

MULOCK PARK: PUBLIC ART PLAN

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PLANT Architect Inc.

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1. INTRODUCTION



Bridge entry and engineered wetland. Rendering courtesy of PLANT Architect Inc.

ART+PUBLIC UnLtd was engaged by PLANT Architect Inc. in August 2021 to define the future direction for the Mulock Park public art program. ART+PUBLIC UnLtd developed recommendations for public art at Mulock Park by facilitating and synthesizing a series of scenarios workshops with project and community stakeholders, to distill program priorities with a view to balancing aspirations with administrative and budgetary considerations. This culminated in the Mulock Park Public Art Strategy document that articulated key insights and a vision for the program. This strategy was shared with Council and presented at the Public Information Center (PIC) meeting in December 2021 where community members learned about the program and had the opportunity to ask questions.

The Mulock Park Public Art Strategy became the foundation for the creation of this document - the Mulock Park Public Art Plan. This plan expands on the vision, guiding principles and program components to further define implementation with siting, phasing, site-specific budgets and procurement processes.

2. SITE CONTEXT



Photo of Mullock Property courtesy of the Town of Newmarket website.

The Master Plan process undertaken by PLANT Architect Inc. provides extensive information about the historical and contemporary context of Mullock Park. We used this as the basis for our description of site context, relevant to the future Public Art Program at Mullock Park.

2.1 MULOCK TRANSFORMATION

On June 8, 2021 the Town of Newmarket Council unanimously approved a budget of \$40 million in capital spending authority for the development of the Mullock Property. This exciting project designed and implemented by PLANT's multi-disciplinary team will transform the former estate – the house and gardens of Sir William Mulock – into a new four-season public park with an enhanced wetland and riverine water feature, woodland skate trail and pavilion, conservatory and diversity gardens, art studio, and other

features. More than 3,000 area residents took part in consultations, and the Town selected a plan that presented a hybridized, nature-focused scheme preserving the iconic woods, gardens and lawns of the property. The plan creates a “range of possible new community uses, and focuses on ecological regeneration and the use of the site for many types of cultural activities, as well as passive recreational activities.”¹

2.2 MULOCK SITE DEVELOPMENT

In 2003, following the advice of the Newmarket Municipal Heritage Committee (Heritage Newmarket), the Town Council Designated the Mulock property under Part IV of the Ontario Heritage Act (By-law 2003-168).² In 2018, the Town of Newmarket purchased the Mulock Property, approximately 11.4 acres of land located at the northwest corner of the Yonge Street and Mulock Drive intersection. The property was once part of a larger 250 acre property that stretched to Bathurst Street. The property purchased by the Town is the last part owned by the Mulock family, and was the family’s social landscape, as the rest was devoted to agriculture. Over the course of 2019 and 2020, PLANT Architect Inc. and their team of consultants laid the groundwork for the development of the Master Plan to transform this property into a public park, including Jim Bond Park for a total of 16 acres.³

Several structures stand on the Mulock Farm Property, including the two-and-one-half storey house, one-storey garage, one storey stable, and a one-storey pool house. Gravel driveways and walkways provided vehicular and pedestrian access through the site, comprising a variety of lawns, stands of trees, hedges, and planting beds.⁴

The property evolved from natural landscape to cleared lands for Quaker farming settlements, to a summer retreat (and subsequent family home) for the Mulock family. The property lies in the clay-ey plateau between the Oak Ridges Moraine on the west, and the Holland River East Branch at the east.⁵ The property is located in the larger hydrological region known as the Southern Ontario Lowlands, in the Lake Simcoe watershed.⁶

Much of the historical value of the property comes from its association to its famed owner, Sir William Mulock (1843–1944) a Canadian lawyer, businessman, educator, farmer, politician, judge, and philanthropist, and his descendants, including William Pate

¹ <https://www.canadianarchitect.com/newmarket-approves-plant-architects-mulock-park-project/>

² Mulock Property Master Plan Phase II, May 6, 2021, pg. 57

³ Mulock Property Master Plan Phase II, May 6, 2021, pg. 3

⁴ [Mulock Property Master Plan Phase 1A – Technical memo](#), June 9, 2020, pg. 49

⁵ [Mulock Property Master Plan Phase 1A – Technical memo](#), June 9, 2020, pg. 9

⁶ [Mulock Property Master Plan Phase 1A – Technical memo](#), June 9, 2020, pg. 30

Mulock who was deeded the property by his grandfather in 1929. The property is a large remnant of one of the original farm Lots laid out in King Township in 1800. Originally granted to and farmed by the Quaker settler, Rufus Rogers, in 1804, William Mulock purchased the south half of the Lot in 1881 and the north half in 1884. While Mulock was not a full-time farmer, he continued the farming function while also using the property as a summer retreat, far from his primary place of residence in downtown Toronto. It is also well documented that Mulock planted the Black Walnuts on site . The reforestation of the province with Black Walnuts was considered “an important item in Canadian development” in the early twentieth century.⁷

2.3 HISTORICAL BACKGROUND

In June, 1800, Timothy Rogers, a Vermont Quaker, explored the area around the Holland River and up to Lake Simcoe to find a suitable location for a contemplated Quaker settlement. In 1801, Rogers, leading several Quaker families, left their homes in Vermont and Pennsylvania and secured land grants of 8,000 acres located at the east end of lots 93, 94, and 95 along Yonge Street in the former Townships of Whitchurch and King. It was easy for them to see the potential in these fertile rolling lands, through which flowed the Holland River, an important trading artery for Indigenous people and fur traders. Fur traders and First Nations people met at Newmarket’s first trading post. It is believed that the Trading Tree – a giant elm – is where fur traders would gather to barter with the First Nations people.⁸

In its first 50 years, the settler community grew and prospered. Farmers’ markets were held regularly on Saturdays and were well attended because purchasers were spared the long journey to York. Although it was essentially an agricultural community, it provided a busy center for commerce and small industry. It is believed that the name Newmarket evolved as a result of the trading that took place, while York (not Toronto) was the ‘old market’, this new center of commerce became the "New Market".⁹

2.4 INDIGENOUS PRESENCE

We acknowledge that the Town of Newmarket is located on the traditional territories of the Wendat, Haudeno-saunee, and the Anishinaabe peoples and the treaty land of the Williams Treaties First Nations and other Indigenous peoples whose presence here continues to this day. We thank them for sharing this land with us. We also acknowledge

⁷ [Mulock Property Master Plan Phase 1A – Technical memo](#), June 9, 2020, pg. 49-53

⁸ [Mulock Property Master Plan Phase 1A – Technical memo](#), June 9, 2020, pg. 67

⁹ [A Brief History of the Town of Newmarket by Terry Carter, Newmarket Historical Society](#), pg. 1, 3.

the Chippewas of Georgina Island First Nation as our close neighbours and friends, and we work to ensure a cooperative and respectful relationship.

2.5 BROADER CONTEXT

The town of Newmarket is a regional seat of the Regional Municipality of York and has a population of 87,942, reported in 2021.¹⁰ Notable landmarks include Upper Canada Mall, Southlake Regional Health Centre, the Main Street Heritage Conservation Riverwalk, and Wesley Brooks Conservation Area (locally called "Fairy Lake Park" or "Fairy Lake").

The town was formed as one of many farming communities in the area, but also developed an industrial centre on the Northern Railway of Canada's mainline, which was built in 1853 through what would become the downtown area.¹¹ It also became a thriving market town with the arrival of the Metropolitan Street Railway in 1899.¹² Over time, the town developed into a primarily residential area, particularly with the expansion of Ontario Highway 400 to the west and the construction of Ontario Highway 404 to the east. English is the mother tongue of more than 70% of Newmarket residents, according to the 2016 Census. The ten most common mother tongues after English are Mandarin, Russian, Persian, Cantonese, Italian, Spanish, French, Tagalog, German, and Arabic. In 2015, the median household income in Newmarket was \$95,589, exceeding the provincial average for the same year of \$75,287. The population is expected to increase to 98,000 by 2026, according to the York Region Planning Department and will become more diverse.¹³



Mulock House. Rendering courtesy of PLANT Architect Inc.

¹⁰[Statistics Canada Census](#)

¹¹[A Brief History of the Town of Newmarket by Terry Carter, Newmarket Historical Society](#), pg. 3

¹²[List of Canadian Transit Systems by David A. Wyatt](#)

¹³[Archived Region of York Planning Department – population estimates](#), June 30, 2004

3. PUBLIC ART VISION + GUIDING PRINCIPLES

The following key insights emerged when our team took a holistic look at the results of the scenarios workshop activities, conversations, and audit of the previous community engagement work, as defined in the Mulock Park Public Art Strategy.

3.1 PROGRAM VISION

Public Art at Mulock Park celebrates the landscape through a lens of innovation to highlight stories across past, present and future that expand our understanding of nature and our relationship to the land.

3.2 GUIDING PRINCIPLES

The statements below provide an overarching synthesis of what we heard through our engagement and what we believe should be carefully considered and incorporated into a future Public Art Program at Mulock Park.

THEMATIC/CONCEPTUAL:

1. Create a dynamic program that focuses on the landscape

At the heart of the Public Art Program is a celebration of the landscape. The Public Art Program aims to enhance the beauty of the site and create opportunities for renowned

regional and international artists to create site-specific land or earth art utilizing natural materials. Permanent commissions may work directly with the landscape and temporary works are embedded in the landscape. The program has a focus on sustainability and is ecologically conscious.

Across the sessions and including previous community engagement work, we heard that meaningful engagement of Indigenous artists and communities is a significant priority for the site and public art program. Participants felt the focus on landscape through the Public Art Program would naturally support and help to weave in Indigenous artist-led programming including storytelling, education, installations, etc, within a program that offers a range of opportunities for a diversity artists working in different media and at different levels in their career.

2. Embed innovation in the program approach

The concept of innovation connects to Mulock's legacy, and helps to push the boundaries of audience engagement.

Mulock was an innovator, and that spirit should be carried throughout the approach to the Public Art Program. The program will embrace new technologies to support audience engagement including audio tours, new media works, interactive augmented reality projects, and the use of applications.

An innovative approach can also link art with science and nature - broadening the narratives that can be explored through art and appreciated by many publics.

3. Art supports the site's destination factor

The Public Art Program can create a range of visitor experiences, for multi-generational audiences and a multiplicity of visitors. Temporary and permanent artworks coexist throughout the site, linked by narrative approaches to curation.

Artworks can act as a connective tissue between people, between the artworks, and spaces at the site (gardens, house, etc). There is an opportunity to host different art experiences throughout the park versus one singular draw. The art experience is scaled within and across the site - where the whole becomes greater than the sum of its parts.

A strong Public Art Program will support the site in becoming a destination.

A mix of large and small scale performances such as storytelling, music, and performance art activate the site.

PROGRAMMATIC:

4. Connect with the local community through an artist-in-residence program

An Artist-in-Residence program hosts contemporary artists to work directly on site - with the landscape and through the use of a studio space in the new artist residency building. This program is a key education opportunity - creating exposure to artistic practices for neighbouring communities as well as career development opportunities for artists by supporting experimentation, space for creation and new ideas.

This program will bring an interdisciplinary mix of artists to Mulock in a sustained way. Artists will work on site, and create an opportunity to share their practice with visitors through exhibition, performance or community workshops.

5. Bring together a mix of local, regional and international artists

Overall there is a strong interest in highlighting regional talent as well as prominent and international artists.

There is an interest in learning more about the area's Indigenous roots and throughout our conversations participants have shown an eagerness for contemporary and historical Indigenous connections to be made through commissioning Indigenous artists.

There is a desire to ensure that the program engages work across a variety of media and that the Artist Studio, in particular, is designed to be as flexible as possible to accommodate different art practices and artists working in different forms and media.

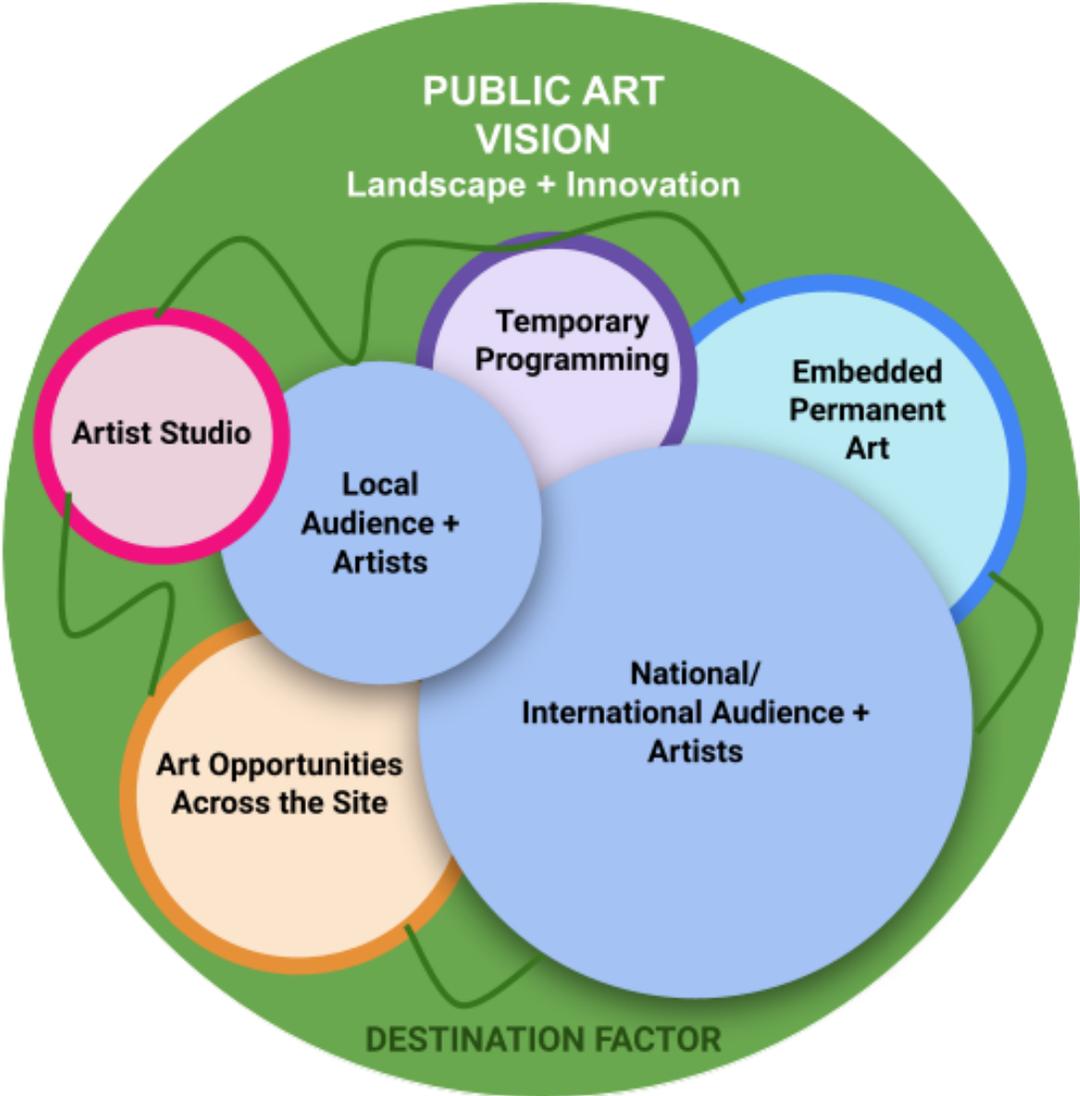
3.3 AUDIENCES

There is a desire to engage local visitors in the space as a 'neighbourhood park', as well as host Canadian and/or International travelers seeking a unique place of respite. Given this mix of visitors to the site, the Public Art Program will engage both local and national artists through the various commissions as defined in the following chapters and help contribute to the site's destination factor.

There are Program Components that are geared towards different audiences and artists. While the Embedded Permanent Artworks, Art Opportunities Across the Site and Temporary Programming will seek to engage international and national artists and audiences, the Artist Studio, which is a live-out residency program, will primarily engage regional artists. We anticipate the Art Opportunities Across the Site and Temporary Programming will also play a large role in providing opportunities for local artists and engaging local audiences. This mix of artist and audience reach is essential to presenting the art program as one that supports the destination factor of the Park overall.

4. MULLOCK PARK PUBLIC ART PROGRAM

4.1 PROGRAM COMPONENTS



4.2 PUBLIC ART PROGRAM MAP

Working with PLANT Architect Inc. we have identified key sites for the 4 program components:

Embedded Permanent Art

- Entrance Bridge (Balustrade/Guard Rail)
- Wet Plaza Interactive Water Feature (Drain Covers)
- Maintenance Building (Gates)

Art Opportunities Across the Site (7)

- Beacon Artwork at Entrance (1)
- Art Stops: Forests and Gardens (6)

Artist Studio

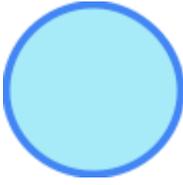
- Residency Program

Temporary Programming (Various)

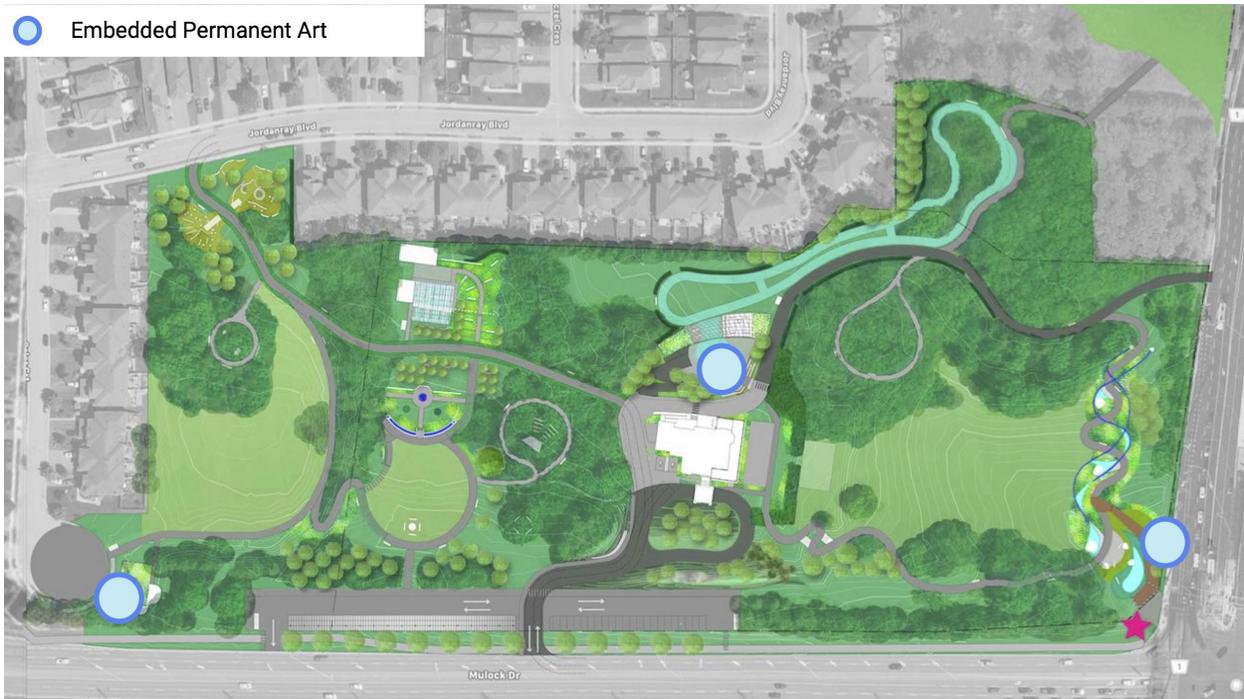
LEGEND

- Embedded Permanent Art
- Art Opportunities Across the Site
- Artist Studio
- Temporary Programming





4.3 EMBEDDED PERMANENT ART



Entrance Bridge (Balustrade/Guard Rail), Wet Plaza Interactive Water Feature (Drain Covers) and Maintenance Building (Gates) (Sites 1, 9 and 21 in the Mullock Site Plan in Appendix i.)

Three (3) landscape focused art concepts integrated into the Entrance Bridge (Balustrade/Guard Rail), Wet Plaza Interactive Water Feature (Drain Covers) and Maintenance Building (Gates) create unique impact and moments anchoring the other art opportunities scattered through the site. While there are smaller works woven into the landscape throughout the site, these are differentiated in their being embedded into the larger landscape construction; their success requires engaging an artist very early in the overall design process.

The three sites within this program component present an opportunity to bring artists into the landscape design process, working collaboratively with the project team to create unique concepts through dialogue and iteration.

Priority: These works are the first priority in program implementation in order to enable collaboration with the PLANT Architect Inc. team as well as align seamlessly with the landscape construction schedule. Commencement of the artist selection process is slated for Spring 2022 with a view to concept development through to construction drawings, complete by end of 2022.

Budget: The total budget for these three program components is \$150,000 CAD, excl. HST. This has been broken down to reflect the scale of opportunity at each site:

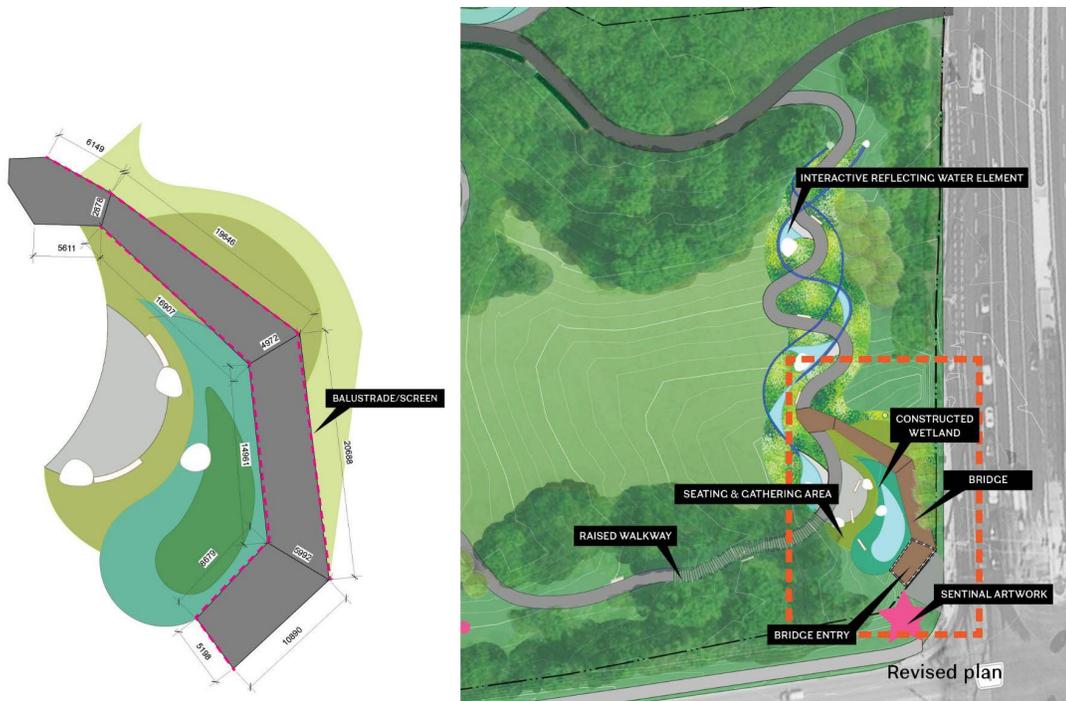
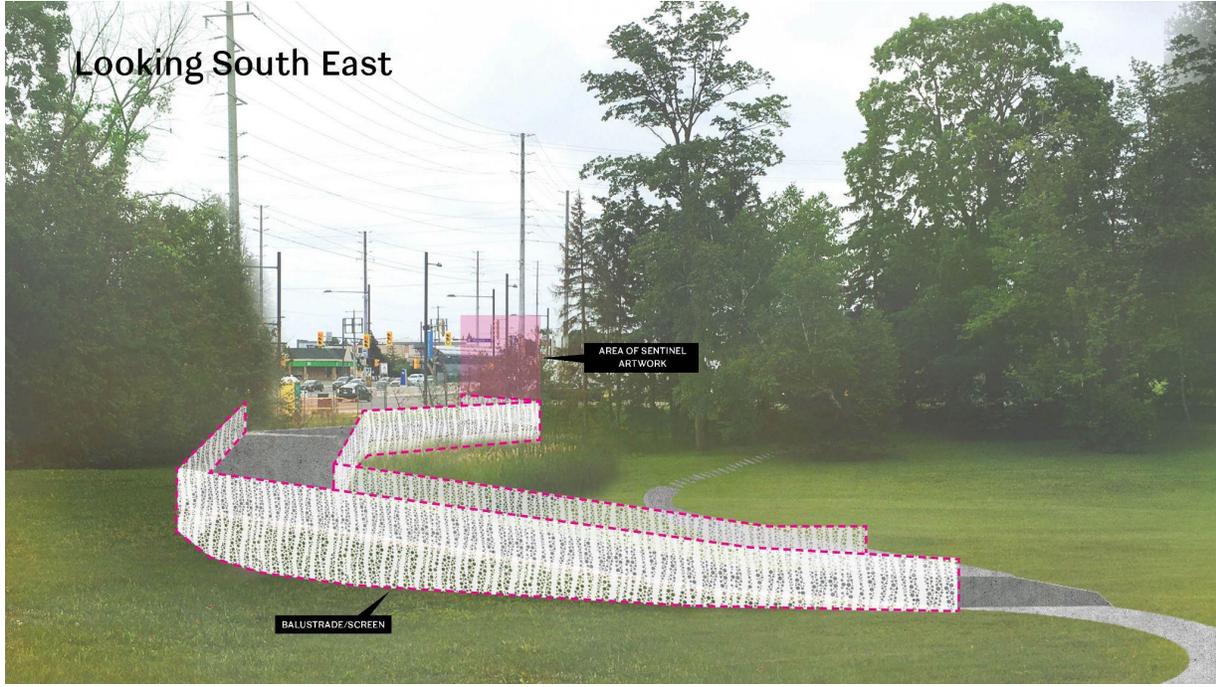
- Entrance Bridge (Balustrade/Guard Rail): \$100,000
- Wet Plaza Interactive Water Feature (Drain Covers): \$20,000
- Maintenance Building (Gates): \$30,000

Procurement Approach: For these works, three (3) artists will be selected through an open competitive process, which will include a Call to Artists and Interview Stage. This will be an Artist Selection process, as opposed to an Artwork Selection. At each site within this program component, the goal is to select an artist who will develop an artwork concept through a highly collaborative process with the PLANT team. A project-specific Selection Panel will be responsible for shortlisting candidates and selecting the artists to be awarded the projects. The artist will lead on design development and fabrication/integration will be coordinated through the project team.

This program component will result in a permanent work, becoming part of the Town of Newmarket public art collection.

This process and meetings will be facilitated by ART+PUBLIC UnLtd.

ENTRANCE BRIDGE (BALUSTRADE/GUARD RAIL)



Entrance Bridge Rendering and Site Plans, courtesy of PLANT Architect Inc.



Precedent Image: *Site Specific* (2015), Artist Team: Marianne Lovink & Scott Eunson, Corten & Stainless Steel, Lighting Components, Commissioned by Waterfront Toronto.



Precedent Image: *Forest Walk* (2010), Ed Pien, Plasma and watercut painted steel and coloured glass fence, LEDs, Wellesley-Magill Park. Photo courtesy of *As I Walk Toronto* blog.

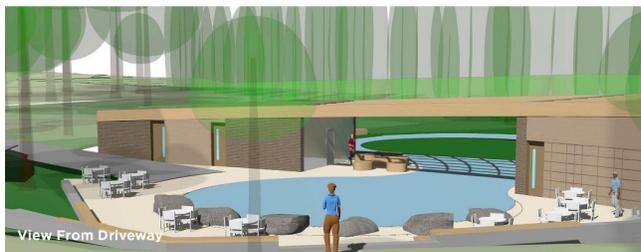
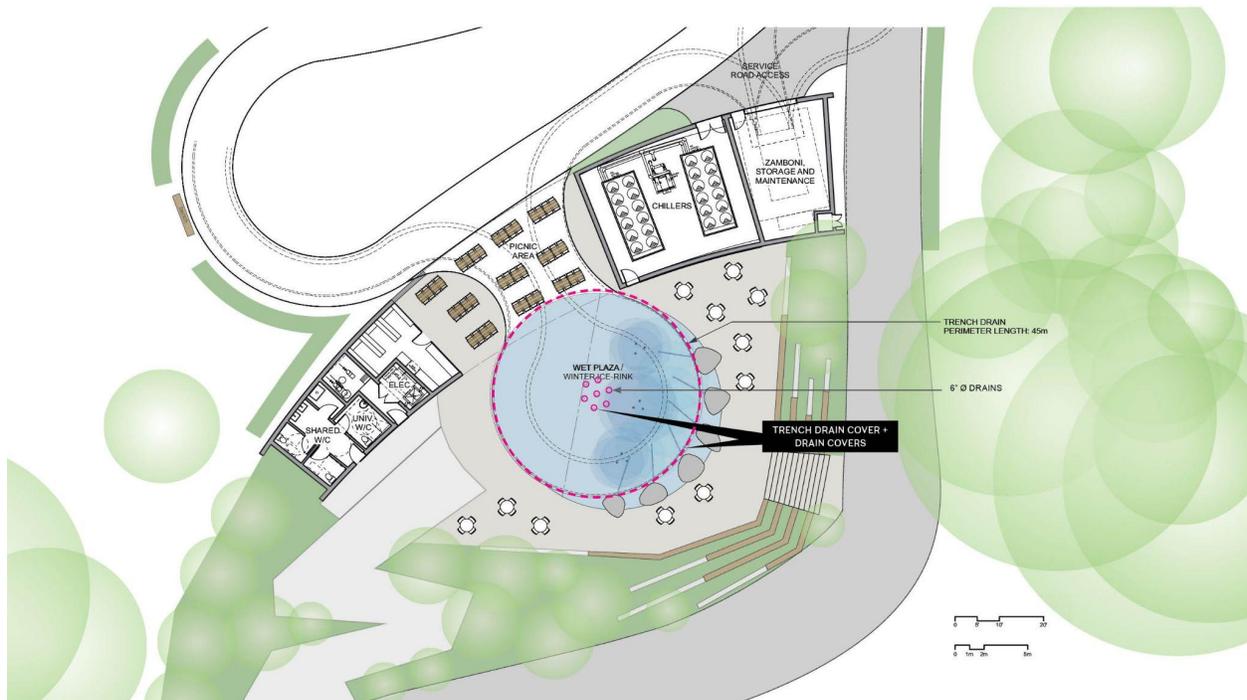
Located at the entrance to the park, the bridge welcomes visitors and helps set the tone for the overall experience of the park. It connects visitors from Yonge Street into the park, just past the 'Beacon Permanent Sculpture' commission (to be commissioned in Year 2/3). Embedded into the balustrade, or bridge railing, an art concept will respond to the landscape and be realized in a material and method that is determined through collaborative process with the project team.

An art concept is sought to address both sides of the length of the bridge, which is approximately 47 metres long. The art surface area is approximately 87 metres. The balustrade/guard rails will all be manufactured through the landscape contract and the artist will be providing a graphic treatment only. This opportunity is open to local, national and international artists.

Budget: \$100,000 CAD, excl. HST. This budget covers all fees and the production associated with bespoke design and manufacture. It does not cover the base cost of the balustrade/railing infrastructure element.

Procurement: Open Call Artist Selection process as described on page 16, commencing spring 2022.

WET PLAZA INTERACTIVE WATER FEATURE (DRAIN COVERS)



Wet Plaza Renderings and Site Plan, courtesy of PLANT Architect Inc.

The wet plaza acts as a cooling station in the summertime, as well as a skating pond in the winter. It's a place to gather and play. Surrounding the wet plaza is a pavilion with picnic tables, seating to further animate the space. The perimeter trench drain and drain hole covers for the wet plaza infrastructure offer an embedded public art opportunity.

The project team is seeking an artist to develop custom graphics for the perimeter grate (which measures approximately 45 metres in length), as well as 6 to 7 circular drain covers that are dotted through the site. These will all be manufactured through the

landscape contract and the artist will be providing a graphic treatment only.

The commissioned artist will work with PLANT architects to develop a concept and material approach that is well suited to this opportunity. This opportunity is open to local, national and international artists. The purely graphic quality of this opportunity makes it a great commissioning moment for an emerging artist or one taking a first step in translating their practice to public scale.



Precedent Image: Storm sewer cover by Coast Salish (Musqueam) artist Susan Point and Kelly Cannell in Vancouver, Canada.

Budget: \$20,000 CAD, excl. HST. This budget covers all fees and the production associated with bespoke design and manufacture. It does not cover the base cost of the drain cover infrastructure element.

Procurement: Open Call Artist Selection process as described on page 16, commencing spring 2022.

MAINTENANCE BUILDING (GATES)



West elevation

Maintenance Building Renderings, courtesy of PLANT Architect Inc.



Precedent Image: *Miscellaneous Hardware* (1970 - 1979), Ron Baird, Steel and lighting. Dupont Station Subway Gate in Toronto.

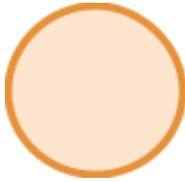


Precedent Image: *Avalon Gate* (2007), Christian B. Funnell, Galvanised, shaped, beaten and powder coated steel, Avalon Development West Street, Brighton, East Sussex. Photo credit: Lawrence Suss / Art UK.

The maintenance building faces a residential street and hosts space for staff, storage of supplies and equipment, as well as facilitates the central hub for operations at the site. PLANT Architect Inc. has designed the building with a curvilinear wrap-around fence to enclose the garage area. The main gate of this fence presents an opportunity for an embedded artwork. The gate measures approximately 6 metres wide and varies in height from 1.5 to 2.5 metres. This opportunity is open to local, national and international artists.

Budget: \$30,000 CAD, excl. HST. This budget covers all fees and the production associated with bespoke design and manufacture. It does not cover the base cost of the gate infrastructure element.

Procurement: Open Call Artist Selection process as described on page 16, commencing spring 2022.



4.4 ART OPPORTUNITIES ACROSS THE SITE



Art Stops which include *Forests* (3) and *Gardens* (3) and the *Beacon*. (*Forests* sites 25, 7 and 23, *Gardens* sites 20, 16 and 22 and *Beacon* site 1 in the Mullock Park Site Plan in Appendix i.)

This program component consists of a series of large and small commissions that spread across Mullock Park, creating connected experiences of place and diverse scale of opportunities for artists. Comprising seven (7) works in total throughout the Park, the majority of sites in this program component are smaller elements: the *Art Stops* which include *Forests* (3) and *Gardens* (3).

These groupings of art opportunities seek to explore different connections to the landscape. We have used an anticipated experience of scale to cluster the smaller commissions into 2 groups, whose titling foregrounds the landscape. *Art Stops: Forests* are sites within this program component where the landscape dominates human presence - where trees frame the scale of experience and interaction at the site. *Art Stops: Gardens* are sites where human presence is expressed through landscape, where humans frame the scale of experience and interaction at the site.

The single large scale commission is the *Beacon* permanent sculpture at the main park entrance on the corner of Yonge Street and Mulock Drive. This work signals arrival at a place of significance and hints at what lies within the Park.

Drawing visitors through the site, *Art Stops: Forests, Gardens* and *Beacon* work together, greater than the sum of its parts, to create a destination experience that foregrounds the landscape.

Priority: These works are the second priority in program implementation. Although these works are more independent than the embedded works (first priority), they will still need to line up with the construction schedule as some works may require bases/footings to be designed and integrated into the surrounding infrastructure. Due to this need to align with construction drawings, procurement process for this component will commence Fall 2022.

Budget: The total budget for this program component is \$490,000 CAD, excl. HST. Budgets for *Art Stops: Beacon* and *Forests*, cover all fees and expenses associated with artwork production and installation. Budgets for *Art Stops: Gardens* cover all fees and production, with the exception of the Natural Playscape for which the material budget will come partially from pre-specified landscape materials (logs to be featured as part of the playscape).

The budget for the *Beacon* permanent sculpture and *Art Stops: Forests* and *Gardens* are as follows:

Beacon permanent sculpture: \$330,000 CAD

(Note: depending on the final footprint of the Beacon, there may be a possibility of having 1/3 of the budget contributed by York Region, instead of the municipal budget).

Forests (3): \$90,000 CAD

- The North Entry: \$30,000
- Walnut Grove: \$30,000
- The Woods: \$30,000

Gardens (3): \$70,000 CAD

- Terraced Indigenous Landscape: \$30,000
- Conservatory + Diversity Gardens + Artist Studio: \$20,000 (first and second Artist in Residence commission; year 1 and year 6)
- Natural Playscape: \$20,000

Procurement Approach: It is recommended that all of the Art Opportunities across the site - including the *Beacon* permanent sculpture and *Art Stops: Forests and Gardens* are selected through an open competitive process. Within this program component there are a range of opportunities for both established and emerging artists. The smaller commissions provide unique opportunities for more emerging to intermediate artists and local talent. While all art opportunities defined within all program elements are open to Indigenous artists, within the *Gardens* element, the *Terraced Indigenous Landscape* commission will seek to specifically commission an Indigenous artist(s). We will aim to work with local Indigenous community members on the selection process of this commission as well as with the Indigenous Culture Committee who is familiar with the Mulock Park project to ensure that this call is circulated to their membership.

FORESTS



Art Stops: Forests sites: The North Entry, Walnut Grove, the Woods (Sites 25, 7 and 23 in the Mulock Park Site Plan, see Appendix i.)

These are sites where the landscape dominates human presence - where the trees frame the scale of experience and interaction at the site. One artist will be commissioned to create a series of works at three *Art Stops: Forests* sites. These works will act as markers and support wayfinding as part of the visitors' experience. The three works can be considered as a series - all having a narrative connection to one another

and all framing an experience of the individual and connected spaces in which the trees dictate scale. These works will be conceived to evolve with the landscape over time. In dialogue with the immediate environment, art concepts for this program component will take into consideration the works having a lifespan of 20 to 25 years, and build change, and cycles of growth and decay into their materiality and installation method.

Budget: \$90,000 CAD, excl. HST. Budgets cover all fees and expenses associated with artwork production and installation.

- The North Entry: \$30,000
- Walnut Grove: \$30,000
- The Woods: \$30,000

Procurement: *Art Stops: Forests* are ideally suited to the Artwork Selection method, seeking a single artist or artist team to create three artworks that will relate to each other across the Park (please see section 5.3 Artist/Artwork Selection & Procurement, page 42 for definition of Artwork Selection Method).



Precedent image: Adrián Villar Rojas, *Mi Familia Muerta (My Dead Family)*, Argentina, 2009. Artwork copyright Adrián Villar Rojas.



Precedent Image: *La Chrysalide* (2017-2022), Gabriel Lacombe & Virginie Roy-Mazoyer, International Garden Festival en Les Jardins de Métis/Reford Gardens. Image credit: Martin Bond.

GARDENS



Art Stops: Gardens sites: Terraced Indigenous Garden, Conservatory + Diversity Gardens + Artist Studio, Natural Playscape (Sites 20, 16 and 22 in the Mullock Park Master Plan, see Appendix i.)

The *Gardens* are sites where human presence is expressed through landscape, where humans frame the scale of experience and interaction. Three artists will be commissioned to create integrated works that support the function of the sites shown above. These opportunities include:

1. *Terraced Indigenous Landscape*. An Indigenous artist will work collaboratively with PLANT Architect Inc. to support the design placement of Indigenous land acknowledgement and knowledge keeping elements with an integrated art concept and/or element.
2. *Conservatory + Diversity Gardens + Artist Studio*. This program site will be coordinated with the adjacent artist residency. Every 5 years, an artist in residence will be invited, as part of their residency, to develop a sculptural work specifically within the garden context, thinking about ideas of growth, care, stewardship, life-cycle, etc.
3. *Natural Playscape*. An artist or artist team will develop an art concept that actively engages children and is integrated within the *Natural Playscape*. In keeping with the desire to foreground landscape and the dynamism of the natural world, this commission will see an artist working with a selection of the logs that will form part of the natural playscape. This commission will invite curiosity and tactility. It is anticipated the works here will be in place for a period of +/- 15 years, at the end of which the artworks may be removed/replaced, opening an opportunity for a new commission.

Budget: \$70,000 CAD, excl. HST. Budgets cover all fees and the production, but it is anticipated that these works will be integrated into the associated landscape feature and therefore do not cover the base cost of these infrastructure elements.

- Terraced Indigenous Garden: \$30,000
- Conservatory + Diversity Gardens + Artist Studio: \$20,000 (first and second Artist in Residence commission; year 1 and year 6)
- Natural Playscape: \$20,000

Procurement: *Art Stops: Gardens* are ideally suited to the Artist Selection method, where an artist is selected to work with the landscape team (please see section 5.3 Artist/Artwork Selection & Procurement, page 42).



Precedent Image: Dean Drever, Bear Hunt, Toronto Sculpture Garden, 2009. Image copyright of the artist.

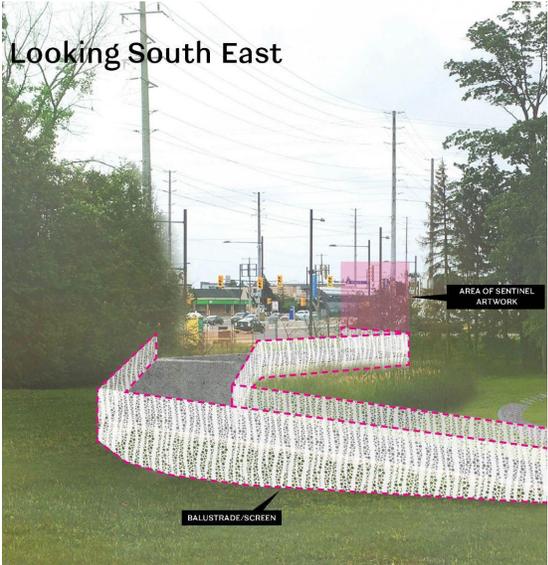
BEACON

○ Art Stops: Beacon



Beacon Site: Bridge and Art Entry (Site 1 in the Mullock Park Site Plan, see Appendix i.)

A permanent sculpture at the corner of Yonge Street and Mulock Drive, this artwork acts as a 'beacon' for the entry into the park while also being an extension of the public realm and streetscape. The hope is to create a sense of arrival and support wayfinding, helping visitors feel welcomed. The work will set the tone for the unique destination experience that celebrates the landscape.



As a beacon signaling arrival to this site, it is recommended that conceptual considerations of the artwork tie seamlessly into the larger vision of public art at Mulock park - weaving together narratives around the natural world and exploring themes of sustainability and innovation. This work will exist immediately adjacent to the entrance bridge. Final siting is still being confirmed, but options include tying into the entrance balustrade and/or overhanging the entrance.

Thoughtful commission of the Bridge and Beacon works will be important to ensure that they compliment each other well.



Precedent Images: *Golden Tree* (2016), Douglas Coupland, Steel-reinforced resin and fiberglass and encased in a gold finish, Vancouver. Photo courtesy City of Vancouver website. *Woodpecker Column* (1997), FASTMÜRMS, Toronto. Photo courtesy of Dittwald.

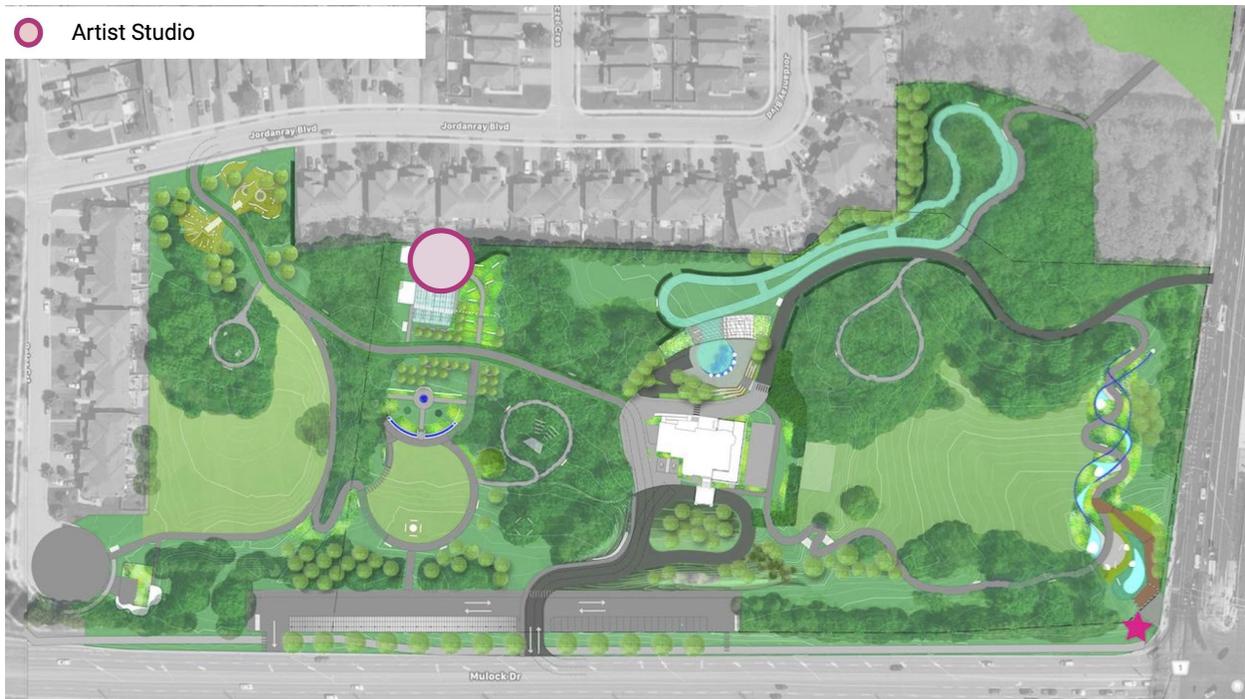
Procurement

The Beacon permanent sculpture opportunity is ideally suited to the Artwork Selection method, seeking a single artist or artist team to create a standalone landmark work (please see section 5.3 Artist/Artwork Selection & Procurement, page 42).

Budget: \$330,000 CAD, excl. HST. The budget covers all fees and expenses associated with artwork production and installation. As exact siting is still to be confirmed (either within or on the property line or just outside of it), there may be potential to have one third of this project budget contributed by York Region as part of a public realm improvement initiative.



4.5 ARTIST STUDIO



Art Studio (Site 16 in the Mullock Park Site Plan in Appendix i.)

The *Artist Studio* provides an opportunity for an Artist-in-Residence program and is being designed with this future use in mind. Our stakeholder engagement and work with the project team has helped shape thinking around the role of this program element. The space is being designed with as much flexibility as possible to allow for artists working in different media, and to allow for interior and exterior, public and private spaces. This is a live-out artist residency and the intention is to allow opportunities for the public to witness and engage with the artistic process.

Model: In developing this Program Component we conducted a high level environmental scan that reviewed the models of 15 existing artist residencies across Canada. These programs ranged widely in terms of hosting institution, length of residency term, media specialization, thematics, budgets and fees. While we anticipate this program component will be refined and further developed, based on our research we recommend the following structure:

The Mulock Park Artist Residency is a live out residency and therefore is more likely to attract regional practitioners. Artists practicing in all media will be eligible, but there will be a requirement for artists to allow members of the public to engage with their work and methods. Residency periods will be 3 months, x 3/year, allowing a month between each artist to enable preparation of the space and allow for other public programming/exhibition of residency artists work, etc.



Precedent Image: Artscape Gibraltar Point on Toronto Island.

Artists will be given a budget of \$20,000 (a fee of \$12,000 plus up to \$8,000 materials budget). It is expected that the artist is actively making work in the space and will commit to a calendar of “open studio” hours, to allow members of the public will a window into the creative process and work in progress. Residencies will also include an installation or exhibition, public program or event which could take place within the building or at one of the sites identified within the Temporary Programs component.

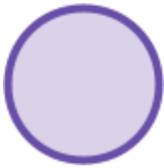
Oversight and curation of setting up the Artist-in-Residence program will be by an independent curator or public art consultant, contracted by the Town of Newmarket. Procurement of this team member will take place in 2023. Ongoing oversight and curation over the long term may be taken on by Town of Newmarket staff, or contracted externally.

Budget: While the outfitting of the studio space is within the landscape budget, at present there is minimal funding for the operation of this program. This Plan recommends dedicating a minimum of \$75,000 CAD, excl. HST to provide a budget for the first year of the program. In subsequent years, the production budget will be \$60,000 CAD per year exclusive of administration, which may be absorbed as an operating cost.

An additional \$10,000 CAD will be allocated to Artist in Residence *Diversity Garden* commission, every 5 years.

Priority: It is recommended that a curator or curatorial team is engaged in 2023 for the development and implementation of this program component. In early 2024 recruitment for the first year's Artists-in-Residence will be facilitated through an open call process and the first term will kick off Summer/Fall of that year. Subsequent years will follow suit of call and placement timing.

Procurement: This is an excellent opportunity for local and regional multidisciplinary artists, seeking space to work within a unique environment and whose practices are conducive to the goals of the residency here with respect to community engagement. Artists may be selected through an open call and jury process.



4.6 TEMPORARY PROGRAMMING



Temporary Programming Sites: Outdoor -The Bowl, The Green, Log Amphitheater, The Great Lawn (Sites 26, 18, 15, 5 in the Mulock Site Plan in Appendix i.) Indoor: the Conservatory, Artist Studio, House. (Sites 16, 6 in the Mulock Site Plan in Appendix i.)

Temporary and ephemeral projects and events will provide renewed and dynamic opportunities for various audiences to experience different areas of the site, or familiar parts in new ways.

The site will host an exciting roster of existing local cultural events or festivals (of appropriate scale), or could include something more integrated like special activation of the lighting along the skate trail. Temporary programming may include an interdisciplinary mix of disciplines such as: Visual Arts, Media Arts, Performance Art, Music, Theatre, Dance, and Literary Arts. Activities may include: performance art staging, readings, installations, artist talks, community engagement, tours, or musical performances. The Artist-in-Residence program will also tie-in to temporary programming opportunities.

Temporary arts and culture programming has the potential to bring people to Mullock Park time and again. Art programming of a more ephemeral nature can go great lengths towards fostering a healthy and important public dialogue about art and community.

Beyond funding, once Mullock Park is open, the Town of Newmarket will have multiple capacities in which support can be provided to existing local events and festivals, whether it is 1. allocating space, 2. acting as a facilitator to broker relationships between existing arts organizations and potential partners, or 3. providing communications and promotional support. Through these various levels of involvement, the Town of Newmarket can become the lead steward in the animation of the Park, and confirm art, culture and landscape as essential pieces for building and maintaining thriving communities.

Oversight and curation of this program component may be by an independent curator or public art consultant, or may be undertaken directly by Town of Newmarket Arts and Culture staff. It is advisable to engage the same curator/art consultant who will be managing the Artist-in-Residence program to work together with Town staff on this implementation, either leading it and engaging Town as needed, or partnering across programs as appropriate, with the Town leading this portfolio.

While long term it is envisioned that Temporary Programs are realized through partnerships with existing festivals and events, it is recommended that in the first year, the Temporary Programs component is launched with pro-actively commissioned series of commissions, installations and performances. This initial year of activations can be curated by an independent curator or art consultant, working with the Town and further establishing parameters for future partnerships.

Criteria for Temporary Program Partner Selection: With Mullock Park being bounded by residences, it is important to be mindful of scale within this component. Oversight of this program component will require knowledge of anticipated audience numbers and flow (500 people at one time is near the top end of capacity; a number of events and programs will draw many more people than this over an extended period) and clear plans for staging, logistics of each event or installation to ensure these are a positive experience for both visitors and neighbours.

As through all aspects of this Public Art Program, selection of partners will be guided by the vision and principles outlined in this document. In particular, the focus on landscape, embracing innovation, and supporting the park as a destination.

Potential creative programming partners should be evaluated across multiple criteria:

- Alignment with Mulock Public Art vision and guiding principles
- Creative and conceptual merit
- Professional, peer recognition
- Public accessibility
- Sustainability
- Suitability of scale
- Feasibility



Precedent images: *Fog in Toronto* (2006), Fujiko Nakaya for Nuit Blanche; *River of Light* (2010), Laurent Louyer and Creatmosphere Studio, Calgary.

Sites: A mix of indoor and outdoor sites can host temporary programs. This may include:

- Indoor: the Art Studio, Conservatory, the House
- Outdoor: the Green, the Log Amphitheater, the Great Lawn, the Bowl in Jim Bond Park, Art Yard (for installation but not performance) and the outdoor area south of the Conservatory

The potential to commission temporary activations of the skate trail lighting system is being explored by the project team. If possible, the Temporary Programs component will launch a commissioned artwork integrated into the skate trail lighting.

Frequency: A short-term or temporary project could take anywhere from 1 - 18 months of planning and production, and can be incredibly flexible in its presentation. Some projects may be active or presented for one evening only, whereas others could be accessible to the public for anywhere from 1 week to 12 months or 1 to 5 years. The end date of a temporary project may also shift. If it is feasible, projects may run longer than intended with open ending to an installation, performance series or activation.

Budget: This Plan recommends an annual project production budget goal of \$25,000 CAD, excl. HST for this Program Component. This does not include administration costs and reflects the desire for multiple smaller scale commissions in the first year that will range from \$3-8k project budgets. This includes the skate trail lighting commission at \$3,000 and installation and performance budgets from \$4,000-8,000. This may come directly from the Town as an operating line item, or through partners funded through the Town of Newmarket's *Celebrate the Arts* funding program, awarded to existing festivals events and/or Provincial and Federal Arts Councils' operations funding or Audience and Market Development grants.

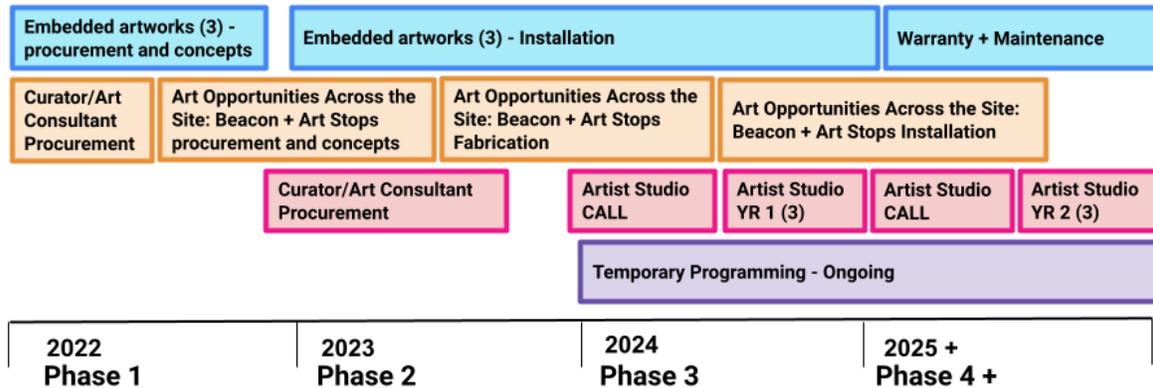
5. PUBLIC ART PLAN IMPLEMENTATION

The Mulock Public Art Plan will be implemented by the Town of Newmarket and PLANT Architect Inc. working with external public art curators and art consultants as required.

First Steps:

The priority for the site is to move forward with the procurement and contracting of artists for the three (3) embedded permanent works in the park to align with the landscape construction schedule. These works are highly collaborative with the PLANT Architect Inc. team and the artists will align their work and timing to sync with PLANT’s construction schedule. ART+PUBLIC UnLtd is facilitating the artist selection and contracting process in 2022 for the 3 embedded works.

5.1 PROGRAM PHASING



PHASE 1 (2022) Public Art Plan Development and Approval	PHASE 2 (2023)	PHASE 3 (2024)	PHASE 4 (2025) + ONGOING
Embedded Artworks			
Artist Procurement	Construction commences	Installation	Warranty and Maintenance
Concept development Construction documents complete	Fabrication	Development and submission of Maintenance Manual Handover	
Art Opportunities Across the Site			
Curator/art consultant procurement, for development and implementation of this program component Artist procurement	Concept development	Fabrication	Installation Handover Development and submission of Maintenance Manual Warranty and Maintenance
Artist Studio			
Continued design of Artist Studio space to anticipate Artist in Residence program	Curator/art consultant procurement, for development and implementation of this program component	Refinement of terms and curatorial mandate for Artist in Residence Program Circulate call for inaugural Artist in Residence First Artist in Residence placement	Public programming tied to first Artist in Residence Call for subsequent Artist(s) in Residence Placement of 2nd and 3rd Artist in Residence Public Programming tied to second and third Artist in Residence Ongoing
Temporary Programming		Temporary Programming	
-	Curator/art consultant procurement, for development and implementation of this program component	Temporary programming throughout the site (ongoing) with links with residency, installations, activate gathering spaces, etc	

5.2 BUDGET

Production	Committed	Not yet committed
Embedded Permanent Art		
Entrance Bridge	\$100,000.00	
Wet Plaza	\$20,000.00	
Maintenance building gates	\$30,000.00	
Art Opportunities Across the Site		
Art Stops (6)	\$160,000.00	
Beacon Permanent Sculpture	\$330,000.00	
Artist Residency		
Program set up and YR 1		\$75,000.00
Temporary Programming		
Various, YR 1 curated temporary commissions potentially including skate trail lighting program (\$3-5K)		\$25,000.00
Production Coordination Expenses (including selection panel honoraria, call to artist opportunity promotion, administration contingency, disbursements, etc)	\$20,000.00	
Total Budget Committed	\$660,000.00	
Total Budget Not Yet Committed		\$100,000.00
Total Production Budget	\$760,000.00	
Administration	Committed	Not yet committed
Admin Phase 1	\$70,707.00	\$53,293.00

Admin Phase 2		\$90,000.00
Admin Phase 3+		\$64,000.00
Artist Studio and Temporary Program per year (+\$10K every five years for Diversity Garden commission)		\$85,000.00
Ongoing Annual Maintenance and Repair (7% of Commission project budgets)		\$44,800.00
Outreach and Communications Phase 3 + (+/-10% of Administration budget)		\$8,990.00

The total funding identified for public art in the Mulock Park Master Plan document is \$660,000 CAD excl. HST. This Plan recommends allocating this budget across the multiple capital projects, as outlined above.

Additionally, we recommend that \$100,000 CAD be secured as a production budget for the *Artist Studio and Temporary Programming* components. These may be considered Operating Expenses, in addition to the ongoing operating costs associated with administering the *Artist Studio* and Temporary Programs, and maintenance of the commissioned works.

Budget Per Phase

PRODUCTION			\$760,000.00
Phase 1 / 2022	Phase 2 / 2023	Phase 3 / 2024	Phase 4 / 2025+
Embedded Permanent Art			\$150,000.00
\$30,000.00	\$60,000.00	\$60,000.00	-
Art Opportunities Across the Site			\$490,000.00
\$49,000.00	\$98,000.00	\$147,000.00	\$196,000.00
Artist Residency			\$75,000.00

-	\$11,250.00	\$63,750.00	\$60,000.00
Temporary Programming			\$25,000.00
-	-	\$25,000.00	\$25,000.00
\$79,000.00	\$169,250.00	\$295,750.00	\$281,000.00
Program Contingency*			\$20,000.00
ADMINISTRATION			
\$124,000.00	\$90,000.00	\$64,000.00	\$50,000.00
Artist Studio and Temporary Program per year			
-	-	-	\$85,000.00
Ongoing Annual Maintenance and Repair (7% of Commission project budgets)			
-	-		\$44,800.00
Outreach and Communications (+/- 10% of annual Administration budget)			
-	-	\$6,400.00	\$8,990.00
*note: all projects budgets within the commissioning program will be required to their own contingency.			

5.3 ARTIST/ARTWORK SELECTION PROCESSES

Following best practices, balanced with a desire to create a variety of opportunities for artists at different stages in their career, a number of Artist Selection processes will be employed across the four program components.

Art opportunities will be open to local, national and international artists within a program that is designed to include a variety of opportunities for artists working in different media and at different stages of career.

We will aim to work with local Indigenous community members on the selection process for the Indigenous Landscape commission as well as with the Indigenous Culture Committee who is familiar with and engaged in the Mullock Park project to ensure that this call is circulated to their membership.

For the **commissioning components** of this Public Art Plan (*Embedded Permanent Artworks* and *Art Opportunities Across the Site*), art will be commissioned through a competitive process, either through open call or invitation, to be determined in consultation with the project team and Town.

For the **programming components** of this Public Art Plan (*Artist-in-Residence* and *Temporary Programming*), it would be beneficial for the reach and depth of these program components for curatorial oversight to include a combination of open or invitational competition as well as curation through direct invitation. For example, a curator of the *Artist Studio* program may determine that 1 of the 3 annual residencies is secured through open call, while the other 2 are direct invitations, or vice versa. Within the *Temporary Programming* component, we can anticipate arts organizations and community groups proactively seeking to use the sites within Mulock for their program or event, so the further definition and approval of criteria will be necessary in establishing parameters for partnership. Criteria may include alignment with vision and guiding principles of the art program, relevancy to regional audiences, overall fit within park parameters (use of space, utilities, etc).

Artist Selection vs. Artwork Selection

An Artist Selection process is conducted with a view to selecting an artist to work collaboratively with the project team. These are exciting opportunities to allow the development of an art concept as part of broader thinking about the site. In this process, a short list of artists is invited to interview and present their work and approach to the project team. **The sites within the *Embedded Permanent Art* component, as well as *Art Stops: Gardens* are ideally suited to the Artist Selection method; these commissions require integration into the broader construction schedule and will benefit from a concept design developed through collaboration with the project team.**

An artwork selection process is conducted with a view to selecting an art concept that will be implemented as a separate object and process from the broader project and team. These are opportunities where an artist is able to develop a response to the parameters of a site, within the context of their practice. In this process, a short list of artists determined by a project-specific jury is given an extensive Terms of Reference document which is used to develop unique concepts. The Selection Panel chooses a winning concept that is implemented by the artist (after contracting, the artist embarks on design development, and refinement, fabrication, installation, handover, etc.) **The *Art Stops: Forests* and *Beacon* are ideally suited to the Artwork Selection method; these**

commissions are more independent of the broader construction schedule and this method of Artwork procurement allows for a proposal process.

With an **open call**, an announcement to artists is distributed through appropriate art communication channels (which may be general or media-specific, depending on the nature of the project) and artists are asked to submit expressions of interests, CVs and examples of recent relevant work. From these submissions, a selection panel, convened as per below, selects a short list of artists who are invited either to interview with the project team (in the case of Artist Selection) or develop proposals based on a project brief provided (in the case of Artwork Selection).

With an **invitational** call, a short list of artists is selected based on past work and invited to either attend an interview with the project team (in the case of Artist Selection) or develop proposals based on a project brief provided (in the case of Artwork Selection). A selection panel convened as per below is responsible for proposing shortlists and selecting the winning concept.

In both of the above scenarios, artists are paid an honorarium if the process involves development of an artwork proposal. Budget for honorarium fees is accounted for under the Production Coordination Expenses line item in the budget.

Juried Selection Processes

Artist and artwork selection will follow best practices of peer input and review. In Phases 1 to 3 (which encompass commission of all long-term works - Embedded Permanent Art and Art Opportunities Across the Site), this will be managed by a public art consultant, working closely with the project team and Town of Newmarket.

A **selection panel** will be convened specifically for each project, in order to ensure that the specific make up of expertise represents the actual requirements of the project. The artwork selection panel will be comprised of professionals with expertise in art and related relevant fields as appropriate (architecture, landscape architecture, etc.) and who have an understanding of the local context either personally or professionally.

Voting members of the selection panel for Artist Selection will include:

- 2 x key representatives of the project team
- 1 x independent art professional (ideally with a local connection)

Voting members of the selection panel for Artwork Selection will include:

- 2 x key representatives of the project team

- 2 x independent art professional (ideally with a local connection)
- 1 x representatives of the local community or local stakeholders

Representatives from the Town of Newmarket Arts and Culture Program will be invited to participate in the selection process in a non-voting capacity. Representatives from other relevant Town departments may also participate in a non-voting capacity based on the parameters of the specific project. For Artwork Selection processes, a Technical Advisory Committee will be convened for each project. These will be Town staff from relevant departments who can advise on the technical feasibility of proposals in advance of selection panel review.

For projects such as *Terraced Indigenous Landscape* that are opportunities tailored to commissioning Indigenous artists, the project team should aim to consult local Indigenous community members on the selection process as well as with the Indigenous Culture Committee who is engaged in the Mulock Park project to ensure that calls are circulated to their membership.

5.4 CONSERVATION

Permanent artworks commissioned through the Mulock Park Public Art Program will become part of the Town of Newmarket's Public Art Collection. As such, permanent artworks will be commissioned with a view to durability and longevity. Artists completing permanent commissions for Mulock Park will be required to submit a Maintenance Manual upon project completion, so that the Town of Newmarket has all the information required to ensure the artworks function as intended and can endure as positive elements of the Mulock Park experience.

However, given the guiding principle of foregrounding landscape, embedding innovation and supporting a destination, there are a number of commissions within this Public Art Plan that are conceptualized as elements that will exist long term, but will not be permanent. These works will be commissioned with a defined lifespan and will include instructions regarding expectations for acceptable material states over the installation period as well as instructions for de-installation.

5.5 OUTREACH & COMMUNICATIONS

The Mulock Park Public Art Plan recommends the establishment of a modest Outreach and Communications budget, within the Public Art Program budget and consistent with typical allowances for public art programs in the region. A public art program is of much

greater value when people know about it: promoting and communicating the work being done and taking place within the art program is key to its success in supporting the site's destination factor and positioning the Park overall as unique within the region.

The Public Art Program, with its interest in embedding and exploring innovation, also has the potential to engage the educational institutions in the region.

THANK YOU

ART+PUBLIC UnLtd would like to sincerely thank the team at PLANT Architect Inc. and Town of Newmarket staff. In particular, we would like to extend our gratitude to everyone who generously participated in the Scenarios workshop sessions in September 2021.

APPENDIX i:

LEGEND

- | | | | | | |
|-------------------------------------|---------------------------------|---------------------------------------|-----------------------------------------------------|----------------------------------|------------------------------------|
| 1 Bridge + Art Entry | 5 The Great Lawn | 10 Orchard + Picnic Area | 15 Log Ampatheatre | 18 The Green | 23 Seating + Boulders in the Woods |
| 2 Green Infrastructure/ Rain Garden | 6 Café + Event + Art + Heritage | 11 Public Drop-off | 16 Conservatory + Diversity Gardens + Artist Studio | 19 Firepit | 24 Tree-Lined Path |
| 3 Riverine Water Feature | 7 Walnut Grove | 12 Public Parking | 17 Historic Garden + Reflecting Pool | 20 Terraced Indigenous Landscape | 25 North Entry |
| 4 Service Road Only | 8 Skate Trail | 13 Original Gathering Tree | | 21 Maintenance Building | 26 The Bowl |
| | 9 Skate Pavilion / Wet Plaza | 14 New Gathering Tree + Peony Gardens | | 22 Natural Play-scape | ● Artworks |



MULOCK PARK

P L A N T

APPENDIX ii:

MULOCK PARK STRATEGY PROCESS OVERVIEW

In fall 2021, ART+PUBLIC UnLtd led a process to define the Mulock Park Public Art Strategy which included research, the design and facilitation of Scenarios Workshops with stakeholders and a report that established the vision and guiding principles for this work. In January 2022, the work was developed with further research and collaboration with PLANT Architect Inc. to complete this document - the Mulock Park Public Art Plan which includes the commission opportunities, siting, budget and roadmap considerations.



After reviewing the synthesis coming out of the community engagement for the Mulock Gardens project, and Master Plan, we learned there is a depth and richness of Public Art opportunities that have been explored by community members. We were excited to see the passion that the communities' have for art in this space - and were energized by the 'Art Hub' concept as a substantial "link" between the house and park, strongly contributing to the site's destination status. The following takeaways from previous engagement helped inform our process:

- There is a lot of excitement from the communities engaged around the opportunities for art in this space.
- We're not "starting from scratch" but rather are working to build on the rich work that has been done.

- The past engagement work articulated that artworks can help build connections between past and present and between diverse histories.
- In the Master Plan, the house, formal garden, diversity garden and Indigenous gardens support cultural narratives across the site.
- There is a strong interest in the site supporting Indigenous knowledge, histories and stories.
- There is also a need for strong interactions with the community.
- The art program is part of a larger cultural program onsite that includes theatre and music programming.

The project team leveraged this input and defined three key aspects of the program: the artist residency (possibly supported by functions in the house: gallery, display, expanded residency program, art talks, etc); a significantly scaled permanent landmark artwork opportunity; and the desire to have opportunities for smaller art interventions or moments, woven into elements across the site (e.g. as part of wayfinding, within gardens, connected to water features, etc). We took these fixtures of the program forward in our work and communicated them to workshop participants in our framing of the sessions.

Although there were a multitude of art-related suggestions in the previous engagement work, we identified a need to define an overarching direction of the public art program with recommendations that articulate the priorities across administrative and budgetary constraints.

To better understand stakeholders' priorities for the public art program, which would inform these recommendations, we saw an opportunity to test out some scenarios, or possible future directions, with participants through a creative and iterative process. From there we designed our scenarios workshop to support this aim.

After the scenarios workshop (See full synthesis in appendix) we shared key insights at the Mulock Park Task Force meeting, in a one-on-one interview with Mayor Taylor, at the Town of Newmarket Council Workshop, and through a presentation at the Public Information Centre.

SCENARIOS WORKSHOPS OVERVIEW*

ART+PUBLIC UnLtd hosted two (2) 1.5 hour virtual Scenarios Workshops with project stakeholders that were identified in consultation with the Town of Newmarket on September 14 and 17, 2021.

Scenarios are a design thinking tool used to help groups visualize and explore the future positioning for an initiative or program. These scenarios workshops enabled core project stakeholders to explore a range of potential Public Art programming models. This allowed us to test out new ideas against emerging trends through a highly co-creative process. Through this hands-on and dialogue-based workshop, we were able to distill stakeholders' priorities and ambitions for the program.

Analysis Across the Scenarios Workshops and Stakeholder Conversations.

Both scenarios groups articulated that Landscape Oasis felt unique, exciting, and would create a beautiful, pleasing experience appropriate to the site. Hybrid approaches were mostly favoured between the Landmark Destination and Living Library concepts. There was a strong interest in the concept of innovation and how that lens would add depth and interest. Both groups mentioned ideas around merging art plus science in conjunction with nature as a way to draw a wide reach of audiences.

“There is an opportunity to intersect art, garden, and education... connections between history, sustainability, and art. The intersectionality is not only social and cultural but also ecological”

“The site as a whole should be a destination, not a distinct object within it.”

“I can see a connection between social innovation and landscape connecting Indigenous culture and narratives throughout the site.”

Participant quotes.

**See full synthesis of both sessions along with the images of the Scenarios boards in the Mulock Park Public Art Scenarios Report.*

Both groups mentioned the importance of fostering a connection to Indigenous knowledge and values - and saw strong potential for this across the Landscape Oasis, Living Library and Innovation lab scenarios.

An interwoven program is of interest over one 'landmark' piece by a singular artist. There was greater interest in spending the budget across multiple spheres - art, programming and the artist residency.

Engagement with the local community is important - and both groups were enthusiastic about educational programming. Many saw the artist in residence program as a conduit for educational programming and/or mentorship opportunities. There was an interest in having artists engage with the public through this opportunity, with the ability for audiences to observe work in progress and the potential for 'open studio' hours when appropriate.

Other ideas included regularly programmed artist talks, or acting as a host for partnership programming or smaller scale events. Both groups spoke to a multitude of concerns around a large events-based, spectacle approach for the program.

Both groups urged the team to consider the future and embed innovative thinking to link to the legacy of Mulock, while also considering heritage.

Through a 1:1 Interview with Mayor Taylor and reporting at Council Workshop, these outcomes were shared for feedback, and the direction of work outlined here received support in both forums.

SCENARIOS WORKSHOP SYNTHESIS

Format

- Two (2) 1.5 hour virtual sessions via Zoom
- We utilized the collaborative tool Jamboard for interactive and iterative commenting
- We encouraged participants to also speak with their voice in the meeting to add depth and context around their comments

We had two facilitators lead the session and a dedicated note-taker to scribe the conversation points for later referencing. Two project team members from PLANT Architect Inc. also joined the sessions for project knowledge sharing.

Attendees

We had a total of 13 attendees across the two workshops, which included:

- **Colin Service**, Director of Recreation & Culture, Town of Newmarket
- **Kate Wivell**, Associate, Development, Toronto Biennial of Art
- **Laura Schembri**, Supervisor, Culture Services, Town of Newmarket
- **Linda Welch**, President of Society of York Region Artists
- **Lisa Dietrich**, Senior Associate, PLANT Architect Inc.
- **Lisa Rapoport**, Founding Partner, PLANT Architect Inc.
- **Lou Sheppard**, Artist
- **Mark Agnoletto**, Director of Public Works Services, Town of Newmarket
- **Penelope Kokkinos**, Art Centre Programmer: Community Galleries & Exhibition Spaces, Artist Studio Program, City of Ottawa
- **Rob Wilson**, Manager, Culture and Community Events, Town of Newmarket
- **Robin Burnett**, Artist
- **Ted Fullerton**, Artist
- **Tracy Cresswell**, Head of Marketing, Sponsorship & Special Events, Town of Newmarket

The attendees were highly engaged individuals including a mix of Town of Newmarket staff, arts professionals, artists and project team members.

Breakdown of the Scenarios workshop:

The agenda for the sessions was as follows:

- Introductions
- What we've learned so far
- Scenarios walkthrough (virtual design boards)

- Scenarios pros and cons activity
- Preferred scenarios voting and discussion

The introduction of the session was an opportunity to share what was covered in the previous community engagement work and the public’s ideas around the possibility for public art at Mulock Park. We articulated the ‘art hub’ concept, the two fixtures as previously mentioned - the artist studio and gateway work as well as the strong interest in the site supporting Indigenous knowledge, histories and stories.

The rest of the session was devoted to a two-step activity that involved presenting the 5 scenarios we developed for the site. In the first step we used Jamboard to invite participants to map out pros and cons of each scenario and then moved into a ‘dot-voting’ type exercise to identify the top 2-3 preferred scenarios. Each step of the activity involved moments of share-back and a chance for participants to speak about their comments to add texture and depth to the conversation.

Scenarios Boards:

Five unique scenarios were presented and discussed. For the purposes of this report we are sharing one board as an example: The Landscape Oasis scenario.

Landscape Oasis

Mulock is a place to escape to, a retreat. Renowned artists work to create site-specific land or earth art utilizing natural materials and enhancing the beauty of the site. Permanent commissions work directly with the landscape and temporary works are embedded in the landscape. The program is sustainable and ecologically conscious.

Keywords: *Naturalistic, temporal, sustainable*

<p>Programming examples:</p> <ul style="list-style-type: none"> ● Land art permanent commission ● Land art exhibition ● Temporary installations ● Small, intimate performances ● Storytelling events ● Art camp 	<p>Partnerships:</p> <ul style="list-style-type: none"> ● Jardin Métis ● Botanical gardens for touring exhibitions such as Brooklyn Botanic Garden ● Toronto Biennial of Art ● Evergreen Brickworks
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Precedents



VanDusen Gardens (Vancouver)



Pamela Callender - artist
"Grass Braiding"



Patrick Dougherty - artist
Stick structures

Session 1 Overview:

Overall the first session brought together a group of highly engaged stakeholders who shared a positive outlook, an openness to explore future directions for the public art program at Mulock.



Example Jamboard Pros and Cons exercise from the Group 1 session.

Scenarios Pros and Cons Snapshot

Scenario	# of Pros	# of Cons
Living Library	14	8
Landmark Destination	13	12
Social Playground	12	13
Landscape Oasis	17	5
Innovation Lab	13	8

Observations

- Landscape Oasis was the most positively received. It also received the least number of ‘cons’ comments (17 pros/5cons)
- Living Library received the second most positive comments (14 pros/8 cons) / Innovation closely following (13 pros/8 cons). Comments focused particularly on a hybrid approach with Landscape Oasis as the focus paired with the Living Library or Innovation Lab.
- There was a strong interest in the educational opportunities that Living Library highlighted.
- There were a plethora of concerns with Landmark and Social Playground as directions - including funding, logistics, challenges of noise/light, disruption to neighbours overall suitability to the site.

Scenarios Preference Voting Snapshot

Scenario	Yellow - 1	Blue - 2	Pink - 3
Living Library	1	4 (1 hybrid)	
Landmark Destination			2 (1 hybrid)
Social Playground		1	2 (1 hybrid)
Landscape Oasis	5 (2 hybrids)	1	
Innovation Lab			2 (hybrids)

Group 1 Discussion Themes:

A. A celebration of the landscape focus feels unique and is exciting

Overwhelmingly the participants addressed the Landscape Oasis scenario as their top choice and highlighted the strengths of this focus which included suitability to the site, connection with Indigenous communities and stories, as well as being an educational and engagement anchor for the program.

“I strongly feel that the Landscape Oasis is where it’s at”

“It’s very unique... if we are looking to make a mark, it’s something different that

does harken back to the past with working with the land, including Indigenous history”

“Landscape Oasis is the way to go. It would tip into the ‘landmark’ destination because there are some fabulous artists that work in the natural environment”

“I’m really excited about the idea of the Landscape Oasis... I think it would be gorgeous. I don’t know any other places to go and see earth works and landscape sculpture, other than the Métis Garden”

“Landscape Oasis is strong as a thematic and focus [and it can] extend into innovation”

B. A hybrid approach to the direction is needed

The group agreed that hybridity is needed when defining the program’s priorities, and saw natural connections between and across the directions as they were defined.

“What you’ve succeeded in doing in your planning team here, is landing on five concepts that can work together.”

“The biggest piece of this is the Landscape Oasis, followed by the Living Library with touches of the others, and it would be a shame if there weren’t touches of the others because that is what is going to keep us current.”

C. A more subdued and relaxed experience suits the site

The group spoke about concerns regarding large scale events at the site which included disruption of noise/light for neighbouring communities. They felt a more naturalistic and calm experience - and public art that highlights those qualities - were more suitable. They noted that smaller, quieter events like performances or storytelling opportunities would work well.

“At the back of our mind we (local residents) always thought of this as our calm, tranquil, chill-out, cool place to just come and make it the park you need...”

"I'm concerned about the level of street noise / light pollution that an events-based program may bring"

D. The artist residency is an educational entry point for local communities

Educational opportunities were important to this group, and they saw the artist in residence program as a key opportunity for community engagement. They also noted this program could leverage strong funding opportunities.

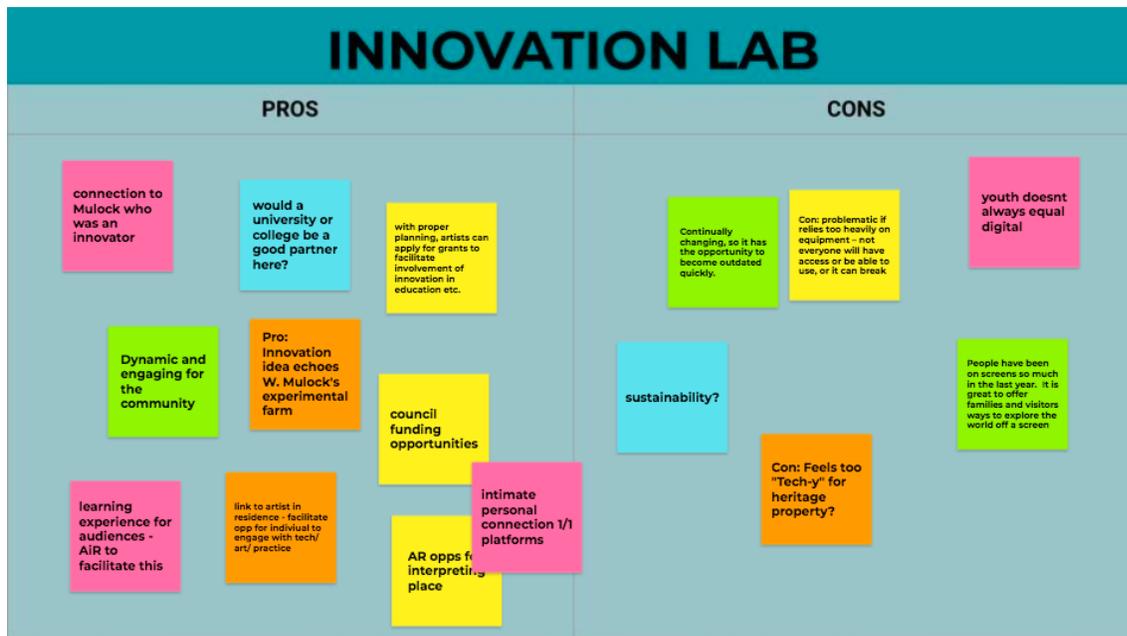
"..it seems like the local community could get a lot more out of a [artist] residency program that engaged international artists.. there could be more lasting impact with some sort of relational exchange"

"[If you] frame [the artist residency] as a mentorship or educational piece, there are a vast number of supporters who want to support that kind of work"

"I [prioritized] the living library because I have a soft spot for Artist Residencies"

Session 2 Overview:

The second session brought together a mixed group of practicing artists, arts professionals as well as Town staff. They brought strong arts expertise and participated in dynamic conversations.



Example Jamboard Pros and Cons exercise from the Group 2 session.

Scenarios Pros and Cons Snapshot

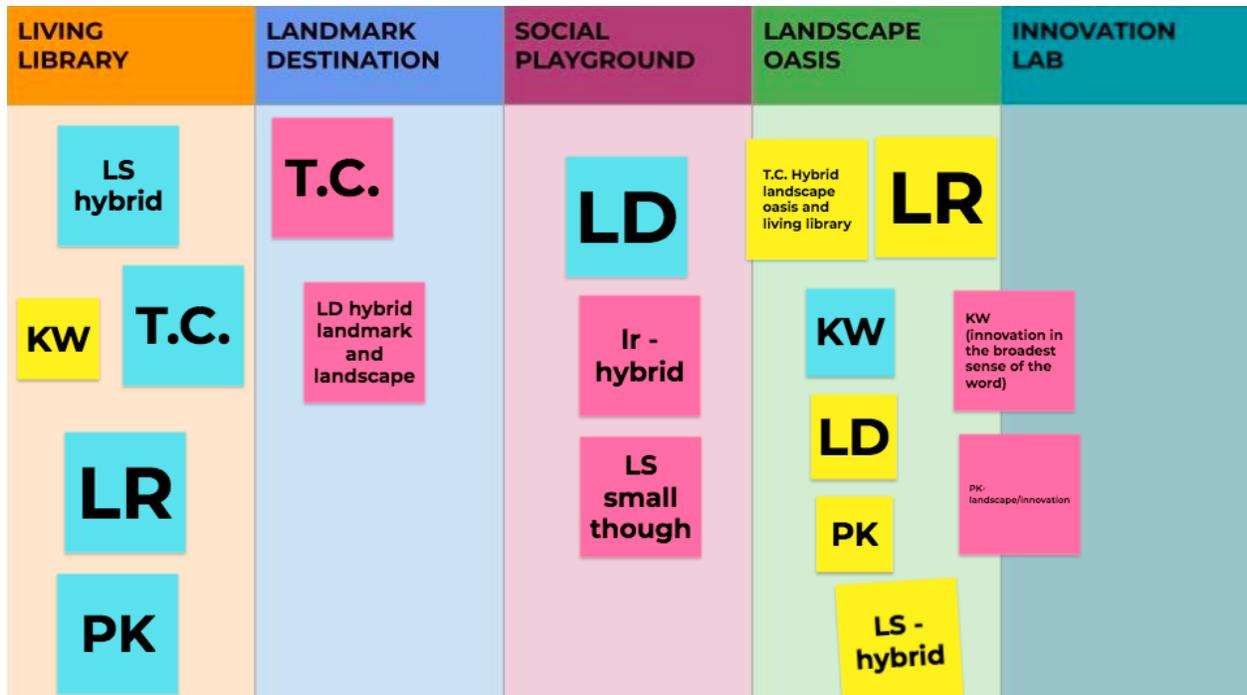
Scenario	# of Pros	# of Cons
Living Library	9	3
Landmark Destination	9	2
Social Playground	5	3
Landscape Oasis	12	4
Innovation Lab	10	6

Observations

- Landscape Oasis was the most positively received (12 pros, 4 cons).
- Innovation Lab was the second most positively received (10 pros), noting it was dynamic and engaging but participants also raised many concerns (6 cons) with Innovation Lab including challenges of being reliant on technology, feeling too 'tech-y' for the site and accessibility issues.
- This group remarked that the site should become a destination - and that public art can support that status but noted a singular artwork should not aim to be a major draw for audiences. They selected 'Landmark Destination' with the caveat that the artworks should support an overall destination experience.

Scenarios Preference Voting Snapshot

Scenario	Yellow - 1	Blue - 2	Pink - 3
Living Library	1 (hybrid)		
Landmark Destination	3 (hybrids)		
Social Playground		2	
Landscape Oasis	2 (hybrids)		
Innovation Lab		2	1



Example of prioritization mapping activity

Group 2 Discussion Themes

A. The site itself is a destination, not one 'landmark' piece of art.

This group really connected with the idea of the site becoming a destination and drawing a multitude of audiences. They favoured the connection to the landscape, and noted the concept of destination broadly is important, but didn't feel that one 'landmark' permanent art commission would create the destination-type experience. They articulated that art spread throughout the site would support an overall destination experience.

"The site should be a destination not a distinct object within it."

"The site needs to establish an identity and commit to it fully. Not too far in any one direction. Heritage must be acknowledged to the same degree."

"Destination is extremely important"

B. Intersecting art, science and nature.

This group also saw natural links across the concepts and spoke in depth about the potential for connections across themes including history, sustainability, science, nature and innovation.

"When we are thinking about embedding Indigenous values into the space and how to make this meaningful to a broad community, [the Landscape Oasis concept] has a lot of intersectional possibilities and educational possibilities."

"There is an opportunity to intersect art, garden, and education... connections between history, sustainability, and art. The intersectionality is not only social and cultural but also ecological"

"I can see a connection between social innovation and landscape connecting Indigenous culture and narratives throughout the site."

C. The concept of innovation and use of technology could support engagement with visitors.

The group felt that an innovation focus would be dynamic and engage various audiences, including youth. They remarked an interest in pushing the boundaries of what public art can be and there was a desire to explore how technology can help thread narratives of art, science and nature.

"[There is potential to] change the paradigm of what art is and expand the breadth of what art creation could be."

"There might be more grants from OAC, CCA for digital strategies. I like the idea of engaging intergenerationally, but also want to note that tech does not necessarily mean youth engagement. So I think smaller, more subtle ways of working with tech - podcasting or augmented reality, could work well."

D. Educational arts programming is dynamic and responsive

The group was enthusiastic about the artist in residence program and educational opportunities stemming from it. They noted that this type of programming can be changing and timely - with an ability to respond to current issues and ideas as well as creating a liveliness to the site and a reason for audiences to come back to the site regularly. They also noted that this would be an exciting opportunity for artists by creating a chance to work in a sustained

way, over 3-4 months on site versus a shorter events-based opportunity. It was noted that if an artist is expected to run programming or engagement activities as part of the residency that their role should be reflected in their compensation and that they should bring experience engaging with communities.

"[The artist residency] offers community engagement with artists and the creative process. It creates a dynamic creative space for art creation in our neighborhood"

"This can be an opportunity for schools and other institutions to develop educational curriculum around a work"

"Changing and can always be timely"

"It is extremely important to have regional artists but also international artists... and draw from the provincial or national community"