401 KEELE PROVINCIAL CAMPUS PUBLIC ART PLAN
1201 Wilson Avenue

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I. INTRODUCTION

The 401/Keele Provincial Campus (1201 Wilson Avenue) consists of a site of 30 hectares (74 acres) located in the Keele Street and Wilson Avenue area. It is bounded on the north by Wilson Ave., to the east by Keele Street and to the south by Highway 401 and its westbound on-ramp. Low to mid rise residential area resides to the west in the Ridge Road area. The site is owned by the Province of Ontario and is being developed by Infrastructure Ontario, an agency of the Province. The site currently contains offices and facilities for the Ministry of Transportation, other provincial offices, an Ontario Provincial Police branch and parking lots. Construction is nearing completion on the Forensics Services and Coroners’ Complex.

The Site

1.1. Development

The development framework will see the phased creation of a Provincial campus which includes a mixture of institutional, office and accessory commercial uses including the Humber River Regional Hospital (HHRH) and Forensics Services and Coroners’ Complex (FSCC) as well as other facilities to be constructed in the future. In addition, the development includes municipal public and private streets, pedestrian circulation path, a cycling path and open spaces. When complete, this will form a major employment and public service node in the City.

1.2 Public Art Plan

This Public Art Plan provides a framework for the phase-by-phase public art programs to be implemented during the course of the development program. The Plan’s objective is also to reference the guiding principles that will be implemented throughout the development program. It is a comprehensive, yet flexible, working document.
The Public Art Plan outlines the following:

- A general description of the guiding principles for the Public Art Plan.
- Objectives for the public art including cultural and economic priorities
- Locations for Public Art- site opportunities.
- A description of the proposed selection method to identify artists and/or art projects.
- Budget allocations based on current estimated construction costs (2012)
- A description of the administration process required to implement the Public Art Plan including a post-selection project management model.
- Amendment procedures (in the event that such are proposed in the future).

II. BACKGROUND

2.1 Planning Framework

This Public Art Plan has been prepared in response to the City of Toronto Final Report – Rezoning Application- 1201 Wilson Avenue (Ward 9- York Centre), Item NY33.52 Amended and adopted by City Council on May 11 and 12, 2010 and issued May 20, 2010, which:

"Requires the Province to prepare a public art plan of not less than ½ percent for public art excluding Block 2, which represents a 50 percent reduction in the City’s Standard Public Art Contribution Policy, in consultation with City staff which sets out an art selection process, implementation protocol, installation phasing plan and includes the necessary capital facilities, operating and maintenance budget(s)."

The purpose behind commissioning public art is to enhance and assist in humanizing developments and the City for the benefit of the public and the Owner. The Province intends to commission works of public art for its own lands. Funds expended through the program may be pro-rated.

2.2 Sources

A variety of sources were consulted prior to the preparation of the Public Art Plan, in particular the Percent for Public Art Guideline of the City of Toronto 2010, the Concord Park Place District Public Art Plan, 2008, the Concord CityPlace Public Art Plan, 1999, the Urban Design Guidelines for the 401/Keele Provincial Campus (2010), the Final Report for the Zoning By-law Amendment Application for 1201 Wilson Avenue (2010) and the guidelines for public art drafted by Public Art Management for the Province during the course of the Veteran’s Memorial Project at Queens Park.

“For residents and visitors, public art has the power to create and reinforce a sense of community particularly in areas of new development where there may have been no previous permanent community. Public art offers not only an immediate topic of conversation, but an instant place-maker.”
District Art Plan 1999 cited in the Percent for Public Art Guideline, City of Toronto, 2010

2.3 Principles for Public Art

“Art changes consciousness or changes other people’s perceptions of reality….Art should be part of everyone’s life in a simple, holistic, realistic way.”

Keith Haring, 1983

There are many reasons for introducing art into the public realms- bringing iconographic content into architecture and landscape design- bringing idiosyncrasy, fantasy and evidence of human contact with materials back to public space. Public art can reinforce or emphasize subtle qualities of place and space and give its audience pride in the places where they live and work.

Public art may take many forms: as integrated, semi-integrated or singular, stand-alone interventions. The opportunities described in this Public Art Plan have focused on principles designed to showcase the cultural richness of Ontario interpreted through the eyes of the finest artists in Ontario and executed by the finest fabricators and builders in the province.

In practical terms, the public art was assessed on the basis of:

- The project’s capacity to provide an interesting opportunity for the artist to engage the public and the users of the Provincial Campus through ensuring that the locations have maximum exposure and opportunity for public viewing and interaction.

- The importance of animating Wilson Avenue- so it is not seen as the “back door” to the Campus.

- Investigating opportunities to expand the public art in effort to engage the space in a variety of scales, from the intimate and personal to the urban.

- Promoting opportunities for artists living, working and based in Ontario.

- Ensuring that Provincial expenditures provide a responsible investment in public art and for Ontario based public art fabricators.

- A priority is to ensure that the artwork commissioned is maintainable, durable, safe and will be long- lasting. Kinetic and lighting art are discouraged.

2.4 Building on Experience

Public Art Management has extensive experience in planning, managing and overseeing the construction of more than 150 public art projects of substantial complexity, many comprising multiple phases and components. Working domestically and abroad they have realized projects in Toronto, Vancouver, Ottawa, Calgary, Hamilton, Berlin,
Washington D.C., Seattle and, Canberra and have advised the City of Vancouver on their citywide Legacy Olympic and Paralympic Public Art Program. They worked with the Ontario Realty Corporation on the planning and competition management for the highly regarded Veteran’s Memorial at Queen’s Park. Their experience in pushing the boundaries of public art has brought many significant new works into being through a belief in working as a team with the Artist and Owner to see projects through to successful completion. They are committed to developing public art projects that engage artists in a dialogue with the community while offering a more focused economic stimulus through investment in specialty fabrication of public art. Using local suppliers and fabricators.

Anish Kapoor, untitled Mountain, Simcoe Place, 1995. Photo: Karen Mills
This work is now a key part of the City of Toronto collection. The work was engineered and fabricated in Ontario.

The objective of the Public Art Plan is to present a system through which diverse public artworks of outstanding artistic merit, interest and beauty will enhance the Provincial Campus and the city. In addition, through a focus on Ontario artists and fabricators, the investment in public art will be re-directed to the community in a tangible way. Ontario tax dollars will be re-invested in Ontario and will serve to foster relationships between artists within the provincial community and local fabricators.

The goals for the public art are devised to respond to a variety of physical, social, and historical factors: urban design issues; architecture and landscape design; the history and nature of the site; the character of the community; the proposed audience(s). With an extensive and dominant transportation network within the area, consideration was given to identifying some artwork opportunities that work on an urban scale. This is balanced with consideration for creating meaningful public art experiences for pedestrians, workers and visitors to the Campus.

III. GUIDELINES AND APPROACH

3.1 City of Toronto: Percent for Public Art Guidelines and Official Plan
“Public art installations, both publicly and privately owned, making walking through the City’s streets, open spaces and parks a delight for visitors, workers and residents alike.”

Section 3.1.4, Toronto Official Plan, 2002

The Percent for Public Art Program of the City of Toronto has generated one of the most successful cultural initiatives in North America. Toronto has seen public art projects of uniformly high quality and of national and international importance come to life. As the program matures, the public will benefit from its extraordinary cultural richness adding to the beauty and distinction of the City.

Through the process of design, fabrication, construction and installation, public art projects are an effective way to distribute culture dollars to a broader community, supporting jobs for artists as well as those employed in engineering and many highly skilled, well paid building and specialty fabrication trades.

Jackie Ferrara, “18 Niches”, Concord CityPlace, 2003. Art on an urban scale enriching the public realm. 90% of project cost went to Ontario master bricklayers at Limen Masonry, who supplied materials and executed the artists design. (Photo : Karen Mills)

3.2 Public Art Dialogue

The production of public art offers opportunities for an artist to engage in meaningful dialogue with a vast, diverse and, particularly to a changing audience. The future artworks at the Provincial Campus will form part of the living environment of the visitors and workers at the site. It must be a welcome and friendly neighbour. For visitors to the hospital, artwork may form an urban scale tableau forming an important marker on Wilson Ave. while providing a beautiful and welcoming presence.

For artists, the public art process takes them beyond the studio, through a shifting public forum. Artists are introduced to people, practices and concerns that they may not normally experience in their studio practice, or in gallery exhibition. Their concepts must
meet the unique criteria in regards to audience and practicality. They must recognize and appeal to an audience with varying levels of expertise or interest in art. They must be sensitive to their audience.

Artists must consider practical matters such as financial and design feasibility and contend with the fields of engineering and construction on a monumental scale. This entails working through approvals, procedures and protocols that, without appropriate guidance, can be mysterious, intimidating and frustrating. At the outset, the reaction to the presence of an artist in a construction program can be one of apprehension.

Once the initial process of “meeting and greeting”, for both artists and construction managers, is hurdled, overall participation in making or installing art can become an exciting and engaging event. The team at Infrastructure Ontario and Public Art Management are there to provide support to all members involved in the project to realize the goal of creating artwork of enduring value that engages its audience and speaks on a variety of different levels. The team has extensive expertise in the fabrication and construction of artwork and offer support and advice to artists throughout the project.

![Anish Kapoor untitled mountain at Simcoe Park. Fabricated in Toronto.](image)

Partnership and a team approach are key to the success of any project. We realize the importance of communication with stakeholders and staff and maintaining correspondence on a regular basis throughout the project to assess emerging opportunities, changing trends in public art, and ongoing innovations in urban planning.

Competitions are under the scrutiny of a jury, comprised of a diverse range of individuals with distinct areas of art expertise, so that they may approach the selection process from multiple perspectives and, thus, as pragmatically as possible. Local representation (art expert) is a requirement as is the participation of an artist on the jury. A dialogue is set up, via information meetings, between these representatives and those selected to participate in the public art competition so that the interests of the artist, Owner and the community can be effectively communicated.
3.3 Public Art Benefits: An Investment in Culture and Construction

For residents and visitors, public art has the power to create and reinforce a sense of community. In redeveloping an existing site, has the opportunity to make a valuable contribution to a reconstituted space and become a significant member of the neighbourhood.

In economic terms, implementing public art is one of the most cost-effective means to create jobs across a diverse sector of the economy, while making an investment in culture. Public art projects produce jobs for artists, engineers, landscape architects, specialist consultants, material suppliers, fabricators, construction workers, equipment operators and labourers. In general, the artists design fee is a small part of the overall project cost with the balance going into the creation of the work. Public art investment contributes to the success of the development in its entirety.

From an urban design standpoint, the Public Art Plan as proposed will direct public art to take advantage in improving the urban conditions of specific areas. The public art will complement, celebrate and enhance the architecture and landscape of the site.

3.4 Objectives of the Public Art Plan

The foundation for successful public art projects rely on logical planning, fair methods of artist selection, and experienced and consistent management throughout the project until completion. The Public Art Plan mandates:

- Reinforce the identity and sense of place: links to existing neighbourhood; diversity within public spaces echoed in public art which echoes and demonstrates understanding of the space as one that is constantly evolving. While public artworks may refer to site history, purely didactic artworks may be of short-term appeal. To succeed, public art commissions must be an expression of our times and not merely a recitation of historical facts. Location, history and function all need to be considered in development of themes and concepts.
- Focus on a select group of prominent locations for public art ensuring that budgets will be sufficient to create artworks of appropriate scale and substance.
- Strong and equitable criteria for selection in order to promote excellence: The public art must be of outstanding quality and enduring value in the opinion of the owners and the public art jury that selects it.
- Ideally, the public art should express the present and anticipate the future.
- Artworks will provide a variety of experience to viewers both in scale, materials, and approach.
- In some way, the artwork will speak to the site as a unique place in Toronto (social, cultural, physical and geological history, for example).
- The public art must be suitable for each facility or location and the narrative of art, architecture and landscape design must cohere as a natural unit while respecting the function of each part of the development and their particular requirements.
Marlene Hilton Moore, “Orenda”, 2002. Work speaks to history of site and the presence of willow trees along the shore of the lake. (Photo: Justin Ridgeway)

Stephen Cruise- BMO Field benches- functional art with historic references. Part of each component made use of stone re-claimed from a building demolished on the site.
Matt Mullican, “Combination of the Two”, Concord CityPlace, 2003- features a series of historical photographs, maps and contemporary images. Highway sign technology was used for fabrication of the artwork in Ontario. (Photo: Karen Mills)

IV. PUBLIC ART LOCATIONS

4.1 Criteria for Selection

Consideration given to the following criteria in identifying locations for public art:

- Locations that afford high public use or public exposure.
- Locations which afford an opportunity to add a variety of unique and/or distinctive artworks to the public realm ranging from integrated, functional elements that enhance the architecture and landscape to individual, focal point artwork.
- Locations which may afford an opportunity for artists to capitalize on the funding for other significant designed elements (integrated, functional approaches).
- Locations where public art would reinforce urban design initiatives such as creating a strong sense of place in key locations and capitalizing on view corridors (integrated elements or focal point elements).
Carl Tacon, One St. Thomas sculptural stone wall- integrated into the finish of the site. Robin Collyer, Canadian Embassy in Berlin- art integrated into shade system.

4.2 Mutual Goals

The public art policy of the City of Toronto seeks the development of public art in the most publicly accessible parts of the site and encourages artists to participate in the creation of interesting harmonious relationships between buildings, open spaces and streets. This principle has governed the identification of potential locations within the 401 Keele Provincial Campus Public Art Plan.

The 401 Keele Provincial Campus Public Art Plan supports the goals of the City of Toronto Percent for Public Art Guidelines seeking to, “enhance and assist in humanizing the development and the City”.
Potential Public Art Locations

Potential Art Sites

Potential Future Art Sites
4.3 Proposed Priority Locations: “Opportunities”

Priority public art locations or “Opportunities” offering a variety of approaches have been identified.

The locations were identified in conjunction with the recommendations outlined in the 401/Keele Provincial Campus Urban Design Guidelines, 2010 and in conjunction with an assessment of the feasibility of each location to receive artwork.

The report noted:

- Public Art: the masterplan for the Provincial Campus provides multiple opportunities for incorporating public art within the open spaces and streetscapes of the campus.
- The inclusion of public art is strongly encouraged to reinforce the importance of key locations in the campus, enhance the public realm, promote sense of place and reinforce the urban designs goals of this plan.
- The location of the public art should be highly visible, publicly accessible and amenable to the public. Potential locations include gateways, the park-like setting of the northwestern area of Block 1, the pedestrian link to Ridge Park and …open spaces…
- A variety of public art types are encouraged in the campus

401/Keele Provincial Campus, Urban Design Guidelines, 2010
Malone Given Parsons Ltd. & Joseph Bogdan Associates Inc.

The Urban Design Guidelines for the 401/Keele Provincial Campus identified a number of potential public art locations. These locations were examined as to their feasibility and those which imposed physical or other restrictions were eliminated. For example, the Location at Downsview (previously known as A) Street and Keele Street are not feasible given that the MTO requires a set back at that location.

All locations proposed in this Public Art Plan are publicly accessible, highly visible and offer opportunities for a variety of expressions for public art. The possibility of additional future locations identified as the architectural program advances has been anticipated. Adjustment or changes in locations which may be identified over time will be subject to the review and approval of the Toronto Public Art Commission and the Chief Planner and Executive Director. Public art programming will be implemented in phases occurring in conjunction with the development of the site’s construction, ensuring a continuity of vision, while allowing for flexibility.
The budget identified for public art based on current construction costs for the Forensic Services and Coroner’s Complex is $1.282 million. Allocations for each location have been noted.

**Opportunity 1:**

**Humber River Regional Hospital Sculptural Marker:**
North Entrance (Block 2)
(No public art requirement is generated)

**Funding:**
To be drawn from public art requirements for Block 3 (Forensics Services and Coroner’s Complex)

**Budget Allocation:**
$507,000. of which $25,000. Will be directed to a mentorship opportunity for an emerging Ontario artist.

**Schedule:**
Upon Council approval of the public art plan.

This ground level, sculpture opportunity is situated within the landscaped area on the north side of the hospital facing Wilson Ave. It comprises a location identified in the Urban Design Guidelines and reinforces the goal of elevating the importance and profile of Wilson Street. It presents a different type of public art opportunity, directly accessible to the public. A proposed mentorship for an emerging artist expands the opportunity. The work may comprise multiple elements integrated into the landscape.

**Opportunity 2:**

**Forensics Services and Coroner’s Complex (FSCC)**
(located on Block 3)
(PA Requirement: Estimated at: $1.282 million)

**Budget:**
$350,000.

**Schedule:**
Upon City Council approval of Public Art Plan

The landscaped area outside the FSCC complex adjacent to the intersection of Wilson Ave. and what is currently known as Agate Dr., offers a potential location for public art. The location of underground services must be considered and it is thus proposed that the artwork weave into the landscape as much as possible. This site calls for artwork of lower height that that proposed for Opportunity 2. This location marks the entry to the Campus and has been noted as a potential location in the Urban Design Guidelines.

**Opportunity 3:**

**Downsview Ave. / Agate St.: Parking Garage Zones**
(no public art requirement is generated by this location)

**Funding:**
From the FSCC Block 3 requirement

**Budget:**
$425,000.

**Implementation:**
Upon City Council approval of Public Art Plan
In accordance with the Urban Design Guidelines, the area fronting on Downsview Ave will allow for an intervention or series of art interventions, intended to be sculptural in nature, but not limited to sculpture alone. The facades of the parking garages are a prime location. Based on further technical investigation, the artwork may reside on the facades (as far as budget will allow) or be mounted on the ground to animate the perimeter of the garage zone.

The only caveat for the art intervention(s) is that they cannot require any electrical component under any circumstances. If accent or highlight lighting is desired, that can be addressed at a later date if the Owner deems it necessary. The materials of which these art interventions are to be made of must be resilient in nature and require minimal maintenance over the long term. If the art intervention(s) require a painted or coated surface, the paint or coating must be able to be re-touched up in the field without the use of "tenting" or special handling. Preference will be given to artworks which reflect the art of our times, but also must have minimal maintenance requirements over the long term. We are also discouraging seating or benching as this area will already have such amenities. This site may include elements integrated into the parking garage façade.

**Future Location(s):**

In order to ensure flexibility within the Public Art Plan and to accommodate opportunities for public art in locations as the development program advances, it is recommended that sites may be amended to capitalize on future locations that may not be apparent under the current development plan. The development plans and designs for future buildings on Blocks 5, 6 and 7 are not finalized. The public art funds for Blocks 5, 6 and 7 will be calculated based on 0.5% of the value of the gross construction for the future build-out set out in the approved Zoning By-law 627-2010. Should the developer file rezoning application for Block 5, 6 and 7 in the future, the public art funds and specific opportunities for Block 5, 6 and 7 will be reassessed as part of an updated Detailed Public Art Plan.

4.4 **Amending Procedures**

In the event that locations or budget allocations must be adjusted through changing circumstances in the future, Infrastructure Ontario will consult with Planning staff and prepare an amendment for the review and approval of the Toronto Public Art Commission and the Chief Planner and Executive Director in accordance with standard City of Toronto public art practice.

V. **IMPLEMENTATION**

5.1 **Selection Method: Call for Credentials- Ontario Artists**

Provincial policy requires that an open call for credentials form the first stage of the competition. For the 401/Keele Campus this will be limited to artists living and working and based in Ontario. Following the review of credentials by the Owner and their art consultant, a list of pre-qualified candidates will be identified. This pool of candidates will be drawn from for the competitions as they advance.
One or a combination of the following competition types will be utilized to select artwork or artists:

- The second stage of the selection process may involve expression of interest from select candidates.
- The third stage may consist of a concept competition for multiple candidates.
- Should any candidate express an outstanding idea or approach in the EOI, then the Owner and art consultant may recommend that this artist advance more than one idea for the review and input of the Jury.

### 5.2 Competition Types

The Owner will have the opportunity to run one or more different kinds of public art competitions, these may include:

- Juried interviews
- Invitational Concept Competition

### 5.3 Jury Composition

Public Art Juries shall be comprised of 3 to 5 (maximum) voting members. All candidates, with the exception of the Owner representative(s) must have expertise in public art.

A three (3) person jury shall have the following composition:

- one (1) representative of the Province of Ontario
- at least one (1) artist
- one (1) representative of the local community who has art expertise

A 5 person jury shall have the following composition:

- one (1) representative of the Province
- one (1) representative of the organization/agency tenant or end-user
- at least one (1) artist
- one (1) outside art expert
- one representative of the local community who has art expertise

At least one member of the Jury shall be a resident of or someone who works in the ward and one shall be an artist.

The Jury “pool” from which candidates who are art experts independent of the developer will be drawn are:

Loretta Yarlow (York University)
Gitte Hansen (Sheridan College)
Margaret Priest, artist
Kathleen Sharpe, art expert and arts administrator
James Lahey, artist
Kim Fullerton, artist and arts administrator
David Liss, (MOCCA)
Vladimir Spicanovik, (Dean of Arts OCAD University)

In accordance with City of Toronto guidelines, the developer has the right to veto the Jury recommendation and re-run the competition.

5.4 Mentor Program

A mentorship program allows young artists and students to work alongside veteran professionals to gain significant experience. One mentorship project will be awarded as previously noted for Opportunity 2: Humber River Regional Hospital Sculptural Marker.

5.5 Budget

It is expected that the public art requirement for the Campus will be approximately $1.282 million (0.5% of hard construction costs). This figure is based on 2012 construction costs and budgets approved by Infrastructure Ontario and reflects actual hard construction costs for the Forensic Services and Coroner’s Complex. Requirements from various blocks may be pooled to provide funding for landmark public art works, or re-directed to support non-public art facilities and funds may be pro-rated in order to advance work from development phase to development phase. At present no further development generating a requirement for public art is advancing, however estimated requirements based on approved site-specific Zoning By-law 627-2010 for the future build out of Blocks 5, 6 and 7 are noted.

The maximum approved Zoning by-law allowed area for Blocks 5, 6 and 7 is 760,577 square feet. In the event that these sites are sold by the Province, one can estimate (based on a construction price of $235. per square foot), that the total estimated hard construction costs for the sites would be $178,735,595. Therefore, the .5% public art requirement for these blocks would be $893,678 when the properties are developed. The budget noted below indicates the budgets approved for any potential future development by Infrastructure Ontario.

Block Public Art Requirements

Block 2: No requirement for the hospital is required.
Block 3: $1.282 Million (Estimated gross public art allocation)
Block 5: (Parking lot A) $350,000. (based on 0.5% of the value of the gross construction for the future build-out set out in the site-specific Zoning By-law 627-2010)
Block 6 & 7: $543,678.. (based on 0.5% of the value of the gross construction for the future build-out set out in the site-specific Zoning By-law 627-2010On the plan in this document, this area is noted as Block 7.
Block 8: Parkette- no public art requirement generated
Block 10: Storm Water Retention Area- no public art requirement generated

Notes:

a) 10% will be directed to Public Art Administration and project management costs including: preparation of this Public Art Plan, preparing an open call for Ontario
Artists, reviewing submissions with IO team and arts personnel as directed by the Province, management of the jury/selection process, preparation of draft agreements, progress reporting; artist assistance.

b) Up to 5% reserve for maintenance endowments.

c) Up to 15% for Project Implementation/ Site Preparation and Contingency which may be directed toward the following:

- Owner engineering/consultant services required to implement public art.
- Site preparation
- Costs to add artist to owner general liability and builders’ risk insurance (as needed) once work arrives on site.
- Construction contingency.
- Extraordinary costs that arise during the course of the public art project.

All costs are over and above normal project management costs and reflect those additional costs that are required to implement a public art project and see to its completion.

5.6 Scheduling

All opportunities will be advanced immediately upon City Council Approval of this Public Art Plan.

TPAC Presentation Sept. 5, 2012
Community Council Oct. 10, 2012
City Council Oct. 30, 2012
Call for Credentials (Close) Nov. 15, 2012
Competitions follow thereafter.

The FSCC is expected to be complete in 2013. The Humber River Regional Hospital is expected to be complete by 2015.

5.7 Public Art Project Management Models

Previous experience in projects involving both private lands and public lands has provided precedents that have proven useful lessons in organization and efficiency. PAM will work with IO until completion of all contemplated public art projects detailed in this plan.

- Public Art Manager retained by Infrastructure Ontario and will report to Infrastructure Ontario.
- Consultation with Provincial agencies as required by Infrastructure Ontario
- Public Art Manager facilitates implementation of the public art plan.

VI. SUMMARY
This Public Art Plan emphasizes public art in prominent locations and directs a significant investment toward publicly owned land. It acknowledges that opportunities may arise through the architectural program and presents a mechanism whereby they may be explored.

In summary, the Plan will be an effective tool for guiding the development of public art in a way that is fair and balanced, promising lasting benefits for the community and the City.

VII. DEFINITIONS

“Artist” includes professionals undertaking artistic endeavours which may include but are not limited to visual artists, sculptors, landscape artists, designers and artists working in the decorative arts (ceramics, metalwork, textiles etc.).

“Building Permit” means a permit to construct a building, within the Site, pursuant to Section 8 of the Building Code Act, S.O., 1992, amended or re-enacted from time to time; for greater clarity, a Building Permit does not include a permit for demolition or for excavation.

“Public Art Coordinator” means the staff person at the City of Toronto Architecture and Urban Design Department who is responsible for overseeing implementation of the City of Toronto Public Art Policy.

“Public Art Manager” is the person retained by Infrastructure Ontario to oversee implementation of this Public Art Plan and whose responsibilities include the provision of all services necessary to facilitate the selection, contracting, design, fabrication, construction and installation of commissioned public art works.

“Publicly Accessible Art” means that the public art is clearly visible at all times from public sidewalks, public walkways, public open spaces and privately-owned publicly accessible open space.
VIII. REFERENCES

“Art for Public Places”
   City of Toronto Public Art Program, 1993.

“Public Art Policy Study”
   City of Toronto Planning & Development Department, June 1991.

“Concord CityPlace Public Art Plan”

“Concord Park Place District Public Art Plan”
   Public Art Management, 2008

“Percent for Public Art Guidelines”
   City of Toronto Planning & Development Department, 2010

“Urban Design Guidelines for the 401/Keele Provincial Campus”, 2010
   Malone Given Parsons Ltd. & Joseph Bogdan Associates Inc.