materials, techniques, insurance and maintenance.
- Collaboration: Working with site teams, fabricators, engineers and others involved in a project.
- To gain experience: Working on a major commission and growing their network with fabricators, developers and public artists, such that a mentored artist should feel better positioned to apply for future Public Art projects.



Previous mentorship studio visit above with lead artists and mentors Studio F Minus with mentee's Soon Cho and Alex Anagnostou

9. Proposed Budget

Based on the Section 37 agreement, the public art budget for this program is \$1,300,000 and will be allocated as follows;

ITEM	BUDGET	NOTES
<p>Artworks Budget (80%)</p> <p>Broken down in the following way for each area;</p>	\$1,040,000	<p>This is the total for all proposed Artworks and will be allocated to each Public Art project above the Reasonable Base Cost of such elements and includes all applicable taxes.</p> <p>Artwork budget includes; Artist's fees, drawings, concept development, engineering fees, legal, plaque, insurance, transportation, site preparation (only as it pertains to the structure of the base of the sculptures and how they are affixed securely to the site. Oxford's site team will already be preparing the landscaping and areas of this site where the artworks are proposed to be located, so will pay costs for the overall general site preparation that pertains to these areas), materials, fabrication, installation, contingency fee, competition advertising costs, short-listed artists honorariums, jury honorariums as well as any other elements required to execute public artworks.</p>
Area A: One-Two Gateway Sculpture(s) (approx. 85.5%)	\$890,000	
Area B: One Smaller Sculpture within Pedestrian Mews (approx. 14.5%)	\$150,000	
Mentoring Program (2%)	\$26,000	<p>As part of the commitment to supporting artists' professional development, a mentoring bursary of 2% of the overall budget will be allocated to the mentorship hours for the smaller-scale sculpture project. 1% will be allocated to the mentee and 1% to the mentor to accommodate both their hours spent on the mentorship during this project. The mentor will act as a supportive guide to the mentee during their smaller sculpture project at Area B.</p> <p>It will be the responsibility of the Art Consultant to facilitate initial discussions to determine the unique role and responsibilities of the mentor/mentee component to ensure alignment of all parties.</p>
Maintenance (8%)	\$104,000	<p>This percentage of the Public Art Contribution allocated to these Public Artworks will be set aside to provide an endowment for the maintenance of the Public Artwork. The distribution of it is to be managed and expended by the Owner for the purpose of maintaining the Public Artworks. The Art Consultant will work with Oxford before Installation, to create a live maintenance budget tracker, for the Owner to utilize and update during the maintenance of all of these projects. The Artists shall provide a maintenance report for their projects that includes the description of materials and fabrication methods used in the Artwork as well as recommended maintenance instructions and means of future restoration that may be required, including methods and materials to be used in cleaning and relevant contacts.</p>
Administrative Costs and Project Management by the Art Consultant (Kyla Radoja) (10%)	\$130,000	<p>This includes; Preparation of the Public Art Plan, any revisions required based on client and City staff feedback, and any participation in Committee or City Council meetings to support the approval of the plan, creating open art calls, artist selection strategy, management and facilitation of jury sessions, artists support and check-ins, mentorship facilitation and managing the projects implementation from start to finish/installation.</p>
Total (100%)	\$1,300,000	This is the total public art budget for this program.

10. Proposed Timeline

Below is the proposed timeline for the Public Art Program, which includes key milestones relative to the project development and construction schedule.

ITEM	TIMELINE*
Presentation to TPAC	November 1st, 2023
Community Council/City Council Approvals	June 12th 2024
RFQ launches for Area A gateway sculpture(s) project	July 2024 (applications open for approx. 3+ months)
Jury Selects 3-5 Shortlisted Artists for Gateway Sculpture Projects, to create proposals (with honorariums)	October 2024 (approx. 3+ months for proposals)
Jury Selects Artist for Gateway Sculpture Projects	February 2025
Open Art Call launches for the mentorship opportunity for (Area B) small sculpture project in pedestrian mews	October 2024 (applications open for approx. 4+ months)
Selection panel for mentorship/mentee for the smaller sculpture project (to include the lead Gateway Sculpture Artist to have the final say in selecting the mentee)	February 2025
All Artist's Contracts Signed	February 2025
Design Development of all projects	March 2025 - March 2026 (approx. 1 year)
Fabrication of all projects	March 2026 - March 2028 (approx. 2 years)
Installation of all projects	Mid 2028 (Spring/Summer)
Occupancy	December 2028 (Winter)

*The schedule is subject to City approvals and any changes to the construction schedule.

11. Appendices

11.1. Previous Sculpture Project Example

For the Lakeview Village project, the Phase 2 Public Art projects between 2021-June 2023, included an outdoor large-scale kinetic sculpture; where the top cloud fully rotates and disks move with the wind, which also included 2 mentorship opportunities for local emerging artists. Phase 2 projects also included a floral ceiling installation, 4 digital murals and 4 artist residencies with community workshops throughout.

The large-scale kinetic sculpture project is shown below and is a great example of our work in sculpture projects within Public Art;



Composition For Wind, Artists Studio F Minus, with mentees Alex Anagnostou and Soon Cho
Photo Credit: Mark Kostel

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