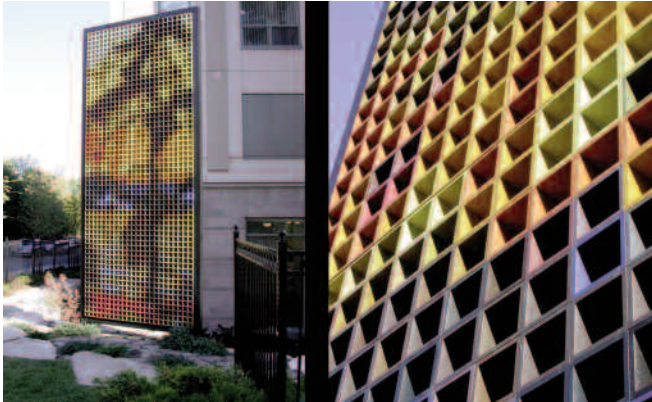


APPENDIX 1: PUBLIC ART CONTRIBUTION EXAMPLES

The following examples illustrate public art programs with various levels of on-site contribution. The budget ranges are approximations only and include all costs (administrative and professional fees, materials, transportation, etc.) associated with the implementation of the public art program. In several of the larger program examples, multiple public artworks resulted from the total contribution indicated.

EXAMPLES: MINIMUM CONTRIBUTION – \$150,000



“The Jack Pine Remembered”, Panya Clark Espinal – Amica Mature Lifestyles Residence



“Untitled”, Leo van der Ham – The Kensington, Bloor/Old Mill Trail

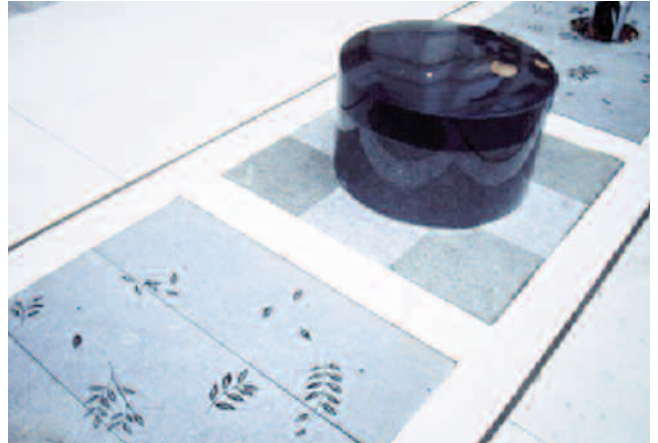


“A Furnished Landscape”, The Tree Frog Design Group – IKEA Queensway

EXAMPLES: UP TO \$500,000



"Untitled", Susan Schelle and Mark Gomes – Prince Arthur Condominiums



"Tempo", Paul Kipps and Colette Whiten – Transamerica Tower



"Between Heaven and Earth", John McEwen – Queensway Cineplex

EXAMPLES: UP TO \$1,000,000

ROGERS CENTRE



"Salmon Run", Susan Schelle

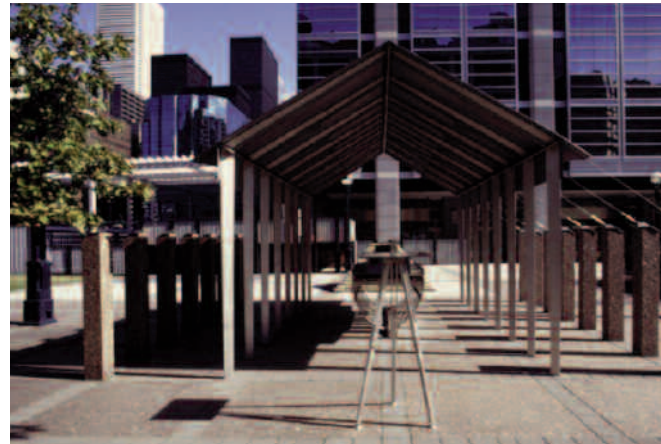


"The Audience", Michael Snow

SIMCOE PLACE



"Untitled (Mountain)", Anish Kapoor



"Campsite Founding", Environmental Artworks

EXAMPLES: OVER \$1,000,000

CITYPLACE



“Orenda”, Marlene Hilton Moore



“Barca Volante”, Francisco Gazitua



“18 Niches”, Jackie Ferrara

METRO TORONTO CONVENTION CENTRE



“Snomun”, Fastwurms



“Turtlepond”, Fastwurms



“Woodpecker Column”, Fastwurms

BCE PLACE



“The Galleria”, Santiago Calatrava



“Garden Court”, Scott Burton

APPENDIX 2: PUBLIC ART ACHIEVEMENTS IN TORONTO

Prior to the 1998 amalgamation of the City of Toronto, each of the former municipalities had its own public art policies and initiatives for public and private lands.

FORMER MUNICIPALITY OF METROPOLITAN TORONTO

In 1985, the former Municipality of Metropolitan Toronto established public art principles and guidelines. In 1988, its first Public Art Policy Advisory Committee (PAPAC) was formed and the following year, the Municipality of Metropolitan Toronto adopted a Public Art Policy Framework. Under this framework, Metro Council endorsed a recommendation for an increased commitment to the integration of public art on properties under Metro's jurisdiction.

The Official Plan of the Municipality of Metropolitan Toronto, 'The Liveable Metropolis', was approved in 1994. Section 3.3.2 of this plan outlines public art policies, including the encouragement of a public art component for all major public and private development projects.

POLICY: THE OFFICIAL PLAN OF MUNICIPALITY OF METROPOLITAN TORONTO (1994), SECTION 3.3.2 PUBLIC ART POLICIES

"to encourage the Metropolitan Toronto community, the private sector, the Area municipalities, and other levels of government to promote both public art in prominent locations throughout Metropolitan Toronto and provision of a public art component for all major development projects."

Also in 1994, a Culture Plan with a public art strategy was adopted by Metropolitan Toronto. The strategy emphasized the importance of integrating a public art plan at the early stages of the planning process. Evident from both Metro policy and practice, public art was deemed most efficient and rewarding when integrated into the entire planning process.

The PAPAC for Metropolitan Toronto reviewed and approved a variety of public art projects including notable programs implemented at the Spadina Subway, Police Headquarters and Metro Hall.

FORMER CITY OF TORONTO

In 1986, former Toronto City Council approved public art policies for both City initiatives and major private developments. Also established at that time was the Toronto Public Art Commission, a group of citizen volunteers to advise Council on public art projects and policies. The Public Art Program was located in the City Planning Division, as part of the Urban Design section. Over the years, Official Plan policies, program guidelines, and legal agreements for public art on both public and private lands were developed.

Since the early 1990s, the former City of Toronto (and after amalgamation, the South District) has required public art in Official Plan amendments and rezonings with thresholds of 20,000 square metres.

Over \$40,000,000 in public art commitments have been secured in the South District through the development approval process. The private sector has worked with Urban Design staff and the Toronto Public Art Commission to produce dozens of high profile and popular public art sites such as the BCE Place Galleria, the south Metro Convention Centre, the Air Canada Centre, Simcoe Place and the Maritime Life Building. Public art is also secured in residential condominium projects. Examples of such public art are located in the condominium developments of the Prince Arthur, La Scala, the Icon and CityPlace, a multi-phased residential development in the Railway Lands.

Public art projects are identified in City Planning initiatives as opportunities to enhance the creative design of the public realm. The Berczy Park Flat Iron building mural is one of the first examples of Urban Design staff using public art as a landmark in the building of a new community.

On City-owned lands, City Planning has identified public art opportunities for projects such as the

Spadina LRT, the Gardiner Dismantling project, and the Humber River Pedestrian Bridge. More recent planning examples such as the Front Street Extension, St. Clair Avenue West Streetscape, and Regent Park include public art as a means to enhance and improve these projects and their contribution to the public realm.

District Public Art Plans for several phased development projects have been prepared by both the City and the private sector. Such examples include Southtown, Railway Lands Central and West, Gooderham and Worts, and Canada Life. Public art opportunities and objectives are identified in several urban design guidelines such as the Bloor-Yorkville/North Midtown Urban Design Guidelines, the Yonge Eglinton Centre Urban Design Guidelines and the Fort York Neighbourhood Public Realm Plan.

FORMER CITY OF NORTH YORK

Public art has been achieved on over 50 sites in the former City of North York. These public art projects have been secured through bylaws and development agreements, and more recently through Section 37 bylaws and agreements, as part of development proposals. “Publicly accessible” art has also been provided through initiatives by individual landowners without City involvement.

The largest concentration of public art is found in the North York Centre. The North York Centre Secondary Plan includes policies encouraging public art on both public and private lands. The public art contributions are made as development or redevelopment occurs within the centre. Public art is included on sites such as North America Life, Mel Lastman Square, Gibson Park, the Nestle building and the Transamerica Tower. Along the Sheppard Avenue East corridor, public art has also been secured for development and redevelopment projects such as the Amica Mature Lifestyles Residence and St. Gabriel’s Village. Other public art locations across North York include such diverse sites as Yorkdale Shopping Centre, York University, the Bathurst Jewish Community Centre and The Koffler Gallery, Baycrest Hospital, and Tilley Endurables at Don Mills and Barber Greene Road.

Public art is also being achieved by virtue of streetscape improvement plans along Yonge Street in the North York Centre, Wilson Avenue in the west end of North York District and along the Sheppard Avenue East corridor. Funds secured from a number

of smaller developments along Wilson Avenue between Keele and Bathurst have been “pooled” to jointly fund public art including the collaborative art-landscape work at Downsview Memorial Parkette at Keele Street and Wilson Avenue. This initiative includes the involvement of the City’s Culture Division and Parks Division.

FORMER CITY OF ETOBICOKE

In 1992 the Council of the former City of Etobicoke adopted recommendations to encourage the provision of art in public places. The policy framework led to the establishment of a Public Art Advisory Committee to assist the City in implementing its public art objectives. This Council-appointed panel provided recommendations to Council and staff regarding both private and public initiatives. With the assistance of the City’s Arts and Culture Section, the committee conducted public art competitions for City-owned sites, met with developers to encourage and give advice on private public art projects, and determined the procedures for public art donations, objective selection processes, maintenance programs, and funding mechanisms.

The Public Art policy did not mandate a contribution by private development but encouraged the voluntary incorporation of art within the public spaces of proposed projects. The Planning Department in cooperation with the Etobicoke Public Art Advisory Committee sought to obtain a contribution equal to one percent of the gross construction budget, or where contributions were not sufficient to support the commissioning process, a financial contribution was sought and the funds pooled to address future opportunities.

As a result of these efforts, approximately \$200,000 in public sector public art and approximately \$1,000,000 in private sector public art contributions have been committed since the commencement of the program. The program has resulted in private development projects such as “Between Heaven and Earth” which announces the entrance to the Cineplex Odeon theatre complex on The Queensway, “A Furnished Landscape” which defines the street edge in front of IKEA on The Queensway, and “Broadway Melody” and “Transatlantic” which are works of public art which successfully identify the intersection of Bloor Street and Old Mill Terrace.

FORMER CITY OF SCARBOROUGH

The origin of public art policies and programs in Scarborough dates back to the early 1980s. In 1983, Scarborough Council adopted “An Arts Policy for Scarborough” and, in 1990, adopted nine interim policies related to art in public places as recommended by the City’s Planning and Building Department.

During this early period, it was anticipated that most public art in Scarborough would be generated by the private sector as an outcome of development approval negotiations. However, the economic downturn of the late 1980s and early 1990s curtailed these expectations and there proved to be too few opportunities to test the application of the interim policies.

In 1995, the Citizens Committee on Public Art was established and a public forum was held to seek input from the community and experts on how to further the City’s public art objectives. In May 1997, Scarborough Council approved a two-part policy on public art.

The first part of the policy comprised a broad set of statements that included the recognition of: the importance of publicly accessible art; the need for a Public Art Advisory Committee; the pursuit of diverse works of art of the highest quality and merit, and the encouragement of private interests to incorporate works of public art on private property. The second part of the policy addressed the role and composition of the Public Art Advisory Committee and interim members were appointed prior to the 1997 elections. This initiative was subsequently preempted by the City’s amalgamation in 1998.

The former City of Scarborough successfully supported a number of public art initiatives including the undertaking of municipal works of public art on City-owned lands and within City facilities, as well as in conjunction with private development proposals. Examples of the first type include the incorporation of artistic design and public art exhibit space in municipal facilities such as the Agincourt Pool, Scarborough Village Theatre and the Dunker’s Flow observation tower. Examples of the acquisition of public art through the private development process include the sculpture at the Henley Gardens (located at the southeast corner of Kingston Road and Victoria Park Avenue) which was purchased and installed by the developer, and the inclusion of a

public art work as part of the development on the east side of Markham Road just south of Finch Avenue.

FORMER CITY OF YORK

In 1997, the former York City Council adopted “A Policy for Community Public Art.” This policy, developed by the City of York Public Art Advisory Committee, outlined priority sites for public art, the procedures and mandate of the Committee, and gave specific direction for program funding, jury selection, artist and works selection.

The “Policy for Community Public Art” formalized more than a decade of support for public art in the former City. By 1996, the City of York Public Art Collection totaled over 60 works, many of which were obtained through the Purchase Award Program initiated in 1987.

FORMER BOROUGH OF EAST YORK

The “Arts East York Terms of Reference,” revised in 1996, detailed the former Borough of East York’s recognition for the importance of the arts, particularly public art initiatives, to the enrichment of community life. The “Terms of Reference” outlined five directives for Arts East York, with top priority given to the incorporation of publicly accessible art within private development. The Arts East York mandate also established a Standing Committee comprised of 5 to 12 members responsible for reporting to Council on issues relating to arts in the Borough.