

Public Art Master Plan 2018–2028

The City of Oshawa



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On June 25, 2018, Oshawa City Council approved the Public Art Master Plan (P.A.M.P.). Through a series of public consultations and presentations, Recreation and Culture Services staff engaged the community to determine what was important to the residents of Oshawa, what they would like to see explored in terms of Public Art, as well as potential locations for future Public Art installations. The P.A.M.P. also supports Culture Counts: Oshawa's Arts, Culture and Heritage Plan, namely Strategic Direction 5: Create Vibrant Places and Spaces, which includes action items "to implement a Public Art Policy and Program".

The development of the P.A.M.P. was overseen by Recreation and Culture Services and completed in collaboration with an interdepartmental staff team including staff members from Planning Services, Operations Services (Parks Development), Corporate Communications, Finance Services and Engineering Services.

The City's Public Art Task Force members also collaborated in the development of the Public Art Master Plan. Members included:

- **Dani Crosby**, Representative from the Community
- **Mary Gartlan**, Representative from the Oshawa Arts Association
- **Linda Jansma**, Representative from the Robert McLaughlin Gallery
- **Alyssia Nelson**, Representative from the Community
- **Aleks Nikolic**, Representative from the Oshawa Arts Association
- **Will McQuirk**, Representative from the Cultural Leadership Council
- **Sean McQuay**, Representative from Durham College
(Faculty of Media, Art & Design)

If you're interested in learning more about Public Art, contact Recreation and Culture Services at:

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1.0 Executive Summary

The Oshawa Public Art Master Plan (P.A.M.P.) is an important decision-making tool for the ongoing implementation of the City's Public Art Program. In order to grow the Public Art collection (See Appendix A.1) and care for Public Art, the P.A.M.P. acts as a roadmap for Oshawa City Council, City staff, and the community for the next 10 years.

The P.A.M.P. is an extension of the Public Art Policy framework and allows the City to strategically incorporate Public Art projects into city beautification, creative placemaking and community engagement initiatives (See Appendix A.2).

The vision established within the P.A.M.P. is that *Oshawa will be a community where Public Art is innovative, diverse, and accessible to create vibrant public spaces and meaningful connections.*

Public Art has the ability to transform a neighbourhood, evoke connections between people and place, stimulate local economy and promote tourism and turn ordinary infrastructure into unique elements that not only excite but also create identity where residents live, work and play.

Developed in collaboration with the Public Art Task Force (P.A.T.F.), and in consultation with the public, key stakeholders and City staff, the Public Art Master Plan identifies the priority zones, areas and sites for future Public Art. The distinct zones include:

- **Downtown** – the urban core
- **Trails and Lakefront** – the natural corridors and waterfront
- **Corridors** – select suburban (non-downtown urban core) areas
- **Gateways into the City** – primary transit and access points
- **Delpark Homes, Harmony North and North Oshawa** – Delpark Homes Centre and our growing northern community

The P.A.M.P. allows for the responsible acquisition and maintenance of Public Art through a collaborative approach where various City departments work together in concert with the P.A.T.F. and the public at large. The P.A.M.P. recommends an approach to funding future Public Art and is also linked to current and future planning.

Changes in the community, urban development and new practices in Public Art, may require the P.A.M.P. to be amended. As such, this document should be treated as a living document that evolves and adapts after careful consideration when new information and opportunities arise.

2.0 Introduction

2.1 Corporate Policy Context

The P.A.M.P. responds to numerous existing policy frameworks including strategic and master plans such as Oshawa's Strategic Plan, Downtown Plan 20Twenty, Active Transportation Master Plan, Diversity and Inclusion Plan, and the Official Plan.

Additionally, other key resources that are a companion to the implementation of the P.A.M.P. include documents such as the Parks, Recreation, Library and Culture (P.R.L.C.) Facility Needs Assessment, Oshawa Downtown Streetscape Design Vision and Urban Growth Centre Community Improvement Plan.

Regional and provincial strategies, legislations and regulations that relate to the P.A.M.P. include documents such as the Accessibility for Ontarians with Disability Act (A.O.D.A.), the Planning Act, Health Neighbourhoods Report and the Policy regarding Public Art Installations on Regional Infrastructure.

Most notably, the development of the P.A.M.P. is a direct response to the City of Oshawa's cultural plan *Culture Counts: Oshawa's Arts, Culture and Heritage Plan*.

2.2 Culture Counts Policy Context and Purpose of the P.A.M.P.

In 2014, Oshawa City Council approved its first cultural plan: *Culture Counts – Oshawa's Arts, Culture and Heritage Plan (Culture Counts)*. Within *Culture Counts*, the strategic direction to "Create Vibrant Places and Spaces" included action items in the strategy to "Implement a Public Art Policy and Program":

- Review the City's existing mural program;
- Finalize and implement the Oshawa Public Art Policy and Program;
- Establish a Public Art Committee to manage juried competitions for the City; and
- Establish a Public Art Fund.

Since 2014, both the actions items to develop the Public Art Policy (2015) and the creation of the P.A.T.F. (2017) have been executed (See Appendices A.2 and A.3). The development of the P.A.M.P. is an extension of the approved Policy framework and articulates:

- a city-wide vision for Oshawa's Public Art Program;
- a framework for site selection as well as identifies specific sites/ potential projects;
- the prioritization of locations and future Public Art projects;
- a review of the mural program including recommendations; and
- a proposed funding model for future acquisition and long term care of Public Art works.

In addition to these outcomes, the P.A.M.P. also identifies and recommends additional procedural, program and administrative activities in order to strengthen the internal oversight, delivery and promotion of the Public Art Program.

The P.A.M.P. will be the tool that guides decision-making for Public Art and its relationship to capital projects, operational budgets and contributions to reserve.

The P.A.M.P. provides Oshawa City staff, Council, stakeholders and residents the overarching approach for prioritizing Public Art initiatives and initiating Public Art projects over the next 10 years.

2.3 What is Public Art?

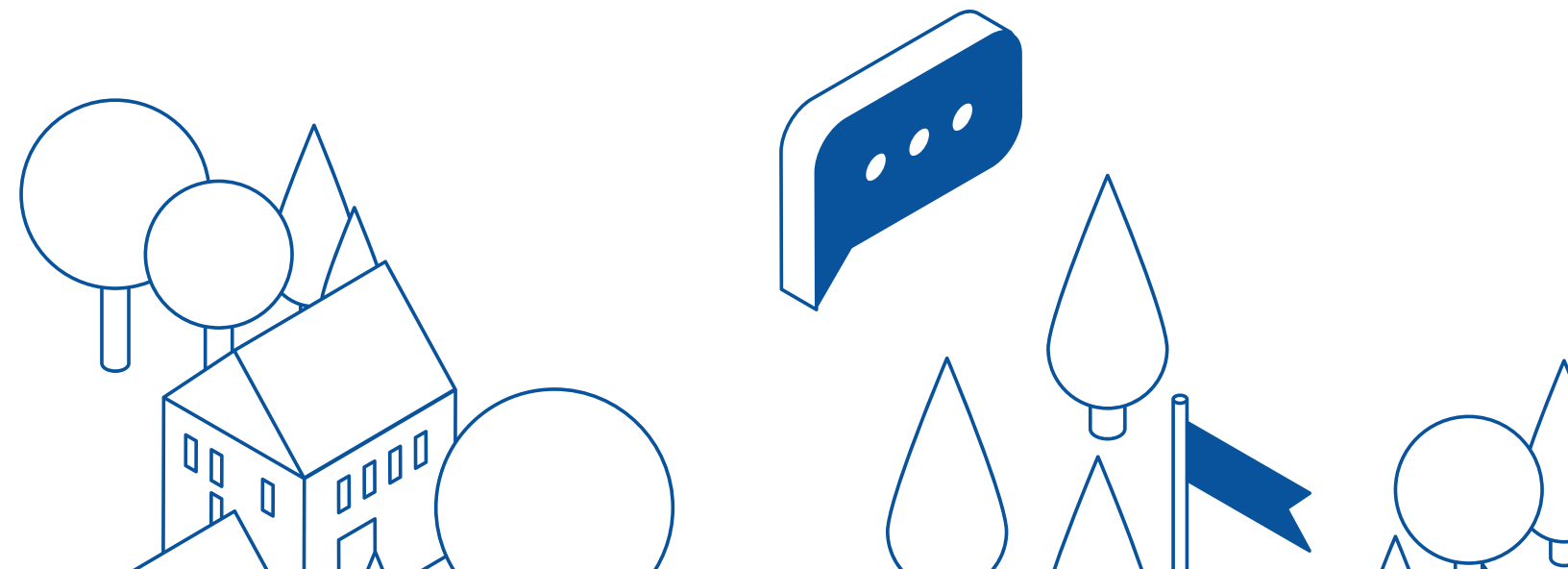
Public Art is defined as art in any medium that is situated in a public space. Public Art plays a role in beautifying the community, engaging residents and creating a sense of place, creating links to economic growth and strengthening tourism. Public Art can be placed, installed and created anywhere in or on City-owned buildings and spaces in Oshawa. Public spaces are those areas frequented by the general public and are owned or leased by the City of Oshawa. Public spaces may include, but are not limited to, parks, trails, roads, open spaces, courtyards, bridges, tunnels, boulevards, building exteriors, and publically accessible interior areas of municipal buildings.

2.4 What are Types of Public Art?

Public Art and Public Artworks are original art that is created for, or located in, public spaces, and which is accessible to the public at no cost.

Public Art installations may include but are not limited to the following: Sculptures, Murals, Street Art, Mosaics, 2-Dimensional Artworks, Interactive Artworks, Temporary Installations, Community Art Projects, Monuments*, Water and Outdoor Garden Features*, Street Furniture/Functional Art* and Engineering or Architectural Features*.

*These Public Art works must include a strong design and/ or integrated artistic feature.



3.0 Context and Community Profile

3.1 History of Public Art in Oshawa

Since the 1990s, the City of Oshawa has acquired, both independently and in partnership with external organizations and agencies, numerous Public Art pieces ranging from murals to sculptures.

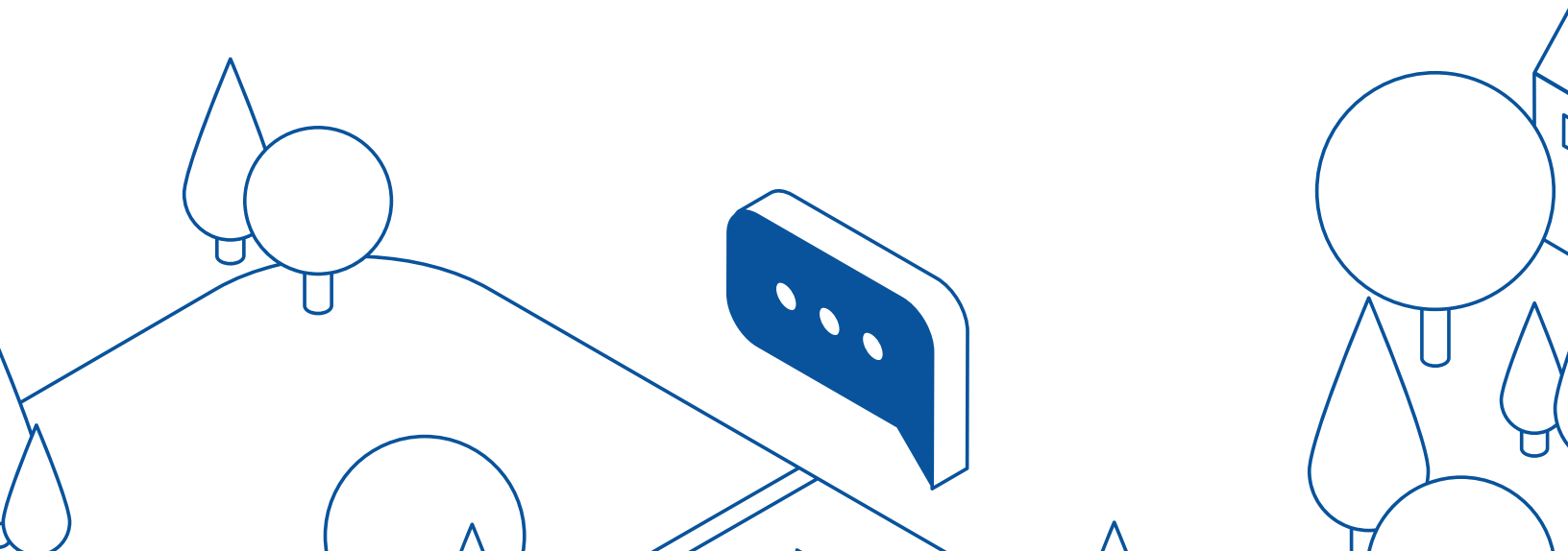
Currently, there are 17 murals, eight sculptures, as well as a small collection of works on paper and canvas in the City of Oshawa's Public Art Collection. To learn more about the Collection, please visit www.oshawa.ca/publicart (See Appendix A.1).

In the late 1990s, numerous downtown murals, created by various artists, were commissioned through the Downtown Action Committee.

More recently, the City has worked in partnership with the Robert McLaughlin Gallery to install *Reverb* by Noel Harding (2016) located outside of the Tribute Communities Centre. The City has also overseen its own juried Public Art projects (e.g. The 88 Keys Project in 2016) and initiated a collaboration in 2015 with Durham College Faculty of Media, Art and Design's Community Collaboration course (e.g. the mural at Civic Square on Centre Street and the Arts Resource Centre window vinyls).

In 2015, the City of Oshawa approved its first Public Art Policy (See Appendix A.2). The Public Art Policy is a high level framework that explores and identifies what is Public Art, types of Public Art and acquisition methods, conservation and maintenance and roles and responsibilities.

In 2017, the Terms of Reference for the Public Art Task Force (P.A.T.F.) were drafted and recruitment began (See Appendix A.3). The P.A.T.F. has six members including representatives from the Oshawa Art Association, Durham College, the Robert McLaughlin Art Gallery, the Cultural Leadership Council and two resident members. The purpose of the P.A.T.F. is to support Recreation and Culture Services staff on activities including assisting with the development of a City-wide P.A.M.P., advising on new Public Art projects and priorities, reviewing Public Art donations and making recommendations on juried Public Art competitions.



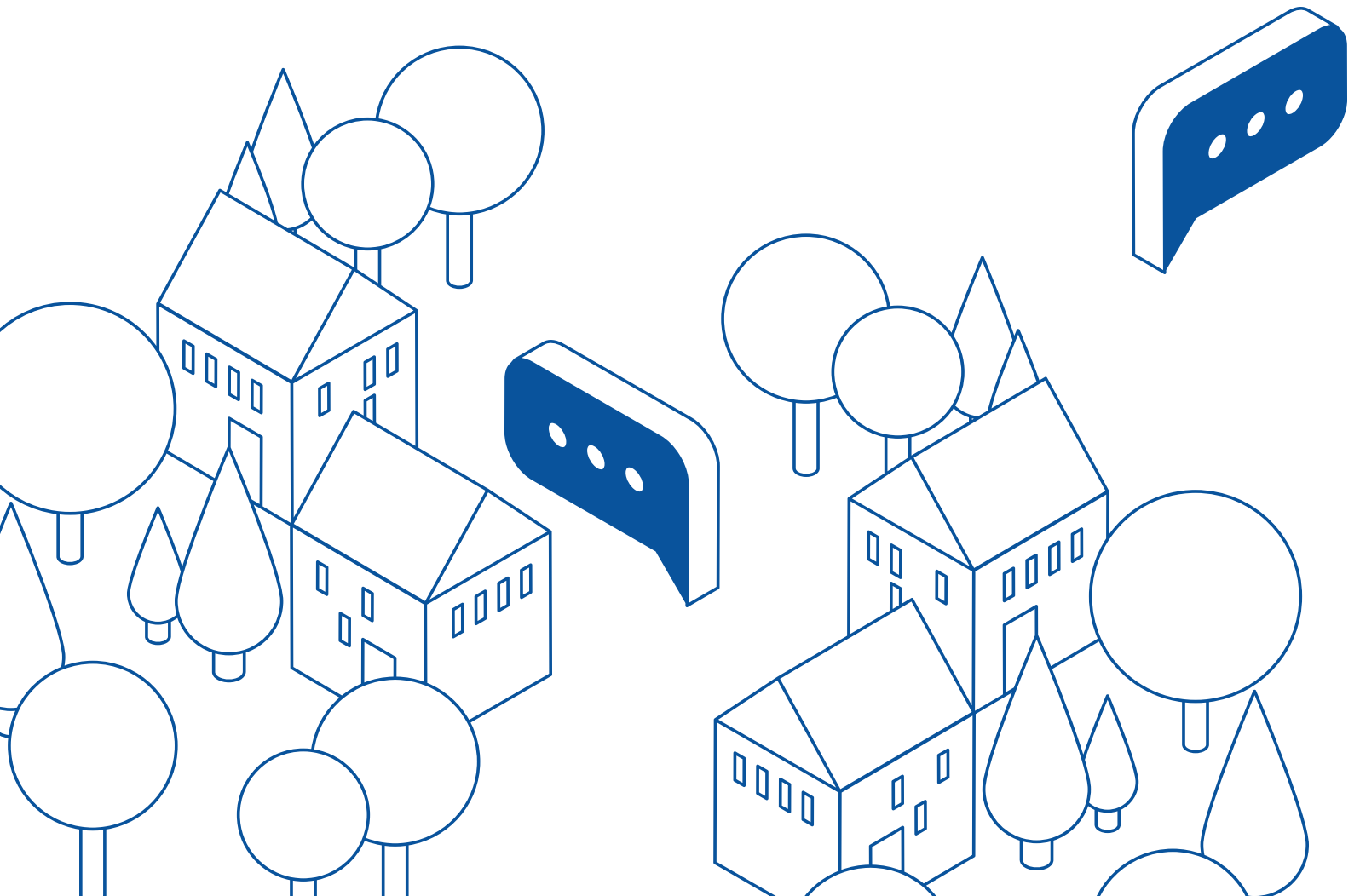
3.2 Community Profile

Oshawa is part of the Regional Municipality of Durham which is approximately 40 minutes east of Toronto and on the northern shoreline of Lake Ontario. The population of Oshawa is 159,458 with a total of 62,595 households (2016 census).

Oshawa is divided into five wards which contain numerous neighbourhoods. Each ward and neighbourhood are distinct and contain unique attributes, services and amenities.

Oshawa is a full service city with airport, hospital, multiple transportation hubs (e.g. rail stations, 401 and 407 highways, harbor authority), academic institutions (e.g. Durham College, Ontario Tech University, Trent), businesses and industry as well as regional and provincial government offices and not for profit organizations. Additionally, the City boasts 137 parks and over 27 km of paved trail within its borders and has additional natural assets including the Second Marsh Wildlife Area and Purple Woods Conservation Area.

In 2014, the City began a cultural mapping exercise that identified the cultural assets located within Oshawa. Oshawa's Cultural Map (<https://map.oshawa.ca/culturemap>) locates over 500 assets from festivals and events, heritage sites, cultural industries, cultural facilities, cultural venues and existing Public Art. The process of cultural mapping is an ongoing exercise and as Oshawa increases its assets, City staff continue to update the Cultural Map.



4.0 Overview of Plan Process

This section of the P.A.M.P. outlines the project plan and timelines that were undertaken to develop the P.A.M.P. Additionally, it contains information about the key stakeholder group, the P.A.T.F., and its role in the development of the P.A.M.P. as well as the results of the community consultation and engagement phase.

4.1 Project Plan and Timelines

The development of the Oshawa's P.A.M.P. took place over three phases between September 2017 and June 2018:

Phase 1: Discovery

The first phase of the development of the P.A.M.P. involved convening the internal staff team, reviewing internal documents, researching other municipalities and engaging the P.A.T.F. This phase began in Fall 2017 and continued throughout the duration of the project.

Phase 2: Community Connections and Consultations

This second phase of the development of the P.A.M.P. involved developing and executing the Community Engagement and Consultation process (See Section 4.3). This phase took place from February 2018 to April 2018.

Phase 3: Plan Defined

This third phase of the development of the P.A.M.P. involved reviewing all the research, analyzing the feedback from community engagement and the drafting of the plan. This phase took place from March 2018 to June 2018.

4.2 Public Art Task Force and Inter-departmental Staff Team

The P.A.M.P. was created in collaboration with the P.A.T.F. Initiated by City of Oshawa Recreation and Culture Services staff and completed with support by an inter-departmental team including staff from Corporate Communications, Planning Services, Parks Services, Finance Services and Engineering Services. The role of the P.A.T.F. and the Inter-Departmental Team was to provide advice on all aspects of the project from the development of the community engagement approach to reviewing the draft plan.

4.3 Community Connections: Community Engagement and Consultation Process

4.3.1 Methods of Community Engagement

To collect and assess the public's perception and aspirations for Public Art in Oshawa, three forms of community engagement and consultation were implemented during the period of March 14 to April 12, 2018:

- 1) **Survey**, available online through Connect Oshawa and in paper format at Service Oshawa, included questions as well as a special interactive component where participants could “pin” suggested locations for Public Art on a virtual map.
- 2) **Public Art Cafés** were free, all ages drop-ins that included interactive activities to map where participants wanted Public Art to go, draw or tell a story about what participants thought Public Art should look like, and complete sentences relating to how Public Art impacts the community.
- 3) **Pop Ups** were condensed versions of the Cafés and allowed participants to “pin” locations where they wanted to see Public Art on a large-scale hard copy of a City-wide map.

The activities at the Public Art Cafés and Pop Ups were based on the survey questions.

All three forms of engagement were promoted to the media, promotional posters were placed at public facilities, over 750 postcards were distributed across the city and over fifty-five Twitter and Facebook posts were put on city-owned social media channels.

The community engagement and consultation process for the Public Art Master Plan was successful due to the high rate of participation and the level of quality information gathered on the public's perception and aspirations for Public Art in Oshawa.

132 people answered the online survey and 18 additional people filled in the survey in paper format.

Recreation and Culture Services led six Public Art Cafés and 10 Pop-ups across the City, ensuring that consultation took place in highly populated areas and frequently used locations in the City and allowed for engagement to be made with a range of demographics. In addition, presentations to each advisory committee and the Cultural Leadership Council were conducted.

The following table illustrates the date, type of engagement and the location/ group:

Date	Type of Engagement	Location / Group
Tuesday, March 13 th	Pop Up	Community Development Council Durham newcomers event – O’Neill High School
Wednesday, March 14 th	Café	Delpark Homes Centre
Monday, March 19 th	Café	Northview Community Centre
Tuesday, March 20 th	Pop Up	Oshawa Public Library – Northview branch
Tuesday, March 20 th	Presentation	Accessibility Advisory Committee – City Hall
Wednesday, March 21 st	Pop Up	Trent University
Thursday, March 22 nd	Presentation	Heritage Oshawa – City Hall
Friday, March 23 rd	Pop Up	Living Room Community Art Studio
Tuesday, April 3 rd	Pop Up	Oshawa Centre
Monday, March 26 th	Pop Up	Oshawa Public Library – McLaughlin branch
Tuesday, March 27 th	Café	Donevan Recreation Complex
Wednesday, March 28 th	Presentation and Café	Cultural Leadership Council
Thursday, March 29 th	Pop Up	Durham College
Tuesday, April 3 rd	Presentation	Environmental Advisory Committee – City Hall
Wednesday, April 4 th	Presentation	Active Transportation Advisory Committee – City Hall
Thursday, April 5 th	Café	Arts Resource Centre
Friday, April 6 th	Pop Up	Oshawa Senior Citizens Centre – John Street
Friday, April 6 th	Pop Up	Robert McLaughlin Art Gallery
Wednesday, April 11 th	Pop Up	Carea Community Health Centre
Thursday, April 12 th	Café	South Oshawa Community Centre

Over 500 people in total participated in the survey, Public Art Cafés and Pop-Ups resulting in 678 pins placed on maps (digital and hard copy) with over 200 unique locations throughout the City being identified.

Participants and survey respondents were asked to “pin” locations and provide comments explaining their suggested locations. The top 15 most pinned City-owned and operated buildings, parks and spaces are listed below, along with an example comment:

Rank	Pinned Site	Example of Respondent Explanation
1	Lakeview Park	“Public Art is a Lakefront Magnet.” “Space could be better used – drab.”
2	Memorial Park	“Lot of events happen here.”
3	Downtown Oshawa	“Downtown Oshawa - rather flat and drab and grey and needs colour and happiness.”
4	Along the trails that lead to the water and the waterfront trail	“Art all along the waterfront trail, there could be art stations!”
5	Delpark Homes Centre	“Put outside of Delpark Homes Centre – I used to work there.”
6	Oshawa Valley Botanical Garden / Kinsmen Park	“I walk there and love the flowers.”
7	Lakefront West Park	“Last time I was there I thought it needed to better appeal to the community.”
8	Northview Community Centre	“My family and I go here a lot for programming and there is the Boys and Girls Club.”
9	All Exits off of 401 Highway	“To make the city more welcoming.”
10	Alexandra Park	“Near the hospital and lot of people go here for walks to feel better.”
11	King St. and Simcoe St.	“Art should be on four corners in Oshawa downtown.”
12	King St. and Bond St.	“Busy intersection, near bus stop or near small park.”
13	South Oshawa Community Centre	“The area needs sprucing up.”
14	Rotary Park	“I spend time with family at this park.”
15	Michael Starr Trail	“Needs some art to give the area a boost.”

Answers relating to the questions on guiding principles, locations for Public Art, impact of Public Art and themes were all used to build the Vision (Section 5.0), develop the Scoring Tool (Section 6.0) and determine the key zones for Public Art (Section 6.0).

Community feedback from both the survey and community engagement sessions was by in large very positive.

Participants saw Public Art as a means to beautify the city: “Dress it up with colour and visual interest!” “make it more welcoming,” and add culture, history and “life to otherwise plain areas.” They also perceived Public Art as a more democratic form of art, since it could be found all over the city. As one person commented, “Not just at places where only high income folks live; art needs to be everywhere, especially in places where folks who have low incomes may access it on a regular basis”. Many were interested in having Public Art in natural settings such as parks and trails. One person’s reasoning was “nature and art are vital for the human spirit. The further we get away from that the less happy people get.”

Lastly, the most common response to the question, “Where would you like Public Art in Oshawa?” was the answer, “We would like it everywhere.”



5.0 Vision and Guiding Principles

5.1 Vision

Based on the community consultation feedback where the values and beliefs of participants were articulated, City staff with support from the Public Art Task Force developed the following vision statement for Public Art in Oshawa:

“Oshawa will be a community where Public Art is innovative, diverse, and accessible to create vibrant public spaces and meaningful connections.”

Public Art has the ability to transform a neighbourhood, evoke connections between people and place, stimulate local economy and turn ordinary infrastructure into unique elements that not only excite but also create identity in where residents live, work and play.

5.2 Guiding Principles

The City of Oshawa’s Public Art Policy outlines the Guiding Principles for Public Art in Oshawa (see Appendix A.2 Section 1.4). The community consultation process reaffirmed these Guiding Principles and policy statements:

1. Accessibility – Public Art will be accessible to all.
2. Transparency and Professionalism – Public Art will be transparent and professional, providing opportunities for public participation and community partnerships.
3. Civic Pride – Public Art illustrates the history and diversity of the City.
4. Quality of Art – Public Art that is acquired demonstrates a commitment to excellence and craftsmanship, creativity and innovation.
5. Variety – Public Art will be in various art mediums, types, sizes and different locations.
6. Process – Public Art will be integrated into planning and the development process.
7. Uniqueness – Public Art will reveal the unique character and foster a positive image of the City.

6.0 Site Selection

6.1 Site Selection - Guidelines and Criteria

In total over 687 pins were placed by the public on 298 unique locations throughout Oshawa during the community consultation process. These 298 unique locations were mapped and reviewed. Locations identified by the public included both city-owned and private lands/ buildings. The P.A.M.P. prioritizes City-owned and operated lands/ buildings but also recognizes the importance and opportunities of working with private land owners.

Additionally, each of the sites identified offers a unique opportunity to install art however not all locations are suitable and not all sites would maximize the City's investment in Public Art.

In order to adequately assess and set priorities, the site needs to maximize the following objectives:

- High visibility and public accessibility;
- Cultural and/or historical significance to the community;
- High response rate during the public consultation; and
- Greater opportunity to link with other City projects (e.g. capital projects, special events).

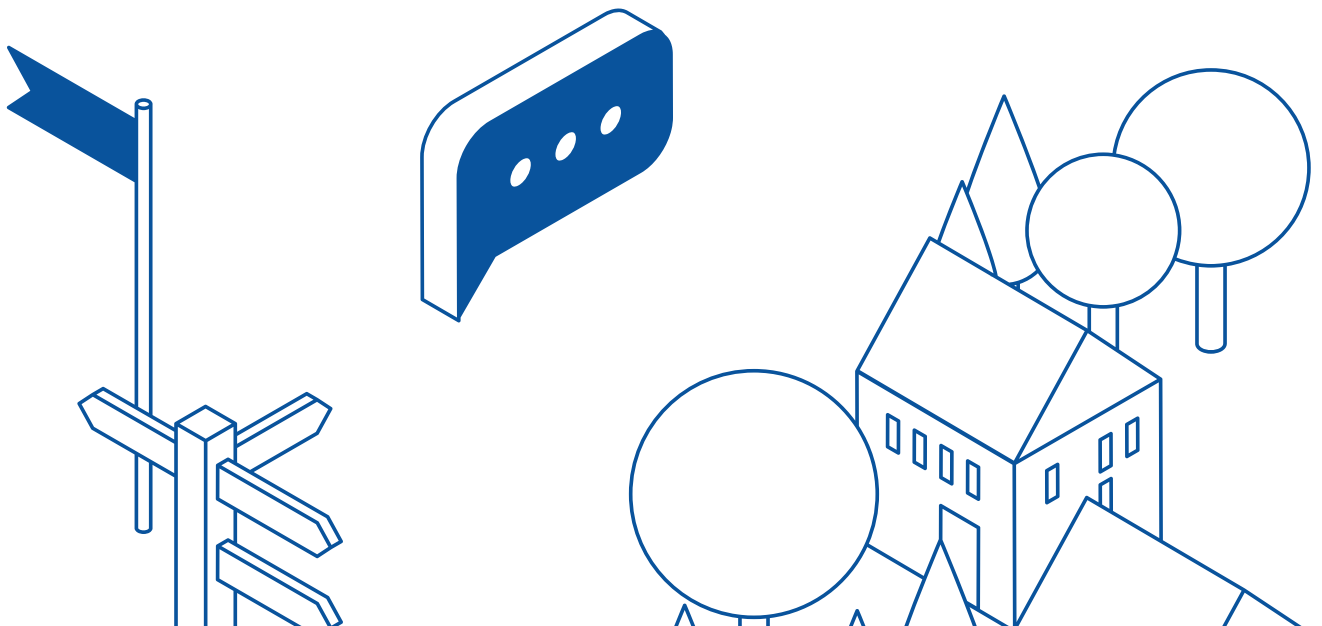
In order to prioritize sites, a scoring system was created to evaluate the potential of each location:

Criteria	Criteria Description	Scoring and Scoring Rationale
Pedestrian Use	The site is in a high traffic pedestrian area and allows for pedestrians to easily experience and interact with Public Art.	Maximum Score = 5 5 – very high pedestrian traffic and visible by the most people 3 – moderate pedestrian traffic 1 – limited to no pedestrian traffic and visibility
Vehicular Traffic	The site is visible from the road and the road has high traffic use by cars and buses.	Maximum Score = 5 5 – very high vehicular traffic 3 – moderate vehicular traffic 1 – limited to no vehicular traffic

Criteria	Criteria Description	Scoring and Scoring Rationale
Dedicated Funding	The site has funding associated.	<p>Maximum Score = 5</p> <p>5 (yes) – there is a dedicated source of funding for this location.</p> <p>3 (partial) – there is partial funding (e.g. via grant source/ matching funding).</p> <p>0 (no) – there is no funding dedicated to this location.</p>
Capital Project Association	The site is aligned with an upcoming capital project (e.g. current/ upcoming year or on the forecast list of capital projects for new renovation to a park, street or building, etc.).	<p>Maximum Score = 5</p> <p>5 (yes) – there is a capital project forecasted within the next 10 years associated to this location.</p> <p>0 (no) – there is no capital project forecasted within the next 10 years associated to this location.</p>
Public Support	The site was identified by the public during the community engagement process.	<p>Maximum Score = 5</p> <p>5: 50 or more people suggested the site/ project.</p> <p>4: 20 – 50 people suggested the site/ project.</p> <p>3: 10 - 19 people suggested the site/ project.</p> <p>2: 5 – 10 people suggested the site/ project.</p> <p>1: 5 or less people suggested the site/ project.</p> <p>0: No people suggested the site/ project.</p>



Criteria	Criteria Description	Scoring and Scoring Rationale
<p>Site Lines and Surroundings</p>	<p>The proposed site and its surroundings are visually accessible (e.g. surrounding architecture would not impede access (physical or visual), or the site is a gateway location to a prominent area, intersection, trail, neighbourhood, etc.) as well as there are no known structural or foundation issues to the site (e.g. structural decay on a wall, park landfill, etc.).</p>	<p>Maximum Score = 5</p> <p>5 – The site lines, surroundings and foundation are not hindered by any architectural/ structural, power lines or other visual/ physical obstacles.</p> <p>3 - The site lines, surroundings and foundation are somewhat hindered by some architectural surroundings, power lines or other visual/ physical obstacles.</p> <p>1 – The site lines, surroundings and foundation are entirely hindered due to the architectural surroundings, power lines or other visual/ physical obstacles.</p>
<p>Historical and Cultural Significance</p>	<p>The proposed site is historically and/or culturally significant to the community (e.g. historical importance, formal and informal community gathering areas, landmark, heritage designation).</p>	<p>Maximum Score = 5</p> <p>5 – The proposed location is of high cultural and/ or historical significance.</p> <p>3 – The proposed location is somewhat culturally and/ or historically significant.</p> <p>1 – The proposed location has no cultural and/ or historical significance.</p>



6.2 Zones and Sites Selected

6.2.1. Zones and Locations

The proposed zones and sites are based on information known and understood at the time of the P.A.M.P.'s development. It is recognized that as the community changes and grows that new information may need to be considered and the Scoring Tool utilized on a case-by-case basis in the future.

Factors that may affect a re-prioritization would be the implementation of new and emerging developments in urban planning not foreseen as of yet, new City-owned buildings and spaces that have not been planned for or built, and trends and considerations unique to Public Art practices. Therefore, it is important that City staff review the P.A.M.P. on an annual basis so that changing factors can be identified at the onset and a rationale to modify the P.A.M.P. can be justified.

The P.A.M.P. prioritizes the densest pedestrian and population areas for the installation of Public Artwork. The P.A.M.P. prioritizes City-owned land and buildings.

Once the information from the community consultation was analyzed it was apparent that there were identified areas, buildings, parks and landmarks consistently selected by the public. These patterns were assessed and grouped together accordingly to reflect overarching zones across the City.

The overarching zones recommended for the development of future Public Art include:

Downtown – the urban core is a high priority area for Public Art due to its high volume of pedestrians, high concentration of local businesses, services and retail, public transit nodes and density.

Trails and Lakefront – the natural corridors and waterfront are key leisure recreational, and active transportation areas for Public Art activation.

Corridors – select suburban (non-downtown urban core) areas with higher volumes of pedestrians, residential homes, community and neighbourhood level parks, good access to public transit and quality recreation facilities would be enhanced with Public Art.

Gateways into the City – primary transit and access points are key welcoming features into the City and could be enhanced with Public Art works.

Delpark Homes, Harmony North and North Oshawa – Each City-owned recreation facility was identified in the community consultation however Delpark Homes Centre and its surrounding natural landscape was the highest ranking recreation facility. Delpark Homes Centre sees high usage by local recreational users, visitors to the tournament facility and gardeners frequenting the community gardens, lending itself to a range of audiences that could be exposed to Public Art.

Throughout the consultation and community engagement process, there were other privately owned and operated buildings and lands identified including retail establishments such as the Oshawa Centre, Midtown Mall and Five Points Shopping Centre as well as the academic campuses of Trent, Durham College and Ontario Tech University (Simcoe Street North). As mentioned previously, the P.A.M.P. prioritizes City-owned public spaces and buildings and if, and where, possible City staff will investigate ways to work with private partners on Public Art and beautification projects in the City.

6.3 Priority Zones, Areas and Sites

The following section details the specific buildings, parks, open spaces, landmarks and gateways located within the specific zones that should be prioritized for future Public Artworks.

6.3.1 Zone – Downtown

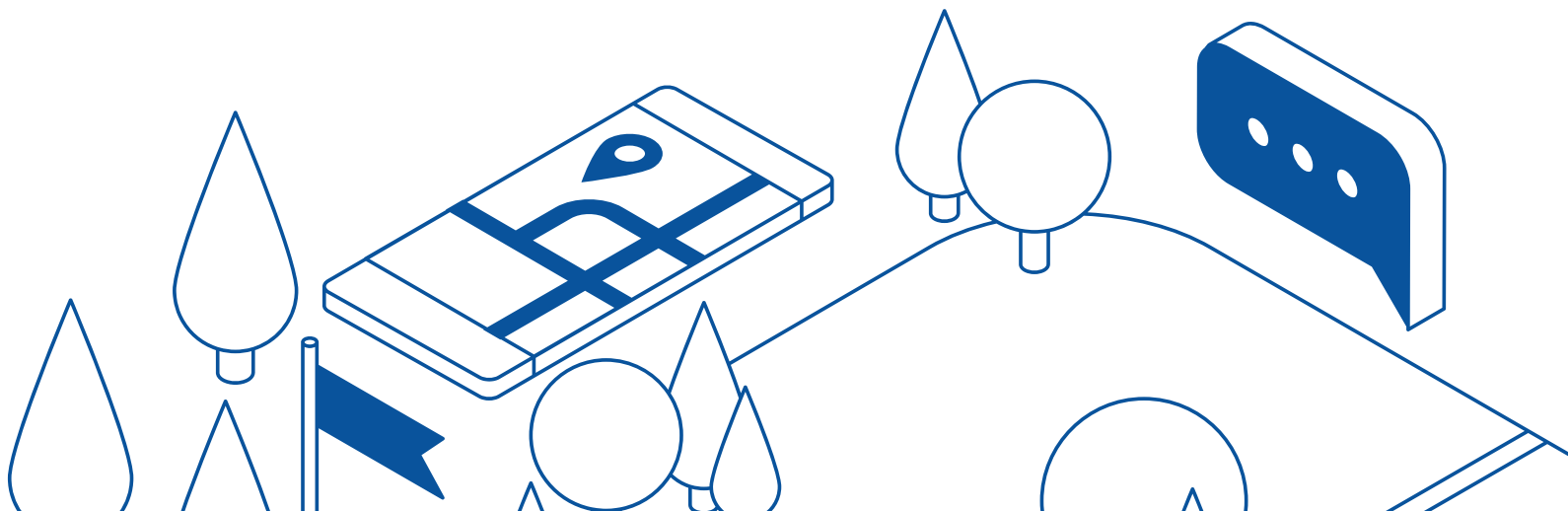
The downtown zone (Ward 4) is delineated by the Downtown Oshawa Urban Growth Centre boundary which generally consists of McMillan Drive (western limit) and Ritson Road North (eastern limit) and Brock Street (northern limit) and John Street (southern limit).

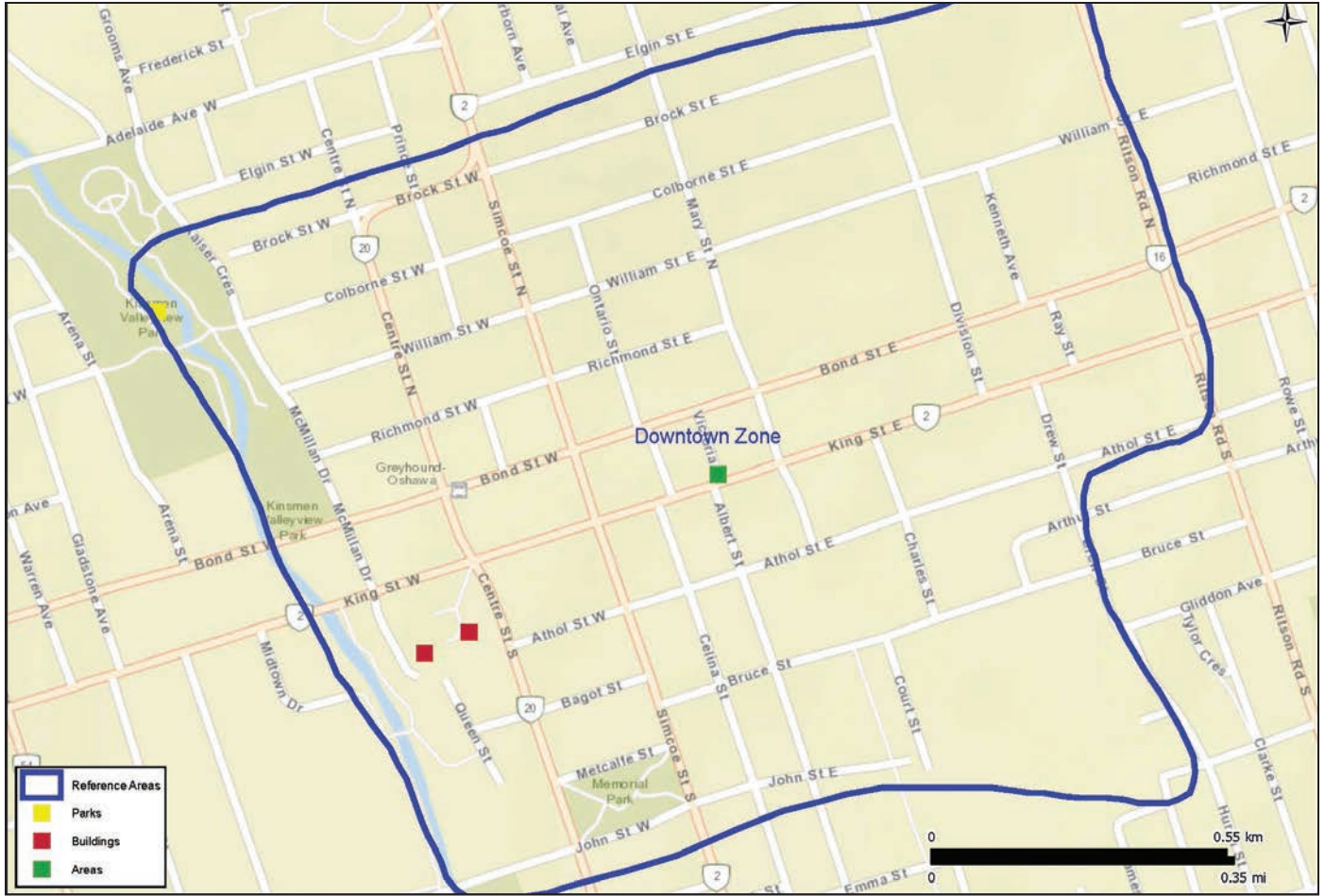
The downtown urban core received the highest level of public interest from the consultation process. This ranged from members of the public identifying specific businesses, buildings, intersections and walls to generally referring to more art being needed in “Downtown Oshawa”. However, the locations identified were not always consistent or reflected a specific pattern.

The majority of the locations that were identified by the public were located on private and commercial property.

Sites Selected - Notable buildings, parks and open spaces that are municipally owned and operated, and could be enhanced through the installation of Public Art, include:

- City Hall – the centre for governance and administration of the City of Oshawa.
- Arts Resource Centre – a visual arts and performance venue that delivers programs and offers rental space including a performance auditorium.
- Memorial Park – an outdoor bandshell and grounds used for special events and gatherings.





Recommendations and Partnerships for this zone:

The opportunities to augment the Downtown Zone with Public Art are endless.

Opportunities range from considering Gateways Features at the entrances into the downtown (e.g. King Street Bridge) as well as significant intersections (e.g. Four Corners).

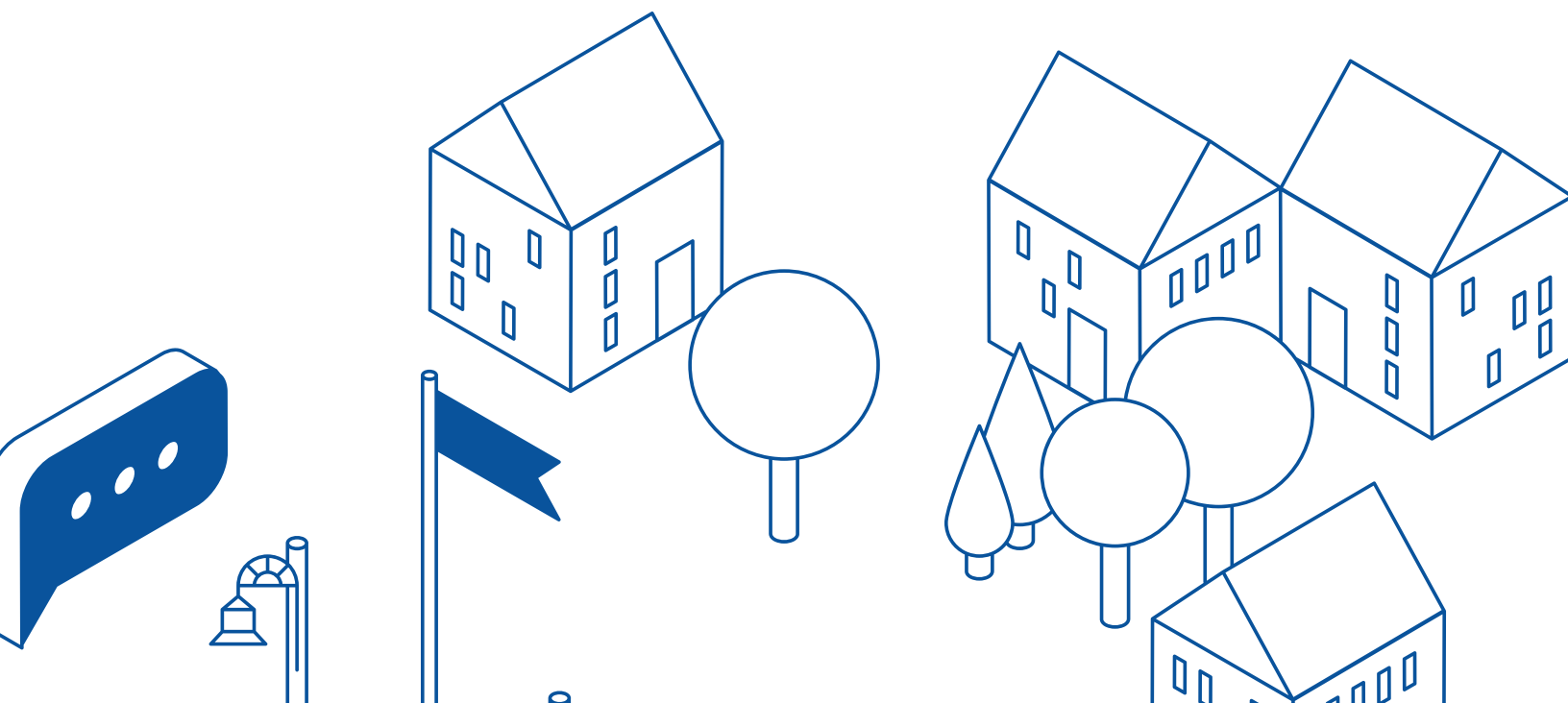
There are numerous infrastructure elements that could also be artistically transformed by Public Art including sidewalks, bridges, and utility boxes.

Partnership opportunities could include working with the B.I.A. on a Public Art banner program, an incentive and grant program for owners of privately owned lands as well as opportunities to work with not for profits and service organizations in the immediate area (e.g. elementary and high schools, Y.M.C.A. and the Living Room Community Art Studio).

The Robert McLaughlin Gallery (R.M.G.) has also been a key partner to the City in past Public Art initiatives and due to their location in this Zone there could be future collaborative projects where the City and R.M.G. could work together.

Due to the concentration of buildings, ease of walkability, volume of pedestrians, commercial and residential elements within the Downtown Zone, the downtown area could also lend itself to a Public Art festival. Public Art festivals that include projection and digital art as well as mural art have been successful in other municipalities towards promoting the local cultural scene, attracting visitors (both residents and non-residents) and contributing to the success of local businesses, and beautifying spaces.

It is recommended that a specific downtown study for Public Art be undertaken that considers the Downtown Streetscape Vision, Downtown Plan 20/Twenty and other documents supporting downtown revitalization. Further study in this area will allow for greater detailed mapping of key locations both located on privately and publicly owned lands.



6.3.2 Zone - Trails and Waterfront

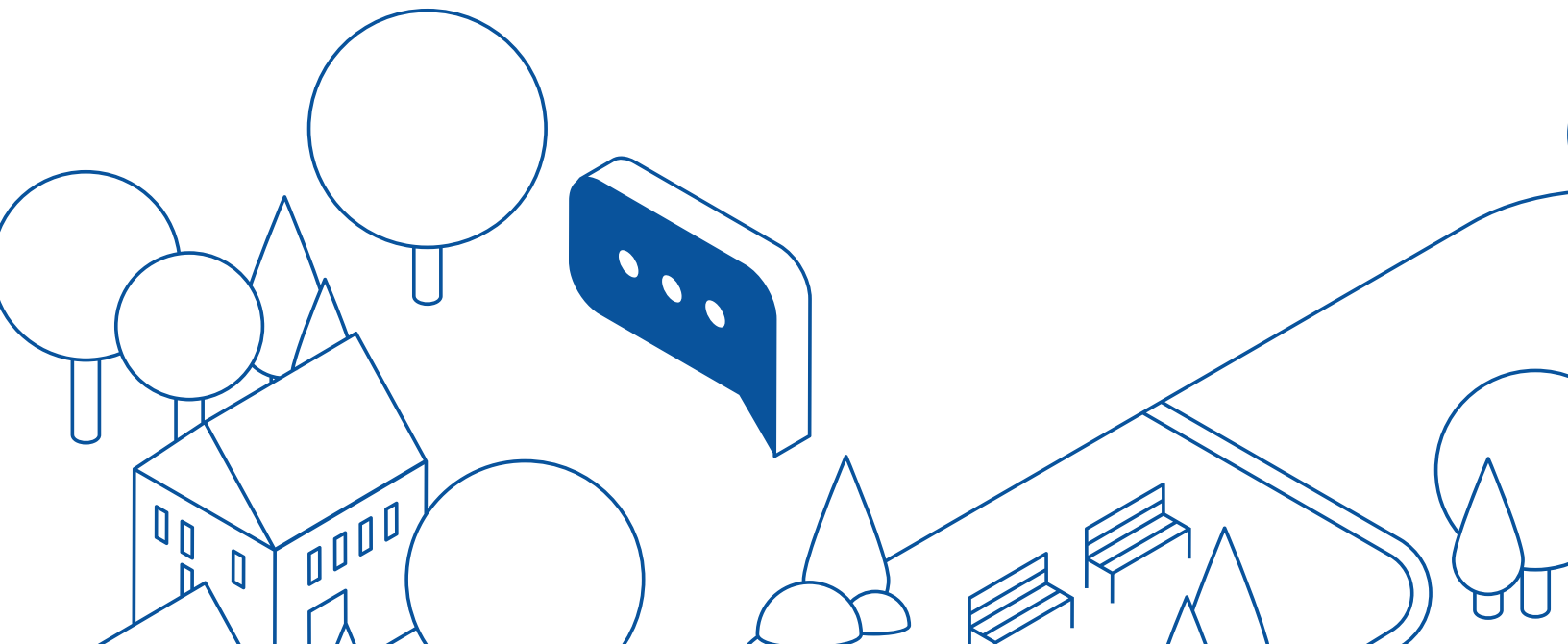
The City of Oshawa is fortunate to have extensive trail networks and beautiful park systems that allow for many recreational and leisure opportunities for resident and visitors to enjoy. Throughout the P.A.M.P. community consultation and engagement process, it was evident that residents take great pride and enjoyment in the natural spaces within their City.

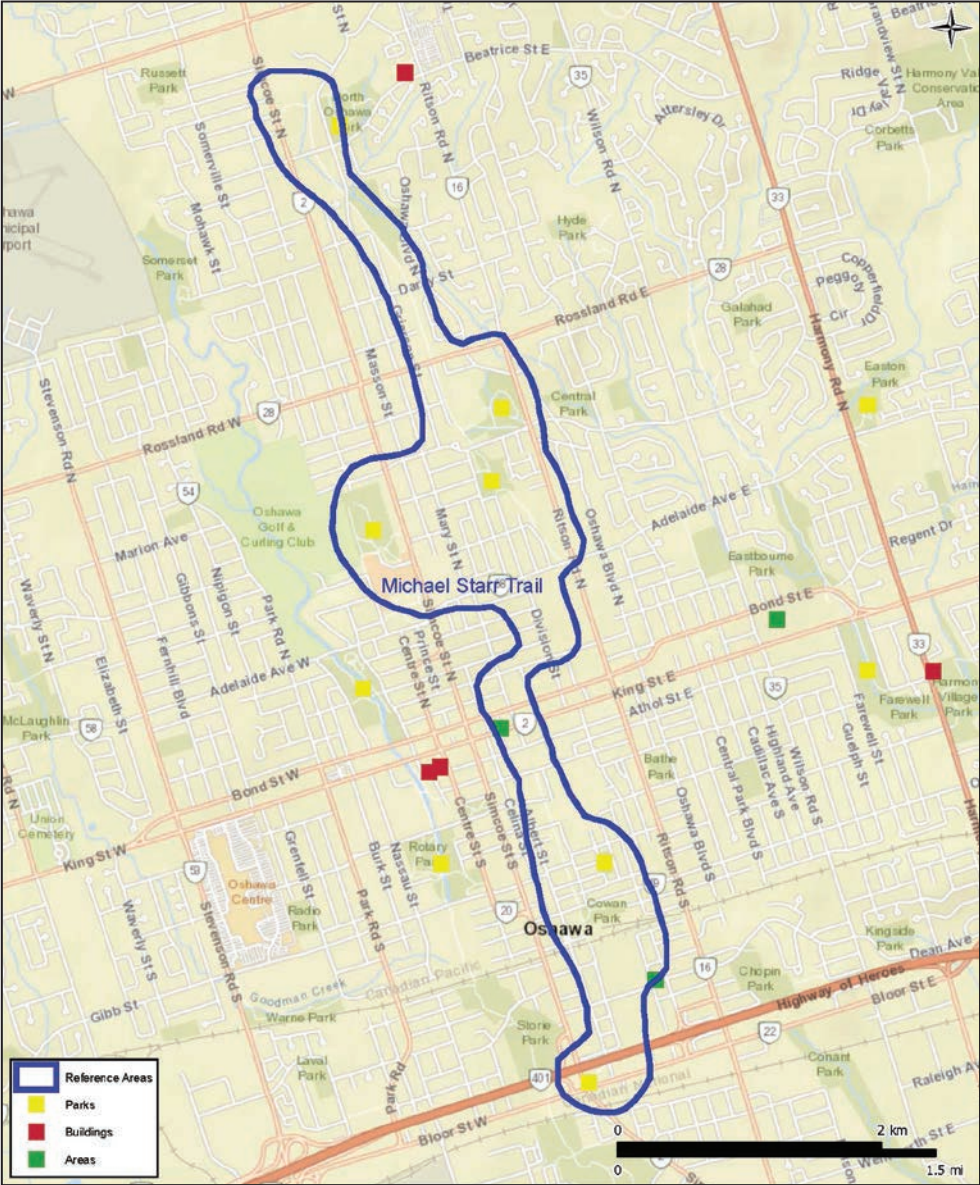
Area: Michael Starr Trail (Ward 4 and 5)

The Michael Starr Trail is a paved urban trail that follows a former C.N. spur line that once connected Oshawa industries with the rest of North America. The trail recognizes Colonel Starr's many contributions to the City of Oshawa and Canada.

Sites Selected - Notable buildings, parks and open spaces that are municipally owned and operated and could be enhanced through the installation of Public Art include:

- Alexandra Park – an active and passive recreational park includes features such as a playground, lit tennis courts and baseball diamonds. Nearby is Alexandra's Bounty, a community garden, and Lakeridge Health Oshawa.
- Connaught Park - an active and passive recreational park including features such as a soccer field and baseball diamond. Located within the park is the Oshawa Central Council of Neighbourhood Associations (O.C.C.N.A.) Connaught Park Community Centre.
- Centennial Park – a passive recreational park for leisure activities such as walking, running and resting.
- Sunnyside Park – an active and passive recreational park including features such as a baseball diamond. Located within the park is the O.C.C.N.A. Sunnyside Park Community Centre.
- Bloor Parkette – a passive recreational park for leisure activities such as walking, running and resting. This location intersects with the Joseph Kolodzie Trail.





Recommendations and Partnership Opportunities in this Zone:

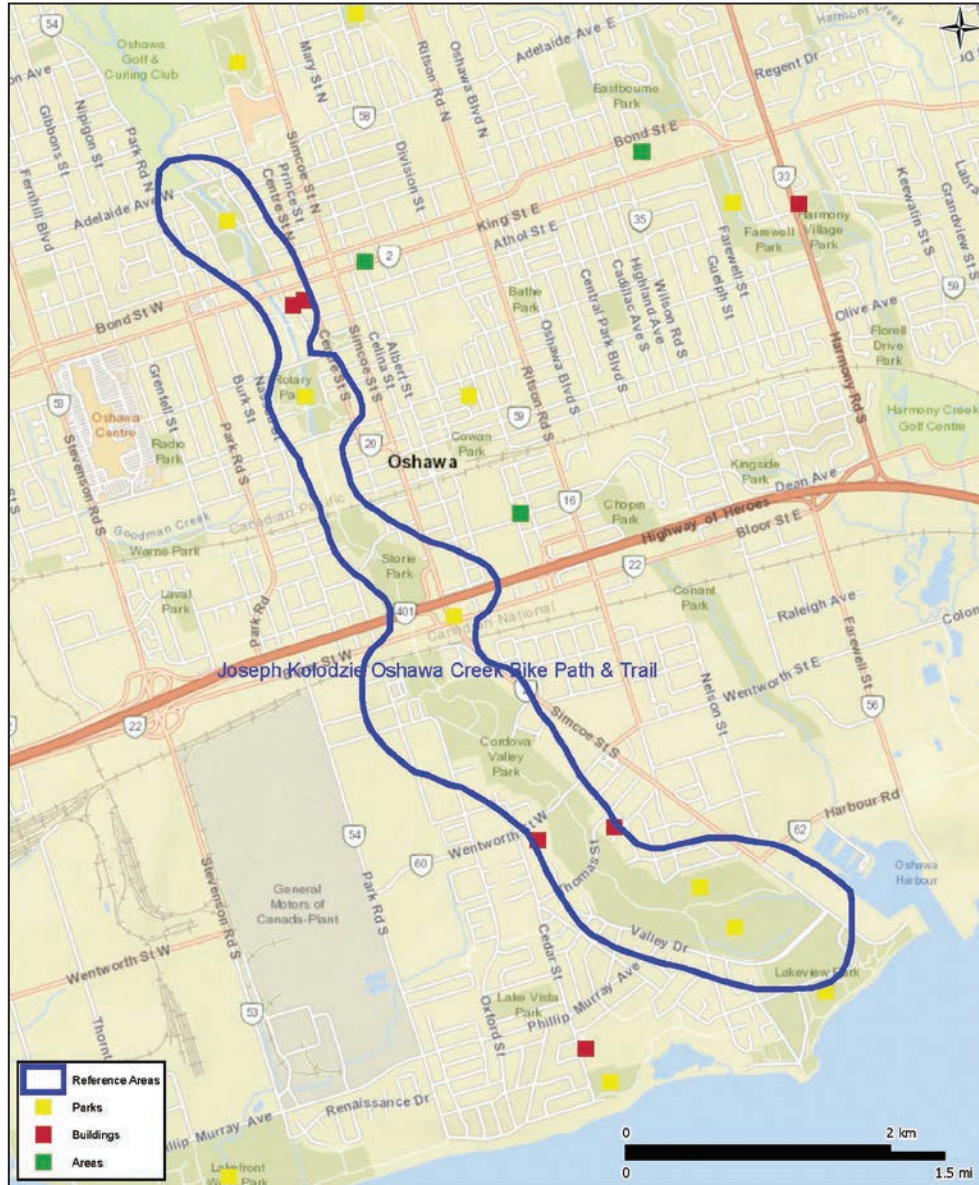
- With two community centres within this zone operated by the O.C.C.N.A., there could be opportunities to work collaboratively with the O.C.C.N.A.. There could also be opportunities for private partnership including investigating Public Art installations on Victoria Street (in collaboration with Regent Theatre/Ontario Tech University) and the location of the future GO station at Knob Hills (in collaboration with Metrolinx).
- The opportunities for this trail system could see installations of artwork installed adjacent to the trail path sculptures that serve as outdoor furniture and nature friendly installations that lead to positive social interactions. Artists could also be engaged in creating unique wayfinding signage, place markers and artistically designed benches that lead to a unique experience for those using the trail.
- In the larger parks, for example at Alexandra Park, more largescale sculptural artworks could be integrated into the park footprint. Other considerations for this trail could include installing Gateway Features at pivotal points along the trail (e.g. at the Bloor Parkette which is the intersection with the Joseph Kolodzie Bike Path).

Area: Joseph Kolodzie Oshawa Creek Bike Path and Trail (Ward 4 and 5)

The Joseph Kolodzie Oshawa Creek Bike Path is a paved path that meanders along the picturesque Oshawa Creek Valley.

Sites Selected – Notable buildings, parks and open spaces that are municipally owned and operated and could be enhanced through the installation of Public Art include:

- Oshawa Valley Botanical Gardens (O.V.B.G.) – a network of gardens and parks located along the Oshawa Creek. The O.V.B.G. hosts notable features including the Peony Garden and Memory Garden. The O.V.B.G. and nearby Children's Arena, are currently used for festivals, events and weddings.
- Brick Valley Park and Rotary Park – active and passive recreational parks which include features such as a pool and sports field and fall within the O.V.B.G. Master Plan.
- Southmead Park – an active and passive recreational park which includes features such as a playground and sports fields. Located within the park is the O.C.C.N.A. Southmead Park Community Centre.
- Bloor Parkette – a passive recreational park for leisure activities such as walking, running and resting. This location intersects with the Michael Starr Trail.



Recommendations and Partnership Opportunities relating to this zone:

Similar to the Michael Starr Trail, the opportunities for this trail system could include installations of artwork adjacent to the trail path sculptures that serve as outdoor furniture and nature friendly installations that lead to positive social interactions. Artists could also be engaged in creating unique wayfinding signage, place markers and artistically designed benches and bike rails that lead to a unique experience for those using the trail.

The O.V.B.G. is a master planned park system and any consideration of Public Art for this space needs to be completed in tandem with that plan.

Within Brick Valley Park and Rotary Park there could be opportunities for larger, interactive and educational installations and artworks.

Area: Lakefront Area/ Waterfront Trail (Ward 5)

The Waterfront Trail consists of 11 km of trail along Lake Ontario. This zone includes locations along the trail and South Oshawa Community Centre.

Sites Selected - Notable buildings, parks and open spaces that are municipally owned and operated and could be enhanced through the installation of Public Art include:

- Lakeview Park – an active and passive recreational park which includes features such as a beach, pavillion, baseball diamonds, sports fields and picnic areas. This park connects to both the Waterfront Trail and the Joseph Kolodzie Oshawa Creek Bike Path.
- Waterfront Trail – a trail that runs along 11 kms of Lake Ontario and passes through wildlife reserves, marshland, wetlands and community parks.
- Lakefront West Park – an active and passive recreational park that includes features such as baseball diamonds and picnic areas.
- South Oshawa Community Centre – a recreational facility that includes features such as a leisure pool, fitness centre, meeting rooms and is connected to G.L. Roberts High School. The facility is within easy access to the Waterfront Trail and a playground.
- Stone Street Park – an active and passive recreational park that includes features such as basketball courts, tennis courts and a playground.



Recommendations and Partnership Opportunities relating to this zone:

The Lakefront Area/ Waterfront Trail received significant support and identification from the public during the consultation and community engagement process. This Zone ranked higher in community interest than both the Michael Starr Trail and the Joseph Kolodzie Bike Path Trail. The Lakefront Area/ Waterfront Trail affords the same opportunities as previously identified for those trails but also has additional opportunities due to its unique feature of being on the waterfront.

In addition to wayfinding, benches, bike rails and other infrastructure related artworks, this area could be a natural location for a permanent and/ or temporary “art trail”. This concept has been applied in other municipalities and has resulted in augmented usage, promotion and economic benefit and appreciation for trail and water systems (e.g. City of Windsor Sculpture Park, Town of Collingwood, Haliburton Sculpture Forest, Toronto Beaches Winter Stations).

Similar to the Downtown Zone, this area could also lend itself to a Public Art festival due to the size of the land available for events and its already extensive use by residents and non-residents.

Within this trail zone, there could also be opportunities for partnership including investigating Public Art collaborations with the Oshawa Museum, Jubilee Pavilion and Oshawa Port Authority.

6.3.3 Zone – Corridors

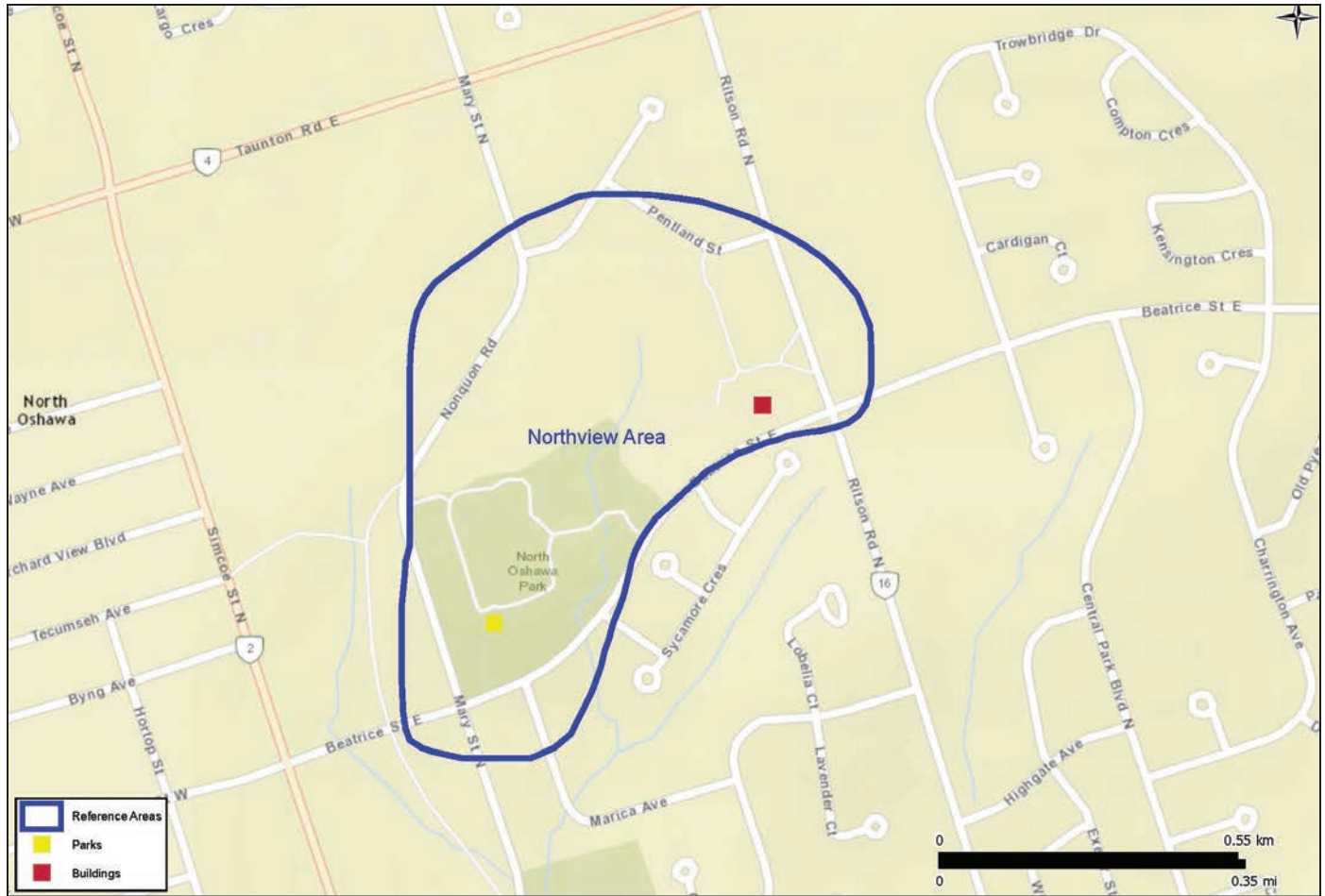
The development of Corridors emerged as a result of recognizing that many suburban areas (non-natural and non-urban areas) were identified by the public during the consultation and community engagement process. In some cases, some individual sites did not have a significant number of “pins” associated to it however their proximity to other sites led to recognizing that clustered sites within close proximity should be investigated.

Area: Northview Area (Ward 2 and 3)

The Northview Corridor zone generally relates to the area surrounding Mary Street North, Beatrice Street East and Ritson Road North.

Sites Selected - Notable buildings, parks and open spaces that are municipally owned and operated and could be enhanced through the installation of Public Art include:

- Northview Community Centre – a shared recreational facility by the City of Oshawa, Oshawa Senior Citizens Centre, Boys and Girls Club and Oshawa Lawn Bowling Club who all offer numerous recreation and culture programs.
- North Oshawa Park and Skatepark – an active and passive recreational park which includes features such as tennis and basketball courts, a skatepark and lit sport field. Located within the park is the O.C.C.N.A. North Oshawa Park Community Centre.



Recommendations and Partnerships relating to this zone:

The opportunities in this zone range from the consideration of temporary and semi-permanent art installations to augment the resident and pedestrian experience in that area. With the Oshawa Public Library and Northview Community Centre (which hosts a Oshawa Senior Citizens Centre branch) in this zone, artwork could engage multiple generations and reflect themes such as literacy and the social connection between seniors and youth.

North Oshawa Park and specifically the Skate Park area could lend itself to an opportunity to pursue an additional graffiti wall similar to that currently located at Donevan Recreation Complex.

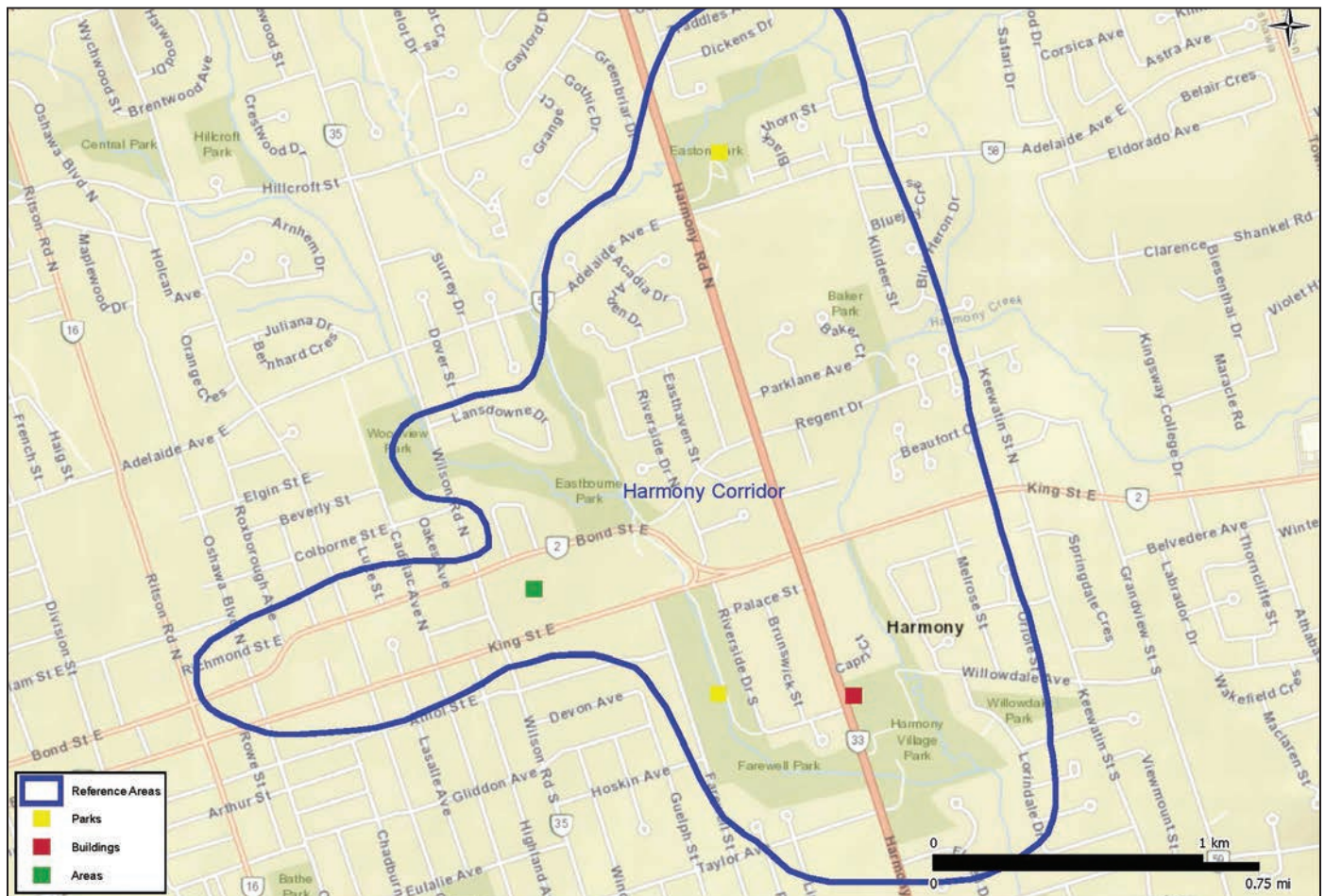
Within this corridor, there could be opportunities for partnership with local schools and businesses as well with Northview Branch – Oshawa Public Library and O.C.C.N.A. North Oshawa Park Community Centre.

Area: Harmony Corridor (Ward 3)

The Harmony Corridor zone generally relates to the area from Harmony Road North and Taylor Avenue at the southern point and Easton Park at its northern point and extends west to the convergence of Bond and King Streets.

Sites Selected - Notable buildings, parks and open spaces that are municipally owned and operated and could be enhanced through the installation of Public Art include:

- King and Bond – a gateway location where King Street and Bond Street intersect.
- Donevan Recreation Complex – a recreational facility which includes features such as an ice rink, leisure pool, skatepark and graffiti wall.
- Easton Park – a passive recreational park for leisure activities with a splashpad.
- Farewell Park – a passive recreational park, which includes a playground.



Recommendations and Partnerships relating to this zone:

Due to the volume of residential and potential pedestrian experiences in that area, opportunities in this zone range from the consideration of temporary and semi-permanent art installations that could be created in collaboration with community partners (e.g. schools).

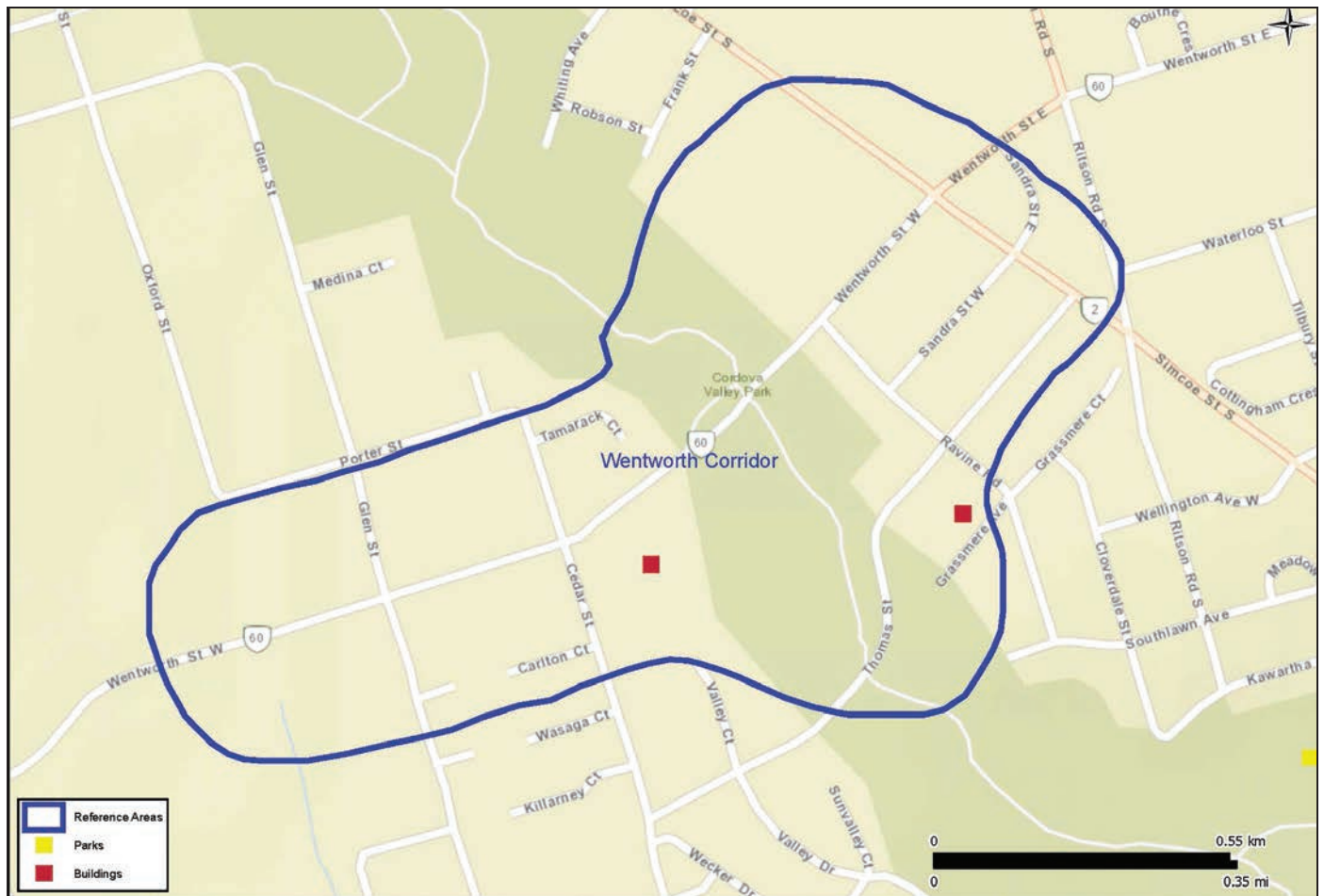
Within this zone, considerations for artistically enhancing infrastructure such as utility boxes, street and park signage is encouraged. Additionally, the Gateway location at the intersection of King and Bond Streets may also afford an opportunity to showcase artwork within the existing gardens and act as a feature to these crossroads.

Area: Wentworth Corridor (Ward 5)

The Wentworth Corridor zone generally relates to the area from Simcoe and Wentworth Street at its eastern point and Glen and Wentworth Streets at its most western point.

Through the consultation there was general feedback that spoke to the desire of having more Public Art in “South Oshawa”.

This zone, due to its high intensification could be a desirable location for artworks. However, the bulk of buildings both residential and commercial are privately owned and independently operated. Partnership opportunities in this zone could include private and commercial sector, Durham Region, Jess Hahn branch (Oshawa Public Library), Carea Community Health Centre and Conant branch (Oshawa Senior Citizens Centre).



6.3.4 Zone - Gateways into the City (Ward 1, 2 and 5)

This zone generally speaks to the major highway entrance points into Oshawa. All 401 exits were highly identified by the public as potential sites as well as the 407 exit at Simcoe and Winchester Streets. Public feedback to these areas referenced the desire to create a more welcoming aspect when entering the City.

Future considerations for Public Art on or around the highway exits would require collaboration with both provincial and regional governments.

Where structurally feasible, artworks could be attached to existing bridges or underpasses or be constructed to go over existing infrastructure to allow passerby's and vehicles to travel beneath them. Consideration for including sculptural artworks in the surrounding areas, and off ramps, where City signage and gardens already exist as well as adapting underpasses with murals and mosaics.



6.3.5 Zone - Delpark Homes, Harmony North and North Oshawa (Ward 1)

As expansion and future residential, commercial and industrial lands become planned and established, this zone and ward should have further study associated to it to investigate other locations for Public Art beyond the Delpark Homes Centre.

The City's Part II Plan for a portion of the Kedron Planning Area is located in North Oshawa, consisting of land generally bounded by Conlin Road East to the south, Ritson Road North to the west, Townline Road North to the east and a proposed road to the north. This Plan makes reference to incorporating Public Art in both the private and public realms and should be considered when planning for future Public Art works in North Oshawa.

- Delpark Homes Centre (Ward 1) – a recreational facility which includes leisure pool, splashpad, four pad arena and is also a shared facility with the Oshawa Senior Citizens Centre and the Oshawa Public Library.

Currently, this zone generally speaks to the Delpark Homes Centre facility and its immediate surrounding campus including parking lot, community and pollinator gardens. Due to the lack of spaces inside Delpark Homes Centre (due to advertising, sponsorship and existing signage), the focus of this site should be on the exterior of Delpark Homes Centre and surrounding campus. Opportunities could include future Public Art being installed in the pollinator gardens or surrounding passive areas. Partnerships could involve the creation of community art that engages local schools and community groups.



7.0 Mural Program Review and Recommendations

7.1 History of Murals in Oshawa

Throughout the mid to late 1990's the Downtown Action Committee (disbanded and whose function was generally that of the Downtown B.I.A.) led the creation of over 15 murals in the downtown core. To do so they obtained approval by Council to be exempt from the Sign Variance By-law.

The murals are located on both public and private property and depict significant historical, cultural, and social chapters of Oshawa's history.

7.2 Current Status of Murals in Downtown Oshawa

In 2015 and 2017, condition reports were fulfilled for each of the painted murals in the downtown core to determine their needs for conservation and maintenance. At present, the murals are in various states of (dis)repair with some in greater need of attention.

The murals are listed in the table below and rated Excellent to Poor with details of their specific conservation concerns:

Mural Conditions

Title / Name of Work, Artist (s), Date Created, Locations	Condition
"On the Lake (The Argyle)," Ross Beard, 1995 32 King Street East	Good (Colours generally vibrant, some fading in the upper-third portion, some rough areas of the patina) Restoration work was done in the summer of 2015 to remove graffiti.
"Oshawa 1935," Dan & Peter Sawatzky, 1995 23 King Street West	Fair/Good (Some punched holes at the base, some fading throughout).
"Full Steam Ahead," Gus Froese, 1995 64 Simcoe Street South	Fair (Fading throughout, minor abrasions at base, top edge needs cleaning).
"Oshawa's Development (Historical Industry and Development)," Robin Burgesse, 1996 64 Simcoe Street South	Fair (Colours generally vibrant, small cracks throughout, small holes near centre and bottom right hand corner, weather damage at base).

Title / Name of Work, Artist (s), Date Created, Locations	Condition
<p>“General Motors of Canada,” John Hood, 1996 GO Bus Station, Bond Street</p>	<p>Good (Colours generally vibrant, some rough areas of the patina, serious damage on panel with blue paint and man at a computer). Restoration work was done in the summer of 2015 to remove graffiti.</p>
<p>“Windfields Farm,” David Yeatman, 1996, McLaughlin Band Shell Memorial Park</p>	<p>Good (Colours generally vibrant, minor chipping at base).</p>
<p>“Ontario Regiment – 130 Years of Service,” John Hood, 1996, McLaughlin Band Shell Memorial Park</p>	<p>Good (Colours generally vibrant, minor abrasions at base, and cracking throughout).</p>
<p>“Driving Force,” Rudolf Stussi, 1996 15 Celina Street</p>	<p>Poor (Colours faded throughout, several holes throughout, patches of peeling/missing paint, large vertical stain from drain pipe on right-hand-side).</p>
<p>Borsberry Music Hall, Brian Romagnoli, 1997, 31 Celina Street</p>	<p>Excellent – full restoration in Summer 2017.</p>
<p>Recreation by the Lake, Tony Johnson, 1997 72-74 Celina Street</p>	<p>Fair/Good (Holes near base, colours generally vibrant, cracking and dents throughout).</p>
<p>Victorian Order of Nurses - 100th Anniversary, Robin Burgesse, 1997 Centre Street North and Bond Street West (West wall of GO Bus Terminal)</p>	<p>Fair (Colours generally vibrant, abrasions at base, major cracks and holes on mural throughout).</p>

Title / Name of Work, Artist (s), Date Created, Locations	Condition
Famous Oshawa Generals, Paul Ygartua, 1997 76 King Street West	Fair/Good (Small cracks near centre, small hole at base, colours generally vibrant).
Kingston Road Stage Coach, JR Hunter, Matt Whelan, Melissa Verge, and Nicol Janecko, 1998 Carriageway - Simcoe Street South (North Wall)	Fair (Graffiti on left side, colours generally vibrant).
Skae's Corners, JR Hunter, Matt Whelan, Erin Hackney, Ian Mitchell, and Mike Wystoski, 1999 Carriageway - Simcoe Street South (South Wall)	Good (Minor scratches, colours generally vibrant).
Oshawa's 75th Anniversary, Tony Johnson, 2000 121 Simcoe Street South	Fair/Good (Two holes near centre, minor abrasions near base, general fading throughout, and multiple dents).
Camp X, Tony Johnson, 2001 100 Simcoe Street South (South wall of O.P.U.C. Building).	Good (Colours generally vibrant).
City Hall Mural, Students from the 2015-2016 School of Art, Media, and Design program at Durham College, 2016 Civic Square / City Hall, 50 Centre Street	Excellent (Minor wear and tear).

7.3 Importance of Continued Conservation and Maintenance of Murals

A well-executed and well-located mural can inspire, educate and foster a sense of pride for a community and its residents. Unfortunately, when a mural is vandalized or becomes damaged it can have the opposite effect. The community can view its existence negatively and thus it becomes more susceptible to further vandalism or damage. It is important to ensure that murals remain in good condition for their expected lifetime.

7.3.1 Conservation Methods

Inspection, ongoing maintenance, and periodic treatment are essential to keep a mural in good condition. When a mural is in need of maintenance the original artist or a conservator should be consulted to determine major treatment or alteration of the work or its context.

The actual treatments can range from a traditional conservation approach in which an individual paints damaged areas to a more extreme intervention, such as reconstruction and/ or repainting of damaged parts to the remaining original material and illustration.

Prior to 2015, the City of Oshawa reviewed the murals on an ad hoc basis and would intervene and make repairs when notified if one of the murals was subject to graffiti or vandalism.

7.3.2 Life Expectancy

Many Public Art programs consider murals temporary, with a lifetime of approximately 10 to 20 years. This can be challenging for residents to comprehend. Murals are more vulnerable to weather damage, infrastructural changes or evolution in urban planning than other forms of Public Art since they often cannot be relocated or easily removed.

In many cases, the murals in Oshawa's Downtown are nearing the end of their life expectancies. Unfortunately, conservation and preservation for the downtown murals cannot be applied in a "one size fits all" approach. The murals commissioned by the Downtown Action Committee were created on both public and private property. With appropriate funds the City can facilitate varied conservation methods with some of the murals. However, some may need to be removed and disposed of entirely due to their advanced state of deterioration and/ or the property owner's desire for it to be removed.

Feedback from the P.A.M.P. consultation and community process indicated a strong desire for the existing murals to be updated and a contemporary approach to mural arts be applied for any future mural projects.

As a result, additional approaches beside conservation are recommended and each site should be considered individually, in consultation with the property owner, as to whether it should be relocated, repainted, de-accessioned or a new mural be commissioned in its place.

7.3.3 De-accession Guidelines

Oshawa's Public Art Policy provides the decision making guidelines for the City of Oshawa to effectively and legally de-accession an artwork (See Appendix A.2 Section 5.4) It is recommended that a mural de-accession procedure be developed to define the process, expectations and responsibilities of City Departments to make it actionable with specific considerations on the approach to de-accession a mural located on private lands.

7.4 Best Practices to Increase Mural Creation

During the consultation process, residents proudly cited the murals in the downtown core as a unique and special element to Oshawa's Public Art collection (See Appendix A.1). Murals can add a burst of color and character to walls, illustrate history and new ideas and create a sense of community pride.

There are several examples across Canada of municipalities supporting the creation of murals in their cities through programs. They include incentive and cost sharing grants, amendments to the Sign By-law, hosting mural festivals and thinking about Oshawa as an Open Air Urban Art Museum.

7.4.1 Incentive Grant or Cost Sharing Program

Incentive grants or cost sharing programs are offered by the Cities of Toronto, Vancouver, and Winnipeg to support mural artists and their business partners in creating murals. The administrative support, funding and eligibility for the City programs vary amongst each municipality. It is recommended that City staff research and explore these programs to determine the feasibility of offering Incentive Grants or Cost Sharing Programs.

7.4.2 Creative Zones

The City of Toronto has designated areas of the city as creative zones where artists can freely practice making art. These zones are designated as an "art mural", as defined by the City of Toronto Graffiti By-law. In 2017, Oshawa instated the graffiti wall at Donevan Recreation Complex which required amendments to the Nuisance, Parks and Facilities and Property Standards By-law to make the location a legal and safe graffiti space. It is recommended that City staff research and explore the expansion of this concept so that additional sites for art making could be available and are also amended within these By-laws.

7.4.3 Hosting a Mural Festival

Hosting a mural festival is an exciting and engaging way to inform people about Public Art while beautifying the city. Several cities such as Montreal, Vancouver and Ottawa host mural festivals. These festivals often include community murals, culturally engaged murals, student work, Indigenous youth outreach, and much more to make the event inclusive and accessible. The City of Oshawa has already begun this type of programming on a very small scale with Paint the Park at Donevan Recreation Complex. It is recommended that City staff explore the opportunity to organize a mural festival in Oshawa that could take place in one of the Zones identified in the P.A.M.P..

7.4.4 Open Air Urban Art Museum

Several cities have begun to brand a particular district of their city as an Open Air Urban Art Museum because of the high density of urban art. Examples of these include Brooklyn, Philadelphia, and Melbourne. The name, 'Open Air Urban Art Museum', comes from the term Open Air Museums which are places where historic buildings are closely situated in an outdoor setting. For example, this is evident in Oshawa at the Oshawa Museum where multiple heritage sites are located in close proximity to each other. Taking this concept into consideration, it is recommended that City staff explore the feasibility of making a district in Oshawa an Open Air Urban Art Museum within a zone identified in the P.A.M.P..

7.5 Current Practices in the City of Oshawa

It is important for the City of Oshawa to incentivize private citizens to want to beautify their properties with unique non-commercial art murals. In order for a private citizen to obtain the rights to paint a non-commercial sign on their property, they must apply for a permit and complete the application for a variance to the City's Sign By-law. Throughout the P.A.M.P. consultation, respondents and participants indicated that the Sign By-law had barriers within it that made it challenging for a non-commercial artistic mural to be created on private land. The variance application and current procedure is not structured for a private citizen to apply for a non-commercial art mural nor does it involve Recreation and Culture Services staff to support this activity (who could provide knowledge and information relating to art direction, site review, design appropriateness, etc.).

It is recommended that City staff explore amending the process for private citizens and reduce current barriers in order to obtain approvals/ permits to paint a non-commercial sign/ artwork on private property. As part of this process, a set of guidelines and procedures for artists and private citizens who want to apply for a non-commercial art mural would be created.

7.6 Graffiti Management

7.6.1 Managing Vandalism and Graffiti

In an effort to increase opportunities for art creation, it is necessary to explore the possible negative implications such as graffiti vandalism (tagging, writing, etching, stenciling, images or scribbling), inappropriate art or language (profane, vulgar or offensive), or illegally zoned art on both private and public property.

On May 23, 2017, Oshawa City Council approved the creation of an Art Park/ Safe Graffiti Wall at the Donevan Recreation Complex (Report CS-17-43). The Donevan Art Park was unveiled on July 29th 2018 as the first Art Park/Safe Graffiti wall in Oshawa.

Report CS-17-43 included four recommendations, in which the first two recommendations are complete:

1. That Donevan Recreation Complex be approved as the desired location for the first Urban Art Park/ Safe Graffiti wall in Oshawa.
2. That the Property Standards By-law, Nuisance By-law and Parks and Facilities By-law be amended in the form of amending By-law comprising Attachment 1 to Report CS-17-43.
3. That Recreation and Culture Services and Corporate Services staff meet with the business and property owners at 149 Simcoe Street South and 50 Bond Street East to explore feasibility of exempting these locations from the above-mentioned By-laws.
4. That staff from across the corporation work together to develop a comprehensive approach to addressing graffiti across Oshawa and explore additional projects that support an overall Graffiti Management Plan.

From the perspective of City staff, the Donevan Art Park has proven to be very popular and a positive creative outlet for the community as new graffiti art is regularly painted on the wall by numerous artists to the site. The community has expressed interest in more Art Park/ Safe Graffiti Walls to be created throughout the city. Before exploring additional locations for Art Parks/ Safe Graffiti Walls, it is important that the overall graffiti management plan be created that will enable better management of graffiti vandalism, inappropriate art/ language or illegally zoned art on both private and public property.

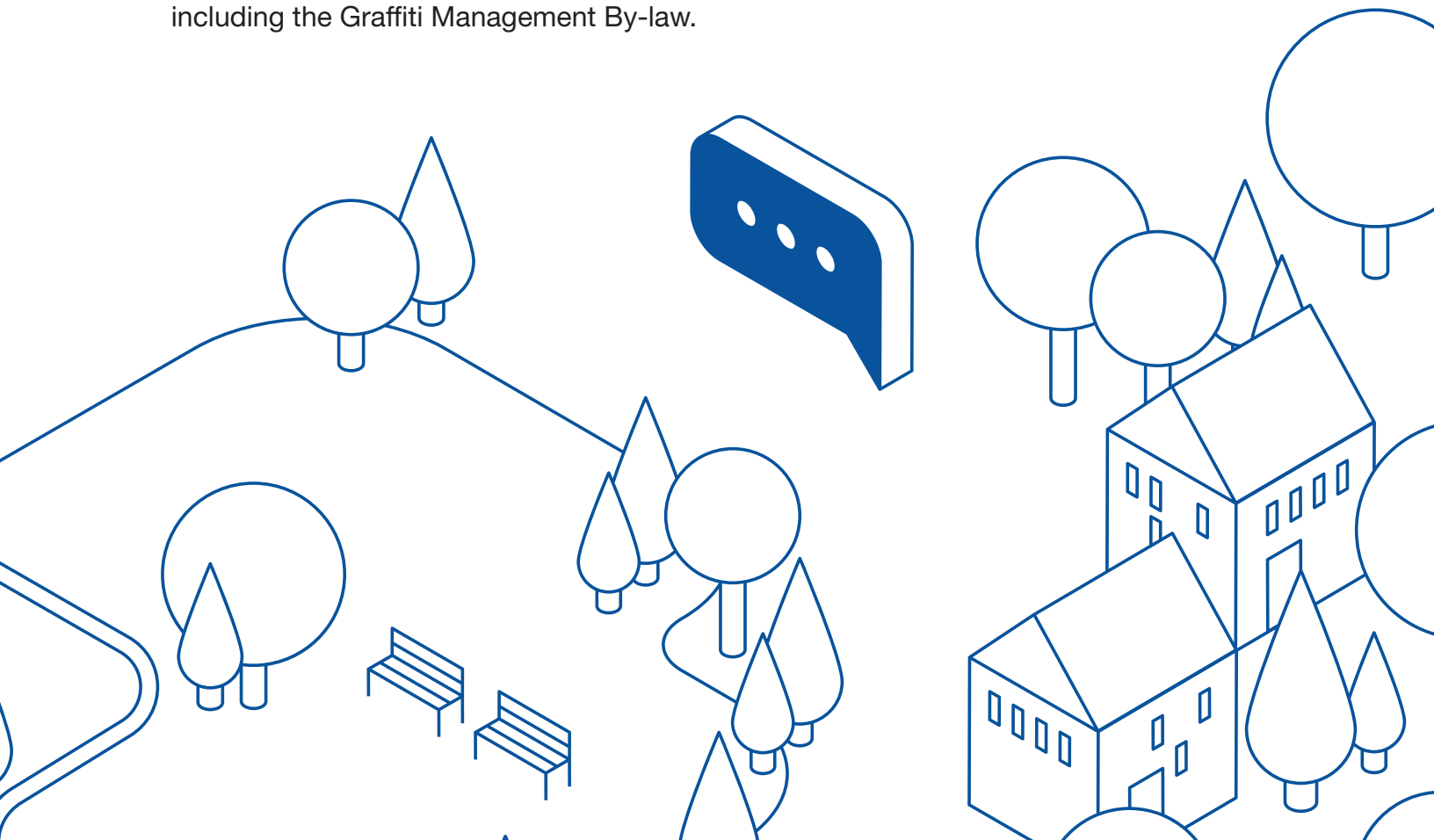
At present, the City of Oshawa does not have Graffiti By-law or a Graffiti Management Plan.

A Graffiti By-law would be helpful to both City staff and residents because it would define appropriate and inappropriate forms of Public Art, determine methods of reporting and would lay out expectations and responsibilities for both the City and its residents in regards to removal and police involvement.

A Graffiti Management Strategy captures the information presented in the Graffiti By-law but is written in a more accessible and easily comprehensible format for the public. It also includes opportunities for education, methods and techniques for removal, and additional support that the City may offer such as community cleanups, adopt a road programs and more.

The City of Ottawa has partnered with the Ottawa Police Service to administer a program called the 4E model of graffiti management, which may be a program that City of Oshawa considers in its Graffiti Management Strategy. The 4E model stands for:

- **Education** – Raising awareness in the community about the negative impact and costs associated with graffiti and about the importance of prevention and rapid removal.
- **Empowerment** – Maximizing available resources and relationships and encouraging property owners to take a key role in deterring graffiti.
- **Eradication** – Removing graffiti quickly and efficiently and encouraging timely reporting of graffiti.
- **Enforcement** – Applying municipal and other relevant laws when necessary, including the Graffiti Management By-law.



8.0 Governance – Roles and Responsibilities

The Public Art Policy outlines specific roles and responsibilities relating to Oshawa’s Public Art Program (see Appendix A.2 Section 2.0).

This section of the P.A.M.P. further clarifies the role of Oshawa City Council, staff and the P.A.T.F. in relation to delivering the Vision and zone/ location recommendations set out in the P.A.M.P..

The roles and responsibilities outlined below demonstrate a transparent and professional approach to the oversight of the Public Art Program. This approach allows for appropriate planning, budgeting, thoughtful artist selection processes, reduces duplication, and ultimately avoids the acquisition and implementation of artworks that are not in the City’s best interest.

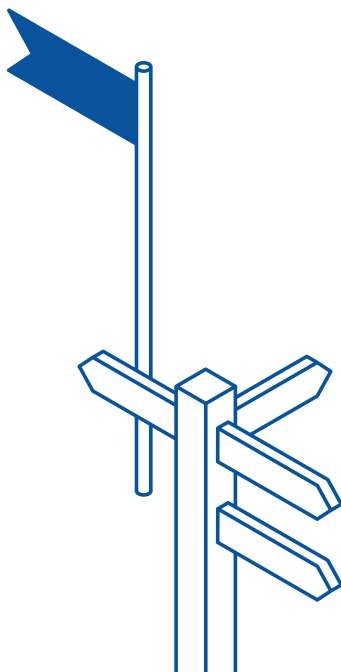
8.1 Oshawa City Council

Oshawa City Council will operate at arms-length from the art selection process and will perform the following functions enabling staff to oversee the implementation of the Public Art Program:

- Review and approve the P.A.M.P. and associated policies relating to Public Art;
- Review and consider for approval the annual capital and operating budget for the Public Art Program; and
- Review and consider for approval the recommendations of Recreation and Culture Services staff and the P.A.T.F..

8.2 Recreation and Culture Services Staff

Recreation and Culture Services staff will manage and administer the Public Art Program including the P.A.M.P. and all associated policies, plans and procedures.



Recreation and Culture Services staff will lead the process relating to the acquisition, maintenance and inventorying of Public Art. In addition, Recreation and Culture Services staff will perform the following duties:

- Research, review and recommend any new and/ or alterations to Public Art related policies, programs and initiatives;
- Coordinate the Public Art Staff Team;
- Develop the annual operating and capital related budgets and submit via the annual budget process;
- Facilitate and liaise with the P.A.T.F. on the implementation of the P.A.M.P. including developing the P.A.T.F. work plan, agenda, and meeting notes;
- Liaise with other departments and stakeholders as required to facilitate partnership discussions, site visits, technical reviews, approvals and coordination from concept to fabrication;
- Liaise with stakeholders involved or impacted by the acquisition of Public Art (e.g. local residents, external agencies, etc.);
- Report on the Public Art Program to Council, senior staff and to the community as required; and
- Oversee the acquisition process including the development of terms of reference, jury development and artist selection for all Public Art projects.

8.3 Public Art Task Force

The P.A.T.F. will play a significant role in the implementation of the P.A.M.P.. Central to the approach and philosophy of Public Art programs is the involvement of the public throughout the process. With this approach and philosophy in mind, the P.A.T.F. will act as an ongoing conduit of public engagement to which Recreation and Culture Services staff will be able to engage with on a regular basis. Recreation and Culture Services staff will convene and oversee the administration of the P.A.T.F..

The P.A.T.F. will be involved in providing advice and recommendations to Recreation and Culture Services staff on priority projects and locations identified in the P.A.M.P. In addition, the P.A.T.F. will:

- Review the P.A.M.P. annually in collaboration with Recreation and Culture Services staff;
- Provide feedback and review the scope for Public Art projects and the Call for Artists;
- Make recommendations on jury compositions for specific Public Art projects;
- Provide stakeholder and specialist knowledge and information relating to Public Art; and
- Review Public Art donations in relation to the P.A.M.P. and make recommendations on acquisition, location and plans for long-term care.

8.4 Public Art Staff Team

Interdepartmental collaboration will be necessary in order to execute the P.A.M.P. The installation of Public Art will impact many branches throughout the City of Oshawa including, but not limited to, Parks Services, Planning Services, Corporate Communications, Facilities Management Services, Finance Services and Engineering Services.

Recreation and Culture Services staff will initiate and lead the convening of a Public Art Staff Team in order to respond to the implementation of priority projects and locations outlined in the P.A.M.P..

Depending on the nature of the Public Art project, the composition of the staff team may change so that staff specialists from a variety of branches and departments can be included into the process. The responsibilities of staff members on the Public Art Staff Team will include:

- Provide advice and input into the execution of the P.A.M.P.;
- Act as liaison with their respective branch and provide updates to their branch colleagues on Public Art initiatives;
- Advise Recreation and Culture Services staff about significant capital projects or other impact considerations occurring in their areas;
- Where appropriate, liaise with, and advise, developers during the planning process; and
- Assist Recreation and Culture Services staff with project coordination where applicable (e.g. obtaining permits, coordinating road closures, parks development and planning processes).

9.0 Funding Strategy

Known costs associated to past Public Art initiatives in Oshawa have included the 17 murals located in the downtown core. When overseen by the Downtown Action Committee, the mural creation budget in 1995 consisted of \$60,000 annually which allowed for four murals to be created. This budget was then reduced to \$20,000 in 1998 enabling only one mural to be created.

Commissioned and purchased by the City in 2011, 'Oshawa Rising', a sculpture by Ron Baird, located in City Hall had an associated cost of \$9,000 that covered the artist fees, installation and materials. The 88 Keys Project in 2016 involved the City commissioning three artists to transform pianos, which had a total project budget for all three pianos of \$7,500 included artist and installation costs. Although commissioned and purchased by the Robert McLaughlin Gallery in 2015, 'Reverb' by Noel Harding, located outside of the Tribute Communities Centre, had an associated cost of \$150,000 which included artist fees, architectural/ structural design fees, installation and materials. The City of Oshawa provided in-kind support relating to the use and preparation of the land. These amounts provide a baseline for what types of costs would be associated to implement future Public Art projects.

Based on past projects and their associated costs and in order to implement the P.A.M.P., securing funding for Public Artworks would require two types of investments:

- Public Art Acquisition Funds – relates to the initial investment to acquire the artwork; and
- Public Art Maintenance and Conservation Funds – relates to the investment for the ongoing care and conservation of the artwork

The following section outlines the proposed sources of funding to implement the P.A.M.P. and potential funding sources that would be investigated further to determine if they are viable options.

9.1 Proposed Sources of Funding

1) Annual Request for new Temporary/ Semi-Permanent Acquisitions – \$20,000

- This request of funds through the annual budget process would be for projects small-scale, temporary or semi-permanent (life cycle of three years or less), projects could include a utility box program, banner program, parks signage, and vinyl art projects. This funding would also be used to expand the Downtown Mural Program.
- Recreation and Culture Services would investigate potential projects on an annual basis, and work with the Public Art Staff Team and P.A.T.F. to determine projects that will take place in the zones identified in the P.A.M.P.

2) Annual Contribution for Maintenance and Conservation (for temporary and semi-permanent Public Art) - \$2,000

- This request of funds through the annual budget process relates to the conservation and maintenance of temporary/ semi-permanent Public Art. The costs associated to the long-term care and maintenance of temporary/ semi-permanent Public Art would be less than those whose life expectancy is greater than three years. Nevertheless, temporary/ semi-permanent artworks still require maintenance and conservation and will require:
- Adequate funds to address any deterioration, vandalism or repair required during their lifespan; and
- In order to ensure that all new temporary/ semi-permanent acquisitions are properly cared for, it is recommended that each new Public Art project dedicate 10% of its project budget toward future maintenance and conservation. The 10% allocation is a typical standard applied in many municipalities for maintenance and conservation. This funding will coincide with an artist-developed maintenance and conservation plan outlining considerations for the ongoing care of the artwork.

3) Reserve Contributions - \$60,000

- This request of funds is for larger-scale projects with a life cycle of 10 or more years.
- In order to acquire large scale Public Art, it is recommended that an annual contribution to the Public Art Reserve Fund be made. The Reserve Fund would then be utilized when a large-scale public art project is implemented.
- It is recommended that an annual contribution to reserve for the acquisition of new large scale Public Art and its maintenance and long-term care be \$60,000. This would allow for a large-scale Public Art project to be initiated and implemented approximately every three to five years, depending on the scope of the project.

The recommended funding strategy would result in an \$82,000 increase to the annual tax levy requirement if approved.

It is also recommended that the existing annual \$7,000 Arts and Culture Reserve contribution be dedicated to fund the maintenance and conservation of art acquired prior to 2019.

9.2 Potential Funding Sources

It is recommended that City staff conduct further, where and when applicable, to determine suitability and feasibility of the following potential funding sources:

1) Cost-sharing Programs

- Develop cost-sharing program and partnership programs that would benefit privately owned lands located in the Downtown Zone within the urban growth area boundary. Examples of cost-sharing include the City providing services in-kind (e.g. staff services to administer a Call for Artists and the jury process) and grants for paint and supply purchases (e.g. for mural creation on private lands);
- An application based cost-sharing program would allow private business to apply for funding and/ or in-kind support towards their public art project;
- A set of criteria would be created which would establish the roles and responsibilities for the City and the private landowner; and
- Additionally, the City currently has a partnership with Durham College Faculty of Media, Art and Design's Community Collaboration course which has resulted in the City Hall/ Civic Square mural as well as the window vinyls at the Arts Resource Centre. These two projects are the result of cost-sharing between the City and Durham College and also link to established curriculum objectives for students.

4) Donations

- The City can accept cash and in-kind donations to support the acquisition and maintenance of Public Art.

5) Grants

- City staff will seek grants where appropriate and where the municipality is eligible
- Municipalities are not able to apply to many public art related grants (e.g. Canada Council for the Arts, Ontario Arts Council); however, the City could partner with local agencies and not-for-profits who are eligible to apply to these programs.

6) Sponsorship

- In accordance with the City of Oshawa's Corporate Sponsorship Policy (Report CS-15-69), the City could seek sponsorship opportunities to support the acquisition and maintenance of Public Art.

City staff will investigate the above potential sources of funding and determine the appropriate options to implement. If and where required, City staff will return to Council for approvals.

10.0 Summary of Actions and Implementation

In order to achieve the Vision and Guiding Principles set out in the P.A.M.P. and the Public Art Policy (See Appendix A.2), the following actions in the areas of administration, education and promotion and project development would need to be implemented:

Administration

Action	Timeline	Collaborators
Approval of P.A.M.P.	Year 1	Recreation and Culture Services, Public Art Staff Team, Public Art Task Force, Oshawa City Council
Approval of Funding Model.	Year 1	Recreation and Culture Services, Public Art Staff Team, Public Art Task Force, Oshawa City Council
Become a Corporate/ Government member of Mural Routes (membership organization that supports mural programs).	Year 1	Recreation and Culture Services
Convene Public Art staff team on a bi-annual basis (or as required based on project implementation).	Ongoing	Recreation and Culture Services, Public Art Staff Team
Explore opportunities to work with Durham Region and Government of Ontario on Public Art projects.	Ongoing	Recreation and Culture Services, Durham Region, Government of Ontario

Action	Timeline	Collaborators
Monitor the ongoing internal capacity and resources required to deliver the Public Art Master Plan.	Ongoing	Recreation and Culture Services, Public Art Staff Team
Explore Public Art opportunities that correlate to the Official Plan.	Ongoing	Recreation and Culture Services, Planning Services, Public Art Staff Team
Conduct an internal annual review of the P.A.M.P., in line with departmental and Culture Counts reporting, as well as conduct a mid-term review marking the 5 th anniversary of the P.A.M.P. (in 2023).	Ongoing and at Five Year Anniversary	Recreation and Culture Services, Public Art Staff Team, Public Art Task Force
Investigate future funding sources as outlined in the Potential Funding Sources list.	Ongoing	Recreation and Culture Services, Public Art Staff Team, Finance Services
Investigate the feasibility of altering the Sign By-law to reduce barriers in creating murals.	Short term (Years 1-3)	Recreation and Culture Services, Licensing
Investigate the development of grant and/or cost-sharing program(s) to support the acquisition of Public Art on private lands and create a pilot program for incentive and cost-sharing for mural development in the downtown.	Short term (Years 1-3)	Recreation and Culture Services, Public Art Staff Team
Develop associated procedures for the administration of a Public Art Program (e.g. Public Art Call for Artists Procedure).	Short term (Years 1-3)	Recreation and Culture Services
Develop specific procedures for the Mural Program (e.g. Deaccessioning Procedure).	Short term (Years 1-3)	Recreation and Culture Services, Public Art Task Force
Conduct a review of the downtown to further identify specific sites and attributes for prioritization and partnership within this zone.	Short term (Years 1-3)	Recreation and Culture Services, Public Art Staff Team, Public Art Task Force
Incorporate Public Art into the Capital Asset Management Process and apply applicable standards and approaches according to the City's asset management initiatives.	Ongoing	Recreation and Culture Services, Infrastructure Services
Develop a Graffiti Management Plan.	Short Term (Years 1-3)	Recreation and Culture Services, Public Art Staff Team, Parks Services

Education and Promotion

Action	Timeline	Collaborators
Develop educational components to support public learning and promotion of art (e.g. online tools, Public Art workshops, talks, walking tours).	Ongoing	Recreation and Culture Services, Public Art Staff Team, Public Art Task Force
Develop professional development opportunities for local artists to gain knowledge and information about the submission process and creating toolkits for applying and creating Public Art.	Short term (Years 1-3)	Recreation and Culture Services, Public Art Task Force

Project Development

Action	Timeline	Collaborators
Review the Zones and recommendations outlined in the P.A.M.P. and investigate specific projects and resources required for implementation.	Annually	Recreation and Culture Services, Public Art Staff Team, Public Art Task Force
Investigate and implement temporary or semi-permanent Public Art projects on an annual basis and determine suitable locations for installation (e.g. utility box program) for each zone.	Ongoing	Recreation and Culture Services., Public Art Staff Team, Public Art Task Force
Investigate and implement where feasible the creation of Creative Zones that are an extension to the Donevan Art Park concept.	Short Term (Years 1 -3)	Recreation and Culture Services, Public Art Staff Team, Public Art Task Force
Consider the development of a Public Art festival and investigate other models (e.g. including Mural Festivals, Nuit Blanche, World Press Photo, Art Prize, Documenta, ArtZuid Beeldenroute).	Mid Term (Years 3-6)	Recreation and Culture Services, Public Art Staff Team, Public Art Task Force
Investigate the feasibility of turning one, or a partial component of, an existing trail into an “art trail” (e.g. City of Windsor Sculpture Park, Town of Collingwood Walk the 400, Haliburton Sculpture Forest, Toronto Beaches Winter Stations).	Mid Term (Years 3-6)	Recreation and Culture Services, Public Art Staff Team, Public Art Task Force
Explore the feasibility to create an art district or ‘Open Air Urban Art Museum’.	Long Term (Years 7-10)	R.C.S., Public Art Staff Team, Public Art Task Force

11.0 Definitions

Artist – The designer/creator of an artwork, and includes, but is not limited to professional artists, graphic designers, collaborative teams, architects and landscape professionals. Artists can be considered emerging, intermediate or advanced depending on their degree of experience, training, and accomplishments.

Artist (local) – An artist who lives in Oshawa or can demonstrate a strong connection to Oshawa.

Art Trail – An art show/exhibit set up by a municipality or independent group to display work along a defined route with sequenced viewings. Art Trails can be permanent and/or temporary. This concept has been practiced in other municipalities and has resulted in augmenting usage and appreciation for trail and water systems.

Acquisition – Relates to the means of obtaining an object/artwork. The City of Oshawa may obtain an artwork through a variety of approaches, including: purchase or commission, donation, temporary loan or partnership.

Capital Project Association – A site aligned with an upcoming capital project (e.g. current/upcoming year or on the forecast list of capital projects for new renovation to a park, street or building, etc.).

Conservation – Relates to the ongoing care, preservation, and maintenance of an artwork.

Community Art – An artistic activity led by an artist based in a community setting involving community members, who contribute a variety of talents, to design and create a public art piece. The content of the artwork usually reflects local issues that have been identified by people within the community.

Corridors – In the context of this report, corridors are select suburban (non-downtown urban core) areas that produced a large cluster of pins by residents - vocalizing their interest in public art in an area.

Creative Placemaking – A strategy to improve community well-being and prosperity by leveraging the power of the arts, culture and creativity to engage residents locally, enhance public space and contribute to healthy sustainable communities.

Creative Zones – An area designated by the City of Toronto as a site where artists can legally practice graffiti art.

Cultural Assets – A community's arts, culture and heritage resources, amenities and facilities are valuable to a community's creative economy. They are defined as assets and can be catalogued and mapped to measure growth.

Cultural Mapping – A systematic approach to identifying and documenting a city’s multifaceted arts, culture and heritage resources.

De-accession – The formal process required to remove an acquisition from a collection.

Gateways into the City – Exits and entrances to a city or a specific districts of a city from a pedestrian or vehicular passageway such as a highway, road or trail.

Graffiti Vandalism – Etching, painting or placing of a mark on public or private property without approval.

Incentive Grant or Cost Sharing Program – Support provided by a funder to incentivize project development and partnership.

Mural Program – The City of Oshawa collection of murals and the practices and processes fulfilled by Recreation and Culture Services staff to manage and promote the collection.

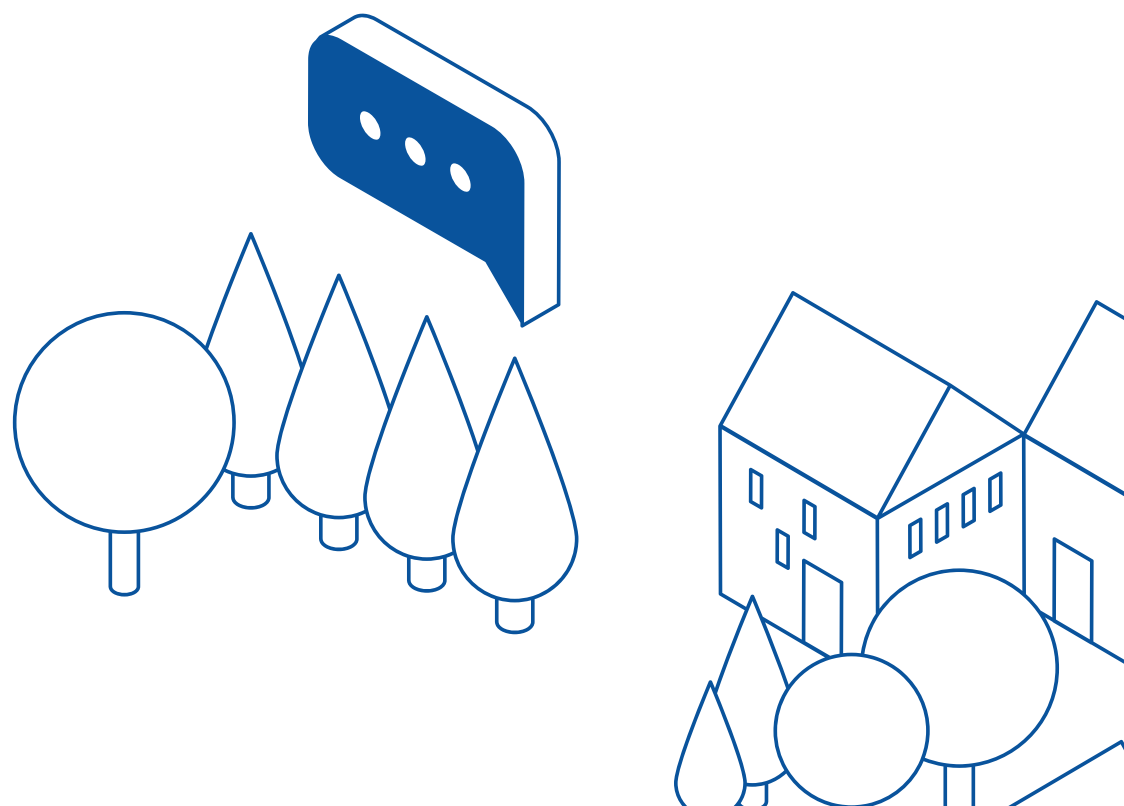
Open Air Urban Art Museum – A district with a high density of urban art.

Public Art – Public Art is defined as art in any medium that is situated in a public space.

Public Art Cafes – A community engagement tool used by the Recreation and Culture Services staff to collect community insight on Public Art.

Public Art Collection – An inventory of art that a municipality or organization has acquired in various ways over time.

Public Art Festivals – Events organized by municipalities or independent groups to promote arts and culture, commission artists, beautify spaces and attract residents and visitors.



Public Art Pop-Ups – A form of community consultation performed by the Recreation and Culture Staff to gain insights on the public thought on Public Art.

Public Spaces – Areas frequented by the general public that are owned or leased by the City of Oshawa.

Public Art Staff Team – An interdepartmental group of staff from across the City of Oshawa branches developed to help execute the Public Art Master Plan and its implementation.

Public Art Task Force – A resource group comprised of City staff, artist(s), curator(s), resident(s) and industry specialists and stakeholders who provide advice and recommendations to Recreation and Culture staff on priority projects and locations identified in the P.A.M.P..

Safe or Legal Graffiti – A site where graffiti art is permitted and encouraged by the municipality. In 2017, Donevan Art Park obtained amendments to the Property Standards By-law, Nuisance By-law and Parks and Facilities By-law to authorize graffiti art.

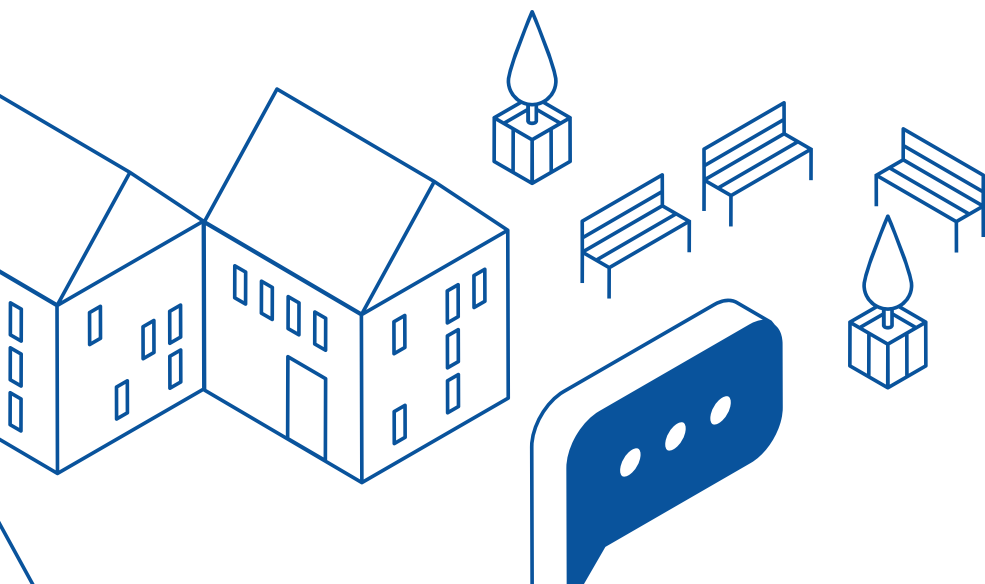
Sign By-law – A Sign By-law controls the details of signs in the City by setting out rules related to their size, location and the type of sign permitted. In the City of Oshawa, signs are regulated by Sign By-law 72-96.

Sign Variance – A minor change to the Sign By-law for a specific property. An example of a sign variance may involve a case where an owner wants to permit an artist to paint a mural on their property. To apply for a variance to the Sign By-law, one must complete an Application for a Sign Variance and submit to Building Permit and Inspection Services

Site Lines and Surroundings – The line of sight around a proposed location.

Temporary Public Art – An original or reproduction artwork by an artist that is created for a specific occasion, timeframe or event and which is situated at a particular site on a temporary basis.

Tagging – The writing, painting or “bombing” of an identifiable symbolic character or “tag” that may or may not contain letters.



12.0 Sources

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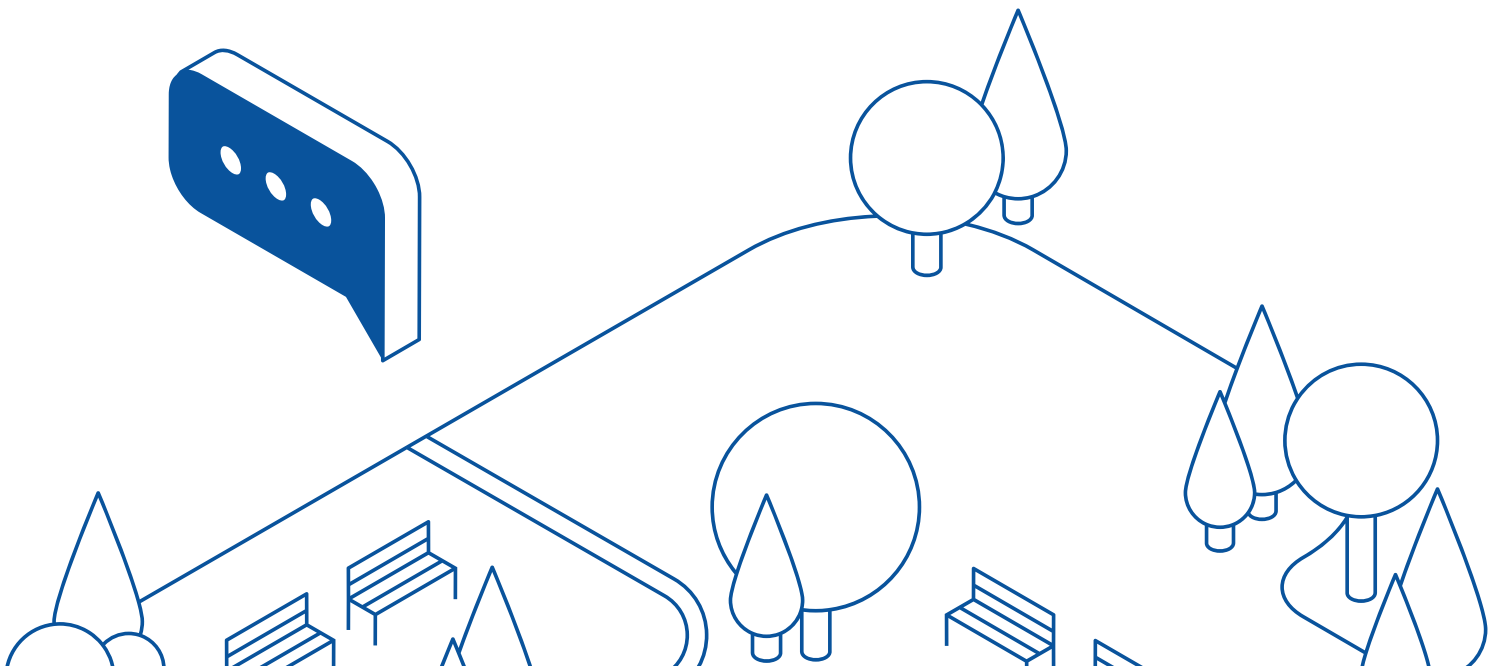
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Appendices

A.1 Public Art Collection



Full Steam Ahead

Artist & Date: Gus Froese, 1995

Location: Downtown Oshawa

Address: 64 Simcoe St. S.



On The Lake (The Argyle)

Artist & Date: Ross Beard, 1995

Location: Downtown Oshawa

Address: 32 King St.



Oshawa 1935

Artist & Date: Dan and Peter Sawatzky, 1995

Location: Downtown Oshawa

Address: 23 King St. W.



Borsberry Music Hall

Artist & Date: Brian Romagnoli, 1997

Location: Downtown Oshawa

Address: 31 Celina St.



Oshawa's Development

Artist & Date: Robin Burgesse, 1996

Location: Downtown Oshawa

Address: Go Bus Station, Bond St. W.



General Motors of Canada

Artist & Date: John Hood, 1996

Location: Downtown Oshawa

Address: Go Bus Station, Bond St. W.



Windfields Farm

Artist & Date: David Yeatman, 1996

Location: Downtown Oshawa

Address: McLaughlin Band Shell, Memorial Park Simcoe St. South, between Metcalfe St. and John St.



Ontario Regiment- 130 years of Service

Artist & Date: John Hood, 1996

Location: Downtown Oshawa

Address: McLaughlin Band Shell, Memorial Park Simcoe St. South, between Metcalfe St. and John St.



Driving Force

Artist & Date: Rudolf Stussi, 1996
 Location: Downtown Oshawa
 Address: 15 Celina St.



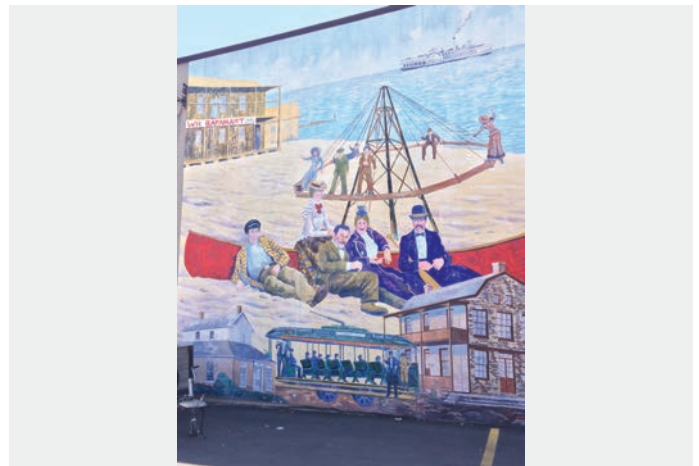
Victorian Order of Nurses - 100th Anniversary

Artist & Date: Robin Burgesse, 1997
 Location: Downtown Oshawa
 Address: Centre St. N and Bond St. W.



Famous Oshawa Generals

Artist & Date: Paul Ygartua, 1997
 Location: Downtown Oshawa
 Address: 76 King St. W.



Recreation by the Lake

Artist & Date: Tony Johnson, 1997
 Location: Downtown Oshawa
 Address: 72-74 Celina St.



Kingston Road Stage Coach

Artist & Date: J.R Hunter, Matt Whelan, Erin Hackney and Mike Wystoski, 1998
 Location: Downtown Oshawa
 Address: Carriageway – Simcoe St. S.
 (North Wall)



Skae's Corners

Artist & Date: J.R Hunter, Matt Whelan, Erin Hackney and Mike Wystoski, 1998
 Location: Downtown Oshawa
 Address: Carriageway – Simcoe St. S.
 (South Wall)



Oshawa's 75th Anniversary

Artist & Date: Tony Johnson, 2000
 Location: Downtown Oshawa
 Address: 121 Simcoe St. S.



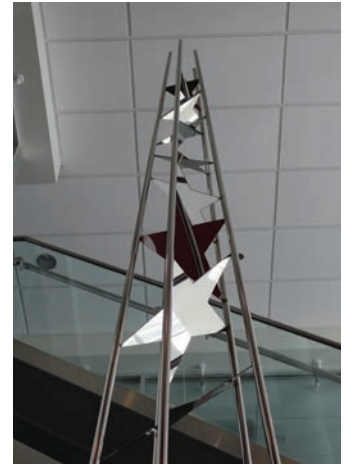
Camp X

Artist & Date: Tony Johnson, 2001
 Location: Downtown Oshawa
 Address: 100 Simcoe St. S.
 (OPUC Building – Metcalfe St.)



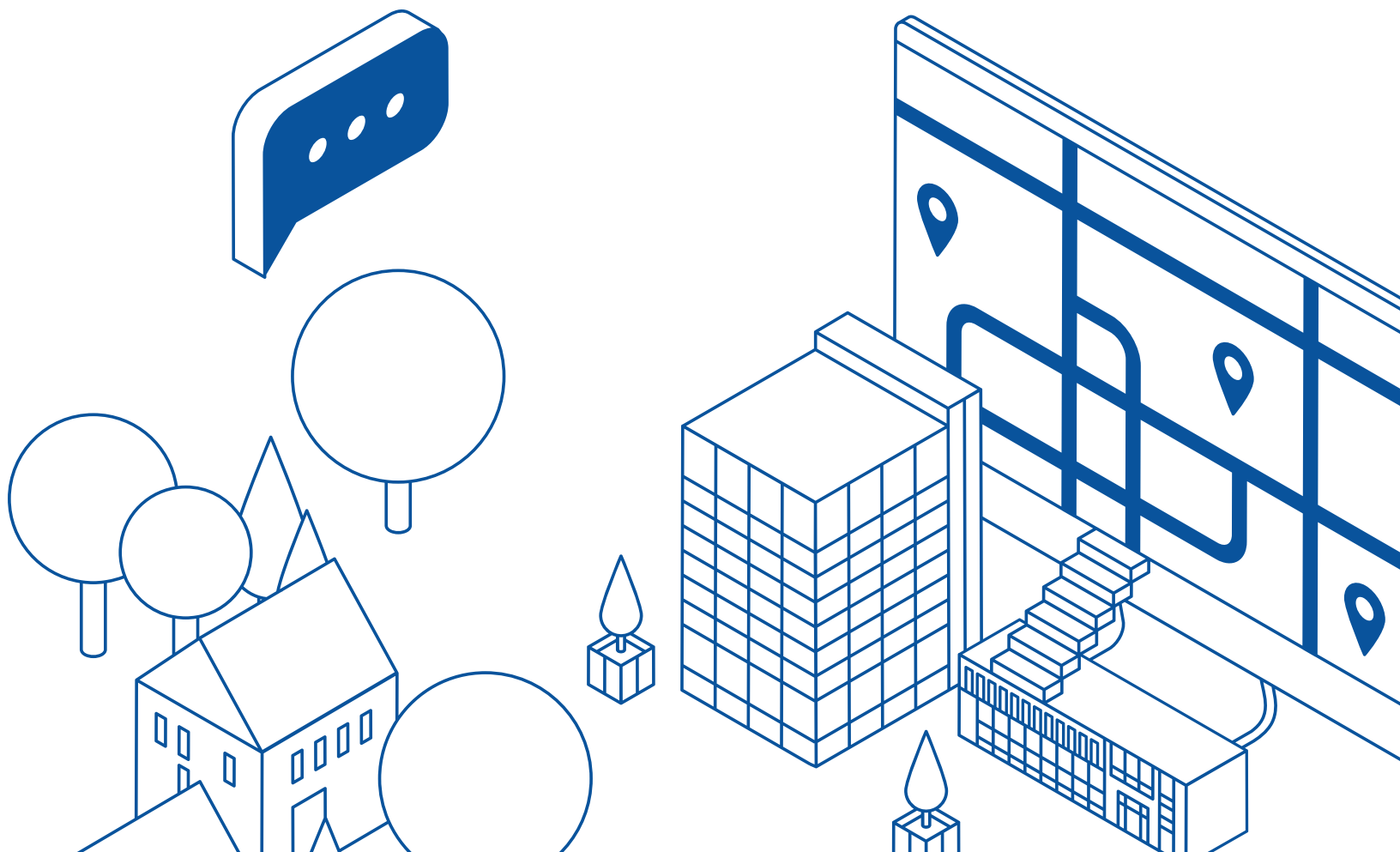
Mushrooms

Artist & Date: Students of St. Stephen Catholic High School, 2015
Location: Oshawa Valley Botanical Gardens
Address: 155 Arena St.






Oshawa Rising

Artist & Date: Ron Baird, 2011
Location: Oshawa City Hall
Address: 50 Centre St. S.



Title	Information	Image
Premiere Performance	Artist & Date: Paul and Beverley Williams, 1990 Location: Arts Resource Centre Address: 45 Queen St.	
Olympic Torch Relay	Artist & Date: David Arrigo, 2009 Location: Civic Recreation Complex - Main Lobby Address: 99 Thornton Rd. S.	
Pan Am Series	Artist & Date: David Arrigo, 2009 Location: Civic Recreation Complex - Main Lobby Address: 99 Thornton Rd. S.	
88 Keys	Artist & Date: Marnie Packman, 2016 Location: Northview Community Centre Address: 150 Beatrice St. E.	
88 Keys	Artist & Date: Monique La Brent, 2016 Location: City Hall Address: 50 Centre St. S.	

Title	Information	Image
<p>88 Keys</p>	<p>Artist & Date: Theresa Wyatt, 2016 Location: South Oshawa Community Centre Address: 1455 Cedar St.</p>	
<p>A Day at the Civic</p>	<p>Artist & Date: Eric Sangwine, 2016</p>	
<p>Delpark Homes Centre Mosaic</p>	<p>Artist & Date: Grade four children from the following schools: Father Francis Mahoney Catholic School, Msgr. Philip Coffey Catholic School, St. John Bosco Catholic School, St. Joseph Catholic School, Adelaide McLaughlin Public School, Glen Street Public School, Mary Street Community School, Pierre Elliott Trudeau Public School, Ritson Public School, Sunset Heights Public School, Village Union Public School, Walter E Harris Public School Location: Delpark Homes Centre Address: 1661 Harmony Rd. N.</p>	
<p>Civic Square Mural</p>	<p>Artist & Date: Durham College Faculty of Media, Art and Design Community Collaboration Students Location: Civic Square Address: 50 Centre St. S.</p>	

Other Public Art works in Oshawa can be found at:

Location	Contact Information
The Robert MacLaughlin Gallery 72 Queen Street Civic Centre Oshawa, ON L1H 3Z3	905-576-3000 rmg.on.ca
Parkwood National Historic Site 270 Simcoe Street North Oshawa, ON L1G 4T5	905-433-4311 parkwoodestate.com
Oshawa Museum 1450 Simcoe Street South Oshawa, ON L1H 8J7	oshawamuseum.org
Durham College 2000 Simcoe Street North Oshawa, ON L1H 7K4	905-721-2000 durhamcollege.ca
Ontario Tech University 2000 Simcoe Street North Oshawa, ON L1H 7K4	905-721-8668 ontariotechu.ca
Tribute Communities Centre 99 Athol Street East Oshawa, ON L1H 1J8	905-438-8881 tributecommunitiescentre.com

Hours subject to change. Please check online or call before you plan your visit

To access the Public Art Map and Guide please visit oshawa.ca/publicart

Connect with us

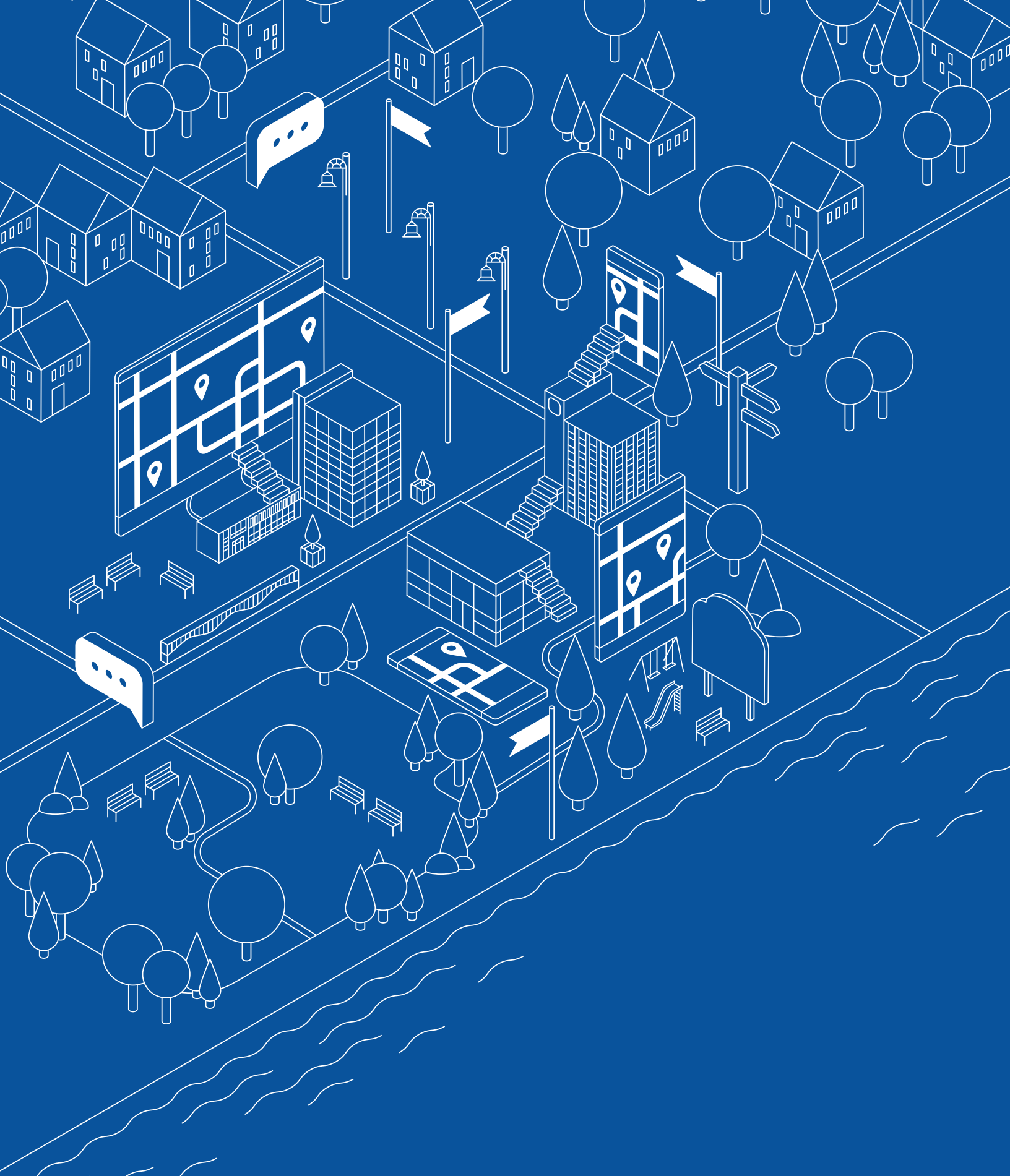
 [Oshawa.ca/CultureCounts](https://oshawa.ca/CultureCounts)

 @OshawaCulture

 905-436-3311

 /CultureCountsOshawa

If this information is required in an accessible format, please contact Service Oshawa
 Tel: 905-436-3311; T.T.Y. 905-436-5627; email: service@oshawa.ca.



City of Oshawa

Public Art

Policy

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Corporate Policy &
Procedure
Subject:
City of Oshawa Public Art
Policy

Approved:

City Manager

Date

1.0 Introduction

The City of Oshawa Public Art Policy reflects commitment and desire to connect and engage with the community, as well as transform the spaces where we live, work, learn and play into vibrant, inviting and meaningful public places.

1.1 Policy Context – Oshawa Strategic and Corporate Plans

The Public Art Policy connects to the following Strategic and Corporate Plans:

- *Oshawa Strategic Plan, Creating Our Sustainable Tomorrow (2013-2018)*
 - The “Cultural Vitality” goal aims to support arts and culture that engage and inspire. Additionally, the theme “Vibrant Arts and Culture” includes the strategy to “increase public awareness of arts and culture, and the associated benefits.”
- *Culture Counts: Oshawa’s Arts, Culture and Heritage Plan*
 - The “Creative Vibrant Places and Spaces” strategy includes the action to “finalize and implement the Oshawa Public Art Policy and Program”.
- *Plan 20/Twenty Downtown*
 - The strategy of “Vibrancy” includes the action to “adopt a Public Art Policy, including funding, that enriches the cultural life of residents and attracts visitors”.

1.2 What is Public Art and its Value?

Public Art is defined as art in any medium that is situated in a public space. Public Art plays a role in beautifying the community, engaging residents and

creating a sense of place, creating links to economic growth and strengthening tourism.

Public Art can be placed, installed and created anywhere in or on City-owned buildings and spaces in Oshawa. Public spaces are those areas frequented by the general public and are owned or leased by the City of Oshawa. Public spaces may include, but are not limited to, parks, trails, roads, open spaces, courtyards, bridges, tunnels, boulevards, building exteriors, and publically accessible interior areas of municipal buildings.

Public Art and Public Artworks are original art that is created for, or located in, public spaces, and which is accessible to the public at no cost. Public Art installations may include but are not limited to the following:

- Sculptures
- Murals
- Street Art
- Mosaics
- 2-dimensional Artworks
- Interactive Artworks
- Temporary Installations
- Community Art Projects
- Monuments*
- Water and Outdoor Garden Features*
- Street Furniture/Functional Art*
- Engineering or Architectural Features*

*these Public Art works must include a strong design component or integrated artistic feature.

Types of Public Art include:

- Site Specific – site specific Public Art is created for a specific location. The artwork considers the dimensions, neighbourhood and existing features of a building, park or structure in its design and concept.
- Integrated – integrated Public Art is incorporated into an architectural or building feature. Artistic features and designs are incorporated into structural or functional components.
- Independent – independent Public Art is created independent of considering the location. Artwork is created without consideration of a specific location and is often acquired/installed at a date later than its production.

Public Art/artworks are created by an Artist. The Artist is the designer/creator of an artwork, and includes, but is not limited to professional artists, graphic designers, collaborative teams, architects and landscape professionals. The artist is recognized by his or her peers and has specialized training in their artistic field. He or she is active and committed to his or her practice and has shown work in a professional capacity. Artists can be considered emerging, intermediate or advanced depending on their degree of experience, training, and accomplishments.

The City of Oshawa recognizes that supporting arts and culture is essential in generating a vibrant and creative city. Through the implementation of this Policy, the City of Oshawa will provide active leadership and guidance in fostering a strong visual legacy through the creation and inclusion of art in its public buildings and spaces. Public Art is accessible to all and allows for the celebration of artistic achievement, diversity and heritage, as well as Oshawa's unique identity and proud history.

1.3 Purpose of the Public Art Policy

The Public Art Policy will provide Oshawa City Council, City staff and the community with a clear and consistent framework for decision-making and a process for the administration, selection and maintenance of Public Art in public spaces in Oshawa.

For the purposes of this Policy, public spaces are City-owned buildings and spaces. Private art acquisitions located on privately owned lands and temporary art that does not leave a lasting record of its creation (e.g. ice sculptures) are not subject to this Policy.

1.4 Guiding Principles

The City of Oshawa's Public Art Policy aims to ensure:

- Public Art will be accessible to all
- That the acquisition of Public Art will be transparent and professional, providing opportunities for public participation and community partnerships
- That Public Art illustrates the history and diversity of the City
- That quality art is acquired and demonstrates a commitment to excellence and craftsmanship, creativity and innovation
- Various art mediums, types, sizes and different locations are considered
- That considerations for Public Art are integrated into planning and the development process

- That Public Art will reveal the unique character of, and foster a positive image for, the City.

2.0 Administration

The Public Art Policy will be overseen by Recreation and Culture Services staff in collaboration with the following groups:

- City of Oshawa staff
- Public Art Committee
- Public Art Juries
- Art and Culture in the Hall Committee
- Oshawa City Council

Any participating member shall declare a conflict of interest and remove themselves in all cases where a project arises in which he or she is involved either directly or indirectly.

The implementation of the City of Oshawa Public Art Policy will adhere to all applicable municipal, provincial and federal legislation (e.g. Planning Act, Copyright Act).

2.1 City of Oshawa Staff

Recreation and Culture Services staff is responsible for overseeing and implementing the Public Art Policy and Program. Responsibilities include:

- Developing all procedural aspects related to the Policy
- Developing the Public Art budget and submitting it via the Recreation and Culture Services capital and operating budget
- Advising Council, staff and residents on the Public Art Policy and related initiatives
- Identifying and approving appointments to the Public Art Committee
- Working with the Public Art Committee to identify Public Art priorities, locations and initiatives (e.g. the Public Art work plan)
- Maintaining the Public Art inventory and coordinating the maintenance and conservation of the Public Art collection
- Developing “Call to Artists” and coordinating the selection process. A Call to Artists is a request for proposals that outlines the scope of the Public Artwork that the City wishes to acquire. The Call to Artists will outline aspects such as, but not limited to, theme of the project, timelines, compensation and location.

- Liaising with selected artists, overseeing installation and development of agreements
- Developing promotional and marketing initiatives to communicate Public Art activities

Recreation and Culture Services staff will also work closely with key departments whose expertise is required as needed (e.g. Planning, Financial, Legal, Economic Development, Parks and Engineering). A key resource to the implementation of the Public Art Policy is the Interdepartmental Cultural Staff Team. The Interdepartmental Cultural Staff Team is a City of Oshawa internal staff team comprised of staff members from various departments and branches (e.g. Planning, Economic Development, Finance, etc.).

2.2 The Public Art Committee

The Public Art Committee is a resource group comprised of City staff, a member of the Cultural Leadership Council, artist(s), curator(s), resident(s) and industry specialists (e.g. architects, designers).

The Public Art Committee is responsible for:

- Ensuring the Public Art Policy is adhered to, relevant and updated
- Working with Recreation and Culture Services to develop the Public Art work plan (e.g. identifying potential Public Art projects, locations, themes and concepts)
- Identifying jury members for Public Art projects
- Providing advice and expertise to City staff
- Assisting with decision-making on accepting and deaccessioning Public Artworks
- Acting as an advocate to build public awareness and support for Public Art

2.3 Public Art Juries

Public Art Juries will be organized on a case by case and project by project basis. The Public Art Juries will be responsible for reviewing artist proposals and making selection recommendations to Recreation and Culture Services staff and the Public Art Committee.

The composition, duration and terms of reference for any Public Art Jury will be dependent on the nature of the Public Art project identified. In general, each Public Art Jury will be comprised of the following:

- Curators
- Art Historians
- Artists
- Engineers
- Community resident(s)
- City staff
- Other stakeholders and industry specialists as required (e.g. educators, architects, designers)

2.4 Art and Culture in the Hall Committee

The Art and Culture in the Hall Committee (formerly known as the Art and History Committee) is a standing jury comprising of City staff and members of external stakeholder groups that oversee the Art and Culture in the Hall exhibition space located outside of City Hall Council Chambers. Since 2008, the group has overseen the Call to Artists, receives and reviews submissions and coordinates the installation of the space. For the purposes of this Policy, the Art and Culture in the Hall Committee will continue to administer the Art and Culture in the Hall Program and act as a standing jury to the Public Art program.

2.5 Oshawa City Council

City of Oshawa Council approves the Public Art Policy developed by Recreation and Culture Services. Responsibilities include:

- Approving the related budget, expenditures and sites
- Approving any amendments to the Public Art Policy

3.0 Acquisition

Public Art may be acquired by the City of Oshawa through a variety of means, including: purchase or commission, donation, temporary loan or partnership. Art acquired through the Public Art Policy will become a part of the City's Public Art Inventory. This Policy also sets out considerations when determining the selection of an artist(s) and proposed artwork(s).

3.1 Purchase or Commission

Types of Public Art competition include:

- Open Call
 - This type of competition is the preferred method which sees a "Call to Artists" developed and issued. A "Call to Artists" can be geared towards local, provincial, national and/or international

artists and/or art collectives and includes specific guidelines, criteria and eligibility based on each Public Art initiative identified by the City of Oshawa Recreation and Culture services staff.

- Request for Proposal (RFP)
 - This type of competition occurs when a select group of artists and/or art collectives is invited to submit a proposal for consideration towards a specific Public Art initiative. The applicants must adhere to the guidelines and criteria established by the City of Oshawa.
- Direct Invitation or Purchase
 - This type of acquisition occurs when a single artist is identified to complete a Public Art project or when an existing piece of Public Art is purchased.

3.2 Donation

The City of Oshawa may acquire Public Art works through donation. All donations of existing artworks will be subject to a review process by Recreation and Culture Services staff in collaboration with the Public Art Committee.

All donations should be unencumbered. Donations will be evaluated against the selection criteria identified in section 3.5. The City of Oshawa is not required to accept donations of Public Art that are offered. Donated Public Art could include a donation of funds for the maintenance and conservation or restoration of the work being donated. Additionally, City staff are responsible for conducting a feasibility analysis, which outlines aspects such as the benefits of the acquisition and short and long term costs.

The donor and the City of Oshawa shall be responsible for meeting Government of Canada criteria to receive a tax credit/issue a tax receipt for the work of art. All donated items should be appraised by a certified appraiser at the time the donation is being considered to determine fair market value. The donor will be responsible for the cost to pay for the appraisal. An official receipt for income tax purposes will be issued by the City of Oshawa as per regulations of the Canada Revenue Agency.

3.3 Temporary Loan

The City of Oshawa may secure Public Artworks on a temporary basis or by loan for special purposes, such as an exhibition. All loans of artwork shall be subject to a review process and considerations as identified in section 3.5. A unique

agreement developed on a project-by-project basis will be issued between the lender and the City of Oshawa that outlines parameters for the loan including but not limited to: the nature of the loan, the duration of the loan, copyright/reproduction rights, insurance, responsibilities of the artist and City and maintenance considerations.

3.4 Partnership

The City of Oshawa may work in partnership with external organizations for the acquisition of Public Art; however, the ownership of the artwork may not always fall to the City. Scenarios for partnership may include but are not limited to:

- Use of City property to install Public Art
- Installation, maintenance and conservation agreements for artworks located on City property but where the artwork is owned and operated by external agencies
- Cost sharing programs (e.g. sponsorship with private sector)
- In Kind services (e.g. staff support to assist with Public Art acquisition on private property or development initiative)

A unique agreement on a project-by-project basis will be issued between the partner and the City of Oshawa that outlines parameters for the partnership including but not limited to: the nature of the partnership, the duration of the partnership, copyright/ reproduction rights, insurance, responsibilities of the artist and City and maintenance considerations.

3.5 Selection Considerations

Artwork being considered for acquisition, regardless of the acquisition method, should take into account the following:

- Community Relevance and Impact
 - Suitability for display in a public space
 - Reflects the City's heritage and/or history, culture and diversity, and/or natural elements and landscapes
 - Builds appreciation for Public Art
- Overall Quality and Authenticity
 - Originality of design
 - Intrigues viewers and stimulates imagination
 - Artist reputation, demonstrated and related experience
 - Condition of the artwork

- Location
 - Site Suitability
 - Responds to or complements the location's uses and users
- Economic Value
 - Short and long term costs
 - Tourism potential
- Installation, Maintenance & Conservation
 - City's ability to accommodate installation requirements
 - City's ability to safely display, maintain and conserve the work
 - Long-term maintenance cost
 - Longevity of the artwork
 - Environmental impact
- Submission
 - Compliance with guidelines outlined in the Public Art Policy and accompanying "Call to Artist"
 - Quality of the approach/work plan and methodology
 - Ability to meet budgetary estimates and deadlines

4.0 Site Selection

Recreation and Culture Services, in collaboration with The Public Art Committee and other key City departments and staff, will coordinate the selection of appropriate locations for the installation of Public Art in and/or on City-owned buildings and spaces.

The strategic placement of Public Art in Oshawa shall compliment current and future development and infrastructure improvement projects.

Types of locations include:

- Municipal Buildings
- Street Features (e.g. gateways/entrances, tunnels, roads, bridges)
- Parks
- Trails

Sites for Public Art should:

- Be safe to the public
- Be publically accessible

- Have optimum visibility
- Be relevant to the community
- Be respectful of the function of the existing facility or site
- Promote public interaction with the works of art
- Be appropriate to the physical characteristics of the site
- Provide a relationship and connection to the social and cultural identity of the immediate local community
- Be relevant and respectful of landscape design
- Be relevant and respectful of urban design and the surrounding contextual architecture
- Be subject to an environmental assessment where applicable
- Aim to be resistant to vandalism

5.0 Collections Management

5.1 Ownership

The City of Oshawa will acquire works of art that are unencumbered and that will result in the full transfer of ownership from the artist to the City. The artist will retain all or any copyright, moral and intellectual rights to the artwork.

5.2 Documentation and Record Keeping - Public Art Inventory

The City of Oshawa will maintain accurate and up to date records relating to the selection, acquisition, deaccession, maintenance and conservation of all Public Artworks. A Public Art Inventory will list all the Public Art installations owned by the City of Oshawa.

Recreation and Culture Services staff will oversee the Public Art Inventory which will contain information on each Public Artwork including:

- Title of Artwork
- Artist(s) Name and Biography
- Agreements (e.g. Artist, Partner, Building Owner)
- Location of Artwork
- Maintenance Plan
- Conservation Activities and Condition Reports
- Photograph of the Artwork
- Other applicable documents

5.3 Maintenance and Conservation

The City of Oshawa shall be responsible for the care and maintenance of Public Art, in accordance with approved agreements and maintenance plans and will budget accordingly. Recreation and Culture Services staff, or its agent, shall monitor the existing Public Art Inventory for maintenance requirements and will undertake an inspection of the artwork according to a pre-determined schedule. The City may choose to retain a qualified professional to undertake the inspection, and subsequent conservation work, if deemed necessary.

The artist may be requested to submit with their proposal a five-year maintenance and conservation plan. The plan shall include, but is not limited to:

- Maintenance dossiers
- Engineering or shop drawings
- Manufacturers' lists
- Original installation plan
- Key contacts including the artist
- Maintenance and/or conservation specifications; and
- Estimated budgets

5.4 Deaccessioning

Deaccessioning is the process of permanently removing a piece of art from the City of Oshawa's Public Art Inventory. It may involve the relocation, removal or disposal of an artwork provided that these actions are not in conflict with the terms under which the City of Oshawa acquired the work.

Recreation and Culture Services, in collaboration with the Public Art Committee, will consider artwork(s) for deaccessioning when appropriate or necessary. Recreation and Culture Services, in collaboration with the Public Art Committee, will be responsible for providing a report to City Council for approval outlining the reasons for deaccessioning and the proposed method of disposal.

Public Art may be deaccessioned under any of the following situations or as otherwise determined in the City's sole opinion:

- The art is deteriorating and restoration is not feasible
- The art is no longer relevant to the City's Public Art Inventory
- The art endangers public safety
- The art is too costly to insure or maintain
- The site is no longer accessible to the public and an alternative location cannot be found

- The art is discovered to have been stolen, or was offered to the City using fraudulent means

Deaccessioned art may be moved, sold, or destroyed. Where possible, the artist or donor will be notified regarding City of Oshawa's decisions regarding deaccessioning.

In the event of sale, all funds received from the sale of artworks will be placed in the Public Art Reserve Fund for future acquisitions or conservation projects only.

5.5 Insurance

The City of Oshawa will provide insurance coverage for Public Art owned by the City of Oshawa. The insurance Policy must insure against all risks of direct physical loss or damage, while in transit or in storage or on display at any locations owned or leased or controlled by the City of Oshawa. The City of Oshawa will also provide an insurance Policy to insure against potential liability that may result from public injury as it relates to Public Artworks. The Artist must supply proof of insurance to insure coverage against all risks of direct physical loss or damage to the artwork until final installation. The Public Art Committee will be covered by the City's corporate insurance Policy.

5.6 Storage

The City of Oshawa shall ensure appropriate short-term and long-term storage as needed, for all artworks within its Public Art Inventory. This does not include space for artworks being created by an artist. (I.e. the City of Oshawa is not responsible for providing studio, workspace or fabrication space for artists).

5.7 Agreements

The artist will enter into a written agreement with the City of Oshawa following the approval for the acquisition of the Public Artwork. All agreements will be in a form satisfactory to the City Solicitor and will be approved and signed by the City Manager. This agreement will address the artist's obligations, which will include, but are not limited to:

- Materials
- Drawings/plans
- Ownership
- Timelines
- Installation
- Maintenance and conservation plans
- Warranty
- Copyright
- Payments to sub-contractors
- Insurance

5.8 Installation

The artist(s) is generally responsible for the installation of artwork(s) that the City of Oshawa has acquired. The City shall, however, and when feasible, assist and accommodate installations. All acquired works will be condition-reported upon receipt and any problems found will be referred to the artist/lender for resolution.

The installation of Public Art should:

- Consider the technical requirements of the work and site (i.e. hardware, structural issues, supports)
- Involve consultation with appropriate City branches and departments (e.g. Municipal Law Enforcement and Licensing, Engineering)
- Analyze all associated cost factors (e.g. road closures, sidewalk closure)

6.0 Funding

The funding necessary to support the design and commission, acquisition, site preparation and installation of Public Art under this Policy shall be subject to City Council approval annually as part of the annual budget process.

7.0 Communications and Engagement

7.1 Marketing and Public Relations

Recreation & Culture Services, in conjunction with Corporate Communications, will be responsible for ensuring that the community is aware of any Public Art initiatives and developing any educational and promotional initiatives which help the public to understand, appreciate and celebrate Public Art.

7.2 Private Properties

Private landowners are encouraged to participate in the Public Art process and to incorporate Public Art in the development of their property. City staff will endeavor to work with external partners and property owners to include the integration of Public Artworks on their properties.

7.3 Community Engagement

Where possible, efforts will be made to include community involvement in all aspects of the implementation of this Policy. Community input, surveys, feedback sessions and other means can be utilized to implement, monitor and evaluate the success of the Policy.

8.0 Monitoring & Evaluation

Recreation & Culture Services will regularly monitor and evaluate the effectiveness of the Public Art Policy-

Oshawa Public Art Task Force Terms of Reference May 2017

Background

Oshawa City Council approved the City's first Municipal Cultural Plan in 2014: *Culture Counts: Oshawa's Arts, Culture and Heritage Plan* ("Culture Counts"). The Strategy to "Implement a Public Art Policy and Program" recommended the action item to "Finalize and implement the Oshawa Public Art Policy and Program".

In February 2015, Oshawa City Council approved Oshawa's first Public Art Policy. Additionally, the strategy recommends the action item to "establish a Public Art Task Force to manage juried competitions in the City".

The development of the following Terms of Reference is in response to this action item.

Purpose and Responsibilities

The Purpose of the Public Art Task Force is to provide strategic direction and advice to the City of Oshawa's Recreation and Culture Services staff. Working with Recreation and Culture Services staff, the Public Art Task Force's objective is to:

- Assist with the development of a city-wide Public Art Strategy which will identify priority projects, locations and site selection, criteria and selection processes, and review conservation and maintenance of artworks;
- Review and provide advice on matters relating to public art including the Public Art Policy, procedures and issues;
- Assist with the implementation of the Public Art Strategy (once completed) to determine prioritization, implementation, and budget considerations for public art projects;
- Promote the activities of the Public Art Task Force and raise public awareness and importance of public art in Oshawa;
- Make recommendations for the striking of public art juries and the development of Terms of Reference for juries;
- Review and assist with the development of Call for Artists;
- Advise and recommend to staff on proposed gifts, donations and bequests to the City in accordance with the Public Art Policy and other City guidelines;
- Advise and recommend to staff the accessioning and de-accessioning of works associated with the City of Oshawa's Public Art Collection;
- Receiving and approving applications for community group-driven public art projects.

Task Force Composition

The Public Art Task Force are representatives of the community and visual arts stakeholders and will include a total of seven (7) individuals. The membership of the Task Force will be comprised of the following:

Member	No. of Members
Representative from the Cultural Leadership Council	1
Representative from The Robert McLaughlin Gallery	1
Representative from the Oshawa Art Association	1
Representative from Durham College (Faculty of Media, Art and Design)	1
Representatives from community	2
Representative from the City of Oshawa (Recreation and Culture Services)	1

All members shall live or work in Oshawa. City of Oshawa employees are not eligible to apply.

Successful applicants to the Public Art Task Force will not be eligible to apply for public art competitions, as they would be in a conflict of interest.

Only members of the Task Force may vote on any issues.

Individuals representing the Cultural Leadership Council, The Robert McLaughlin Gallery, Oshawa Art Association and Durham College may not transfer their membership to other individuals within their respective organizations.

The representative from the Cultural Leadership Council cannot be the representative from The Robert McLaughlin Gallery or Oshawa Art Association.

Skills required from representatives in the community include professional experience related to the following: urban planning, visual, literary and/or performing arts, art history, arts administration, visual arts consulting, civil engineering, heritage research, architecture, landscape design and planning.

City of Oshawa Staff from other departments may attend meetings to provide expertise on various matters relating to their responsibilities with Public Art (e.g. Parks, Engineering).

Working Groups and Juries

The Public Art Task Force can establish, as necessary, Working Groups on a project-by-project basis.

Juries will be established for each specific public art project. A separate Terms of Reference will be developed, as needed, for each jury and project.

Term of Appointment and Remuneration

Members to the Public Art Task Force shall be appointed for (2) two years with the option to extend their term for another 2 years. This can be done by notifying the Chair in writing

that they wish to extend their term for another 2 years. A maximum of two terms may be served in succession.

A Chair and Vice Chair shall be elected by the members for a year (2) two-year term in January of each year and may be reelected for another (2) two- year term.

Members of the Public Art Task Force are volunteers and serve without remuneration.

Location and Frequency of Meetings

The Public Art Task Force shall meet the first Wednesday of the month on a bi-monthly basis in a City of Oshawa facility. Additional meetings will be at the discretion of the Chair and as needed.

Working Groups and juries, established on a project-by-project basis, shall meet as required.

Quorum and Administration

- **Quorum and Absences**
 - o Meeting quorum is the majority plus one (4 members)
 - o If a member has been absent for three (3) consecutive meetings and failed to advise the Chairperson, the members seat will be deemed vacant.

- **Staff support**
 - o Administrative support will be provided by Recreation and Culture Services staff

- **Reporting**
 - o The Public Art Task Force will report to the City of Oshawa Supervisor, Cultural Development & Programming or the appropriate designate.

Code of Conduct and Conflict of Interest

Members of the Public Art Task Force work in partnership with the City of Oshawa and for the citizens of Oshawa. Members must respect confidential information and declare conflict of interest, when required. As a City of Oshawa working group supporting the implementation of Culture Counts, a significant strategic document, Public Art Task Force Members are expected to support and contribute to a safe, respectful, transparent and accountable environment. The City of Oshawa has zero tolerance for any form of violence, vandalism, or inappropriate behaviour in its facilities or properties.