

### 'OFF-SITE' (POOLED) CONTRIBUTION

For development projects unable to identify suitable on-site locations for public art or where the public art contribution is an amount too small to be effectively used to create on-site public art installations, the applicant's contribution will be pooled to a ward-based public art fund. There may be other instances, such as an on-going City initiative in a local park, where it is appropriate to pursue off-site public art contributions regardless of potential on-site opportunities. Contributions to the off-site, pooled, ward-based fund will be used towards City-supported public art plans on publicly owned lands in the local community.

Funds generated through contributions are pooled until reaching an accumulated amount that is either predetermined in a local district public art plan or are of a sufficient amount to launch a public art project and/or added to other funds to build City-initiated projects which include public art.

At such a time, City Planning will contact Culture to discuss a public art initiative. Culture is responsible for the administration, implementation and maintenance of all City-owned public art projects, including those funded by 'off-site' developer contributions. Public art projects managed by Culture are reviewed by the Art Committee for Public Places (ACPP), a voluntary advisory committee which performs a similar role to that of the TPAC in the "Percent for Public Art Program."

However, the funds must be implemented in a manner approved by City Planning, as the public art contributions have been secured through the planning and development approval process, and ultimately help achieve Official Plan policies for building a successful Toronto. Other City staff may be involved in the consultation.

The framework for securing off-site, pooled, ward-based contributions for public art is described below.

- **Step 1:** Early in the development review process, the planner considers, in consultation with urban design staff, other City staff and/or the ward councillor, the public benefits and whether to request the provision of a public art contribution.

If so, the planner requests that the applicant provide the anticipated one percent gross construction cost (GCC) for the proposal or a lump sum contribution as may be appropriate.

- **Step 2:** The planner consults with Building staff to verify that the applicant's anticipated GCC is consistent with the current (TACBOC) Construction Value Standard.
- **Step 3:** The planner, in consultation with the assigned urban designer and Public Art Coordinator, determine whether agreement can be reached on the provision of a public art contribution with the applicant.
- **Step 4:** Prior to development approval, the applicant enters into a development agreement which specifies the timing for the public art contribution. The planner forwards a cover letter with the contribution in the form of a certified cheque to Finance (form letter available from the Public Art Coordinator). The planner also forwards a copy of the signed agreement to the Public Art Coordinator.
- **Step 5:** A designated district urban designer monitors the off-site, pooled, ward-based fund. When the fund has accumulated to an amount identified in a local district public art plan or is of a potentially sufficient amount to launch a public art project, the designated district urban designer will inform City Planning's Public Art Coordinator.
- **Step 6:** To assist in the determination of a public art opportunity, the planner and assigned urban designer should identify any applicable secondary plans, context plans, urban design guidelines, district plans and/or other tertiary plans and/or other public art commitments associated with the given area. The public art funds will be directed towards publicly owned properties such as parks and open spaces, streetscapes or infrastructure such as bridges, or other such public features.
- **Step 7:** The Public Art Coordinator, or assignee, contacts Culture advising that sufficient funds have been collected for public art within an identified local community. At such time, the two divisions can determine the best strategy for

the use of these funds. Other City staff may be consulted.

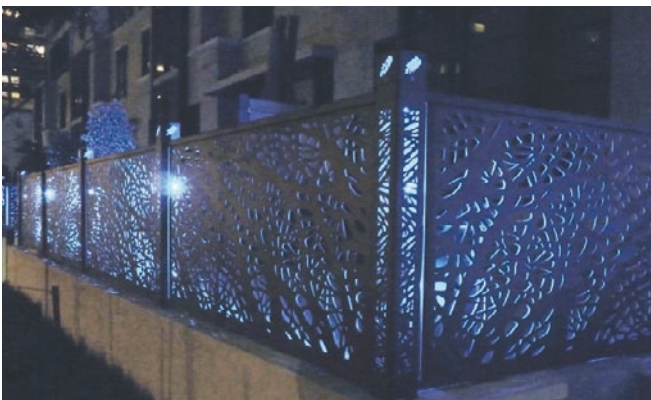
- **Step 8:** Culture prepares a report to Council requesting that the accumulated funds be directed towards the City project that includes public art.
- **Step 9:** Culture coordinates the administration and implementation of the public art project(s) financed from the pooled funds. The Public Art Coordinator, or assignee, monitors and reviews the development of the related request-for-proposal, or public art competition, including the hiring of the project art consultant.
- **Step 10:** The Public Art Coordinator, or assignee, may participate in the competition as a technical advisor or planning resource.
- **Step 11:** The Public Art Coordinator, or assignee, monitors the agreements, implementation and completion of the public art project.
- **Step 12:** The completed public art project becomes part of the City of Toronto's public art collection and as such, is included in an ongoing maintenance program.



Canoe Landing Park, Douglas Coupland - City Place



Wall installation, Michael Awad - Telus House Toronto



Townhouse fence, Marlene Moore - The Met Condominium



Canopy installation, United Visual Artists - Maple Leaf Square