

Figure 3: Components of a Public Art Plan – to be provided by private developer

Public Art Plan

1) PUBLIC ART OPPORTUNITIES AND SITE POTENTIAL

“Site-specific” opportunities should be identified which evoke some aspect of the social, political or physical context of the site through public art. If the project is large enough, the plan should include a balance of different types of public art opportunities. Because public art is a valuable contribution to be enjoyed and experienced in the public domain, the sites identified should be in the most publicly accessible parts of the development.

2) IMPLEMENTATION

The plan should be drafted at the earliest possible stage to create a well-balanced program which can be successfully integrated with the timing of rest of the project. Single and multi-phased developments can offer a variety of art sites and opportunities if planned well in advance. The public art plan shall include a projected schedule for implementation.

3) ESTIMATED BUDGET

The applicant will initially estimate the budget at the building permit stage (a sample budget breakdown is provided in Figure 1: Example Budget Disbursements). If artists are asked to address functional features such as a fountain or wind screens, the art budget is the “upgrade” to existing base costs of the element. If located on private property, the continued maintenance of the artwork will be the responsibility of the applicant and subsequent owners. If the art is commissioned on lands that will become City-owned, and is donated to the City, a maintenance endowment must be provided to the City. Once the budget is implemented, the applicant documents all invoices and cheques issued so that a complete record exists when, at the completion of the project, the City is required to review all expenditures.

4) METHOD OF ARTIST SELECTION

The Toronto Public Art Commission seeks to ensure fair, informed and competitive artist selection methods. Depending on the site opportunities and the budget allocation, artists may be selected through an invitational competition, an open competition or a direct commission.

5) POTENTIAL ARTISTS

Artists should be considered on the basis of past experience and the relationship of their experience and talents to the nature of the opportunity for public art presented by the development. Regardless of the other considerations, they must have the proven capability and experience to produce works of the highest quality. Depending on the site opportunities and overall budget, local, national and international artists may be invited to compete. If the project allows, the developer might consider including a mentor or workshop program for the benefit of other artists.

6) JURY COMPOSITION

While the composition of the jury must have a majority of members with professional art expertise, the applicant is encouraged to be part of the jury process. Normally, the jury consists of three or five people and if possible, one of the members is a local community representative.

7) PUBLIC RELATIONS PROGRAM

A public relations program includes educational and promotional initiatives and may include such features as signage and interpretative displays to help understand, appreciate and celebrate the public art.

8) CONFLICT OF INTEREST

It is understood that the art consultant will be an independent agent who will facilitate the program and act as an advocate for the artists to achieve the successful integration of the art within the development project and the surrounding urban fabric.