

City Council Agenda

Tuesday, February 27, 2024

Tom Davies Square Mayor Paul Lefebvre, Chair

4:00 p.m. Closed Session, Committee Room C-12 / Electronic Participation

6:00 p.m. Open Session, Council Chamber / Electronic Participation

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1. Call to Order

2. Roll Call

3. Closed Session

Resolution to move to Closed Session to deal with two (2) Acquisition or Disposition of Land matters the first regarding a property on Van Horne Street, Sudbury and the second regarding a property on Shaughnessy Street, Sudbury in accordance with the Municipal Act, 2001 par. 239 (2)(c).

- 4. Recess
- 5. Open Session
- 6. Moment of Silent Reflection
- 7. Roll Call
- 8. Declarations of Pecuniary Interest and the General Nature Thereof
- 9. Matters Arising from the Closed Session

9.1 February 13, 2024

At this point in the meeting, the Chair of the Closed Session, will rise and report. Council will then consider any resolution(s) emanating from the Closed Session.

9.2 February 27, 2024

At this point in the meeting, the Chair of the Closed Session, will rise and report. Council will then consider any resolution(s) emanating from the Closed Session.

10. Matters Arising from Community and Emergency Services Committee

10.1 February 20, 2024

Council will consider, by way of one resolution, Community and Emergency Services Committee resolutions, which will be posted online following the meeting. Any questions regarding the resolutions should be directed to Councillor Lapierre, Chair, Community and Emergency Services Committee.

11. Matters Arising from Finance and Administration Committee

11.1 February 21, 2024

Council will consider, by way of one resolution, Finance and Administration Committee resolutions, which will be posted online following the meeting. Any questions regarding the resolutions should be directed to Councillor McIntosh, Chair, Finance and Administration Committee.

12. Matters Arising from Planning Committee

12.1 February 12, 2024

Council will consider, by way of one resolution, Planning Committee resolutions, which will be posted online following the meeting. Any questions regarding the resolutions should be directed to Councillor Cormier, Chair, Planning Committee.

12.2 February 26, 2024

Council will consider, by way of one resolution, Planning Committee resolutions, which will be posted online following the meeting. Any questions regarding the resolutions should be directed to Councillor Cormier, Chair, Planning Committee.

13. Consent Agenda

For the purpose of convenience and for expediting meetings, matters of business of repetitive or routine nature are included in the Consent Agenda, and all such matters of business contained in the Consent Agenda are voted on collectively.

A particular matter of business may be singled out from the Consent Agenda for debate or for a separate vote upon the request of any Councillor. In the case of a separate vote, the excluded matter of business is severed from the Consent Agenda, and only the remaining matters of business contained in the Consent Agenda are voted on collectively.

Each and every matter of business contained in the Consent Agenda is recorded separately in the minutes of the meeting.

13.1 Adoption of Minutes

13.1.1 Planning Committee Minutes of January 15, 2024

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14. Presentations

14.1 City of Greater Sudbury - Climate Action Annual Report 2022

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This report and presentation provides an update on the progress made by the municipality in implementing the Greater Sudbury Community Energy & Emissions Plan (CEEP) and the Community Climate Change Adaptation Plan (CCCAP), which together guide the City's climate action.

15. Managers' Reports

15.1 Public Art Master Plan

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This report provides recommendations relating to the implementation of the Public Art Master Plan.

16. By-laws

Draft by-laws are available for viewing a week prior to the meeting on the agenda.

Approved by-laws are available on the City's website: https://www.greatersudbury.ca/city-hall/by-laws/ after passage.

The following by-laws will be read and passed:

16.1 By-laws 2024-27 to 2024-38 2024-27

A By-law of the City of Greater Sudbury to Confirm the Proceedings of Council at its Meeting of February 27, 2024

2024-28

A By-law of the City of Greater Sudbury to Establish Miscellaneous User Fees for Certain Services Provided by the City of Greater Sudbury

This by-law implements the annual increases in user fees and changes as a result of business cases presented at Budget 2024.

2024-29

A By-Law of the City of Greater Sudbury to Authorize Grants Under the Strategic Core Areas Community Improvement Plan

Planning Committee Resolution #PL2024-7

This by-law authorizes certain grants under the Strategic Core Areas Community Improvement Plan and authorizes the General Manager of Growth and Infrastructure Services to sign the grant agreements with the recipient of the grants.

2029-30Z

A By-law of the City of Greater Sudbury to Amend By-law 2010-100Z being the Comprehensive Zoning By-law for the City of Greater Sudbury

Planning Committee Resolution #PL2024-3

This by-law rezones the subject lands to facilitate the construction of a row dwelling with three units - Monique & Yvan Martel, Leonard Street, Chelmsford.

2029-31Z

A By-law of the City of Greater Sudbury to Amend By-law 2010-100Z being the Comprehensive Zoning By-law for the City of Greater Sudbury

Planning Committee Resolution #PL2024-3

This by-law rezones the subject lands to facilitate the construction of a row dwelling with three units and reduces the minimum rear yard from 7.5 m to 1.2

m plus an additional 0.6 m for each storey above the first storey - Monique & Yvan Martel, Leonard Street, Chelmsford.

2024-32Z

A By-law of the City of Greater Sudbury to Amend By-law 2010-100Z being the Comprehensive Zoning By-law for the City of Greater Sudbury

Planning Committee Resolution #PL2022-76

This by-law rezones the subject lands in order to permit an existing building on the lands to be converted to a multiple dwelling having a maximum of ten residential dwelling units. Site-specific relief is also provided to allow for private home daycares within the multiple dwelling, reduced planting strip requirements, a refuse storage area to be situated in the rear yard, and to allow for an increased maximum building height for an existing storage building that is situated to the west of the existing building that is to be converted to a multiple dwelling - 10227595 Canada Inc., 5 Westview Crescent, Lively.

2024-33Z

A By-law of the City of Greater Sudbury to Amend By-law 2010-100Z being the Comprehensive Zoning By-law for the City of Greater Sudbury

Planning Committee Resolution #PL2024-09

This by-law rezones the subject lands to facilitate the severance of the subject lands and to permit a reduced lot size and recognize the location and height of the existing decommissioned water tower and retaining walls and landscaped areas on the property - 1930167 Ontario Limited, 87 Pearl Street, Sudbury.

2024-34Z

A By-law of the City of Greater Sudbury to Amend By-law 2010-100Z being the Comprehensive Zoning By-law for the City of Greater Sudbury

Planning Committee Resolution #PL2024-18

This by-law rezones the subject lands to "RU(103)", Rural Special in order to permit a home industry on a rural residential lot - Craig Simon & Rebecca Henry, 7679B Estaire Road, Wanup.

2024-35Z

A By-law of the City of Greater Sudbury to Amend By-law 2010-100Z being the Comprehensive Zoning By-law for the City of Greater Sudbury

Planning Committee Resolution #PL2024-02

This by-law rezones the subject lands to facilitate the construction of a semidetached dwelling providing an exception to reduce the minimum lot frontage per dwelling unit from 9 m to 7.5 m - Hanh Nguyen, Hoa Tran and Kim-Cuc Nguyen, 1197 Leon Avenue, Sudbury,

2024-36

A By-law of the City of Greater Sudbury to Authorize a Contribution Agreement with His Majesty the King in Right of Canada as Represented by the Minister of Transport for Funding Under the Rail Safety Improvement Program

This by-law authorizes the General Manager of Growth and Infrastructure to enter into the Contribution agreement with Canada with respect to the Rail Safety Improvement Program.

2024-37

A By-law of the City of Greater Sudbury to Amend By-law 2018-121 being a By-law of the City of Greater Sudbury Respecting the Appointment of Officials of the City

This by-law updates certain appointments to reflect staff changes.

2024-38

A By-Law of the City of Greater Sudbury to Authorize Grants Under the Strategic Core Areas Community Improvement Plan

Planning Committee Resolution #PL2024-16

This by-law authorizes certain grants under the Strategic Core Areas Community Improvement Plan and authorizes the General Manager of Growth and Infrastructure Services to sign the grant agreements with the recipient of the grants.

17. Members' Motions

17.1 Request for Report Regarding Renovictions

As presented by Councillor Fortin:

WHEREAS the City of Greater Sudbury Council passed a motion on September 26, 2023 setting a goal to end homelessness in Greater Sudbury by 2030;

AND WHEREAS N13 evictions, which are defined as a "Notice to end tenancies because the landlord wants to demolish the rental unit, repair it or convert it to another use" have become increasingly common throughout the Province of Ontario;

AND WHEREAS these so-called renovictions almost always impact lower income tenants living in affordable units at below current market rents;

AND WHEREAS other municipalities are attempting to address this issue by exploring by-laws to provide protections to tenants against unwarranted and bad faith N13 evictions;

THEREFORE BE IT RESOLVED that the City of Greater Sudbury directs staff to explore opportunities to reduce the number of renovictions in Greater Sudbury and to present a report to Council by October of 2024, outlining possible actions the municipality can undertake which could include recommendations for amendments to various by-laws, the use of building permits and a potential city-wide renovictions by-law, together with any cost/staffing implications.

- 18. Addendum
- 19. Civic Petitions
- 20. Question Period
- 21. Adjournment



Conseil Municipal Ordre du jour

le mardi 27 février 2024

Place Tom Davies Maire Paul Lefebvre, Président

16 h 00 Séance à huis clos, Salle de réunion C-12 / participation électronique 18 h 00 Séance publique, Salle du Conseil / participation électronique

Les réunions du Conseil et des comités de la Ville du Grand Sudbury sont accessibles. Elles ont généralement lieu dans la Salle du Conseil de la Place Tom Davies, à moins d'avis contraire dans l'ordre du jour. Certaines d'entre elles sont diffusées par Eastlink, à sa discrétion. Sauf les réunions à huis clos, qui se déroulent conformément à la *Loi de 2001 sur les municipalités*, les réunions sont ouvertes au public qui peut y assister en personne. Si possible, elles sont diffusées en continu en direct et le public peut en visionner les enregistrements sur le site web de la Ville au https://www.grandsudbury.ca/ordresdujour.

Sachez que si vous faites une présentation, si vous prenez la parole ou si vous vous présentez sur les lieux d'une réunion pendant qu'elle a lieu, vous, vos commentaires ou votre présentation pourriez être enregistrés et diffusés.

En présentant des renseignements, y compris des renseignements imprimés ou électroniques, au Conseil municipal ou à un de ses comités, vous indiquez que vous avez obtenu le consentement des personnes dont les renseignements personnels sont inclus aux renseignements à communiquer au public.

Vos renseignements sont recueillis aux fins de prise de décisions éclairées et de transparence du Conseil municipal en vertu de diverses lois municipales et divers règlements municipaux, et conformément à la Loi de 2001 sur les municipalités, à la Loi sur l'aménagement du territoire, à la Loi sur l'accès à l'information municipale et la protection de la vie privée et au Règlement de procédure de la Ville du Grand Sudbury.

Pour obtenir plus de renseignements au sujet de l'accessibilité, de la consignation de vos renseignements personnels ou de la diffusion en continu en direct, veuillez communiquer avec le Bureau de la greffière municipale en composant le 3-1-1 ou en envoyant un courriel à l'adresse clerks@grandsudbury.ca.

1. Ouverture

2. Appel nominal

3. Séance à huis clos

Résolution de passer à une séance à huis clos pour délibérer sur deux (2) questions d'acquisition ou d'aliénation de terres le premier concernant une propriété sur la rue Van Horne, à Sudbury et le deuxième concernant une propriété sur la rue Shaughnessy à Sudbury conformément à la Loi de 2001 sur les municipalités, alinéas 239 (2) c).

4. Suspension de la séance

- 5. Séance publique
- 6. Moment de silence
- 7. Appel nominal
- 8. Déclaration d'intérêts pécuniaires et leur nature générales
- 9. Questions découlant de la séance à huit clos

9.1 le 13 février 2024

À ce point de la réunion, la présidente ou le président de la séance à huis clos fera un compte rendu. Le Conseil municipal considérera alors toute résolution émanant de la séance à huis clos.

9.2 le 27 février 2024

À ce point de la réunion, la présidente ou le président de la séance à huis clos fera un compte rendu. Le Conseil municipal considérera alors toute résolution émanant de la séance à huis clos

10. Questions découlant de la réunion du comité des services communautaires et d'urgence

10.1 le 20 février 2024

Le Conseil municipal étudiera, par voie d'une résolution, les résolutions du Comité des services communautaires et d'urgence qui seront affichées après la réunion. Toute question concernant ces résolutions devrait être adressée au Conseiller Lapierre, president du Comité des services communautaires et d'urgence.

11. Questions découlant de la réunion du comité des finances et de l'administration

11.1 le 21 février 2024

Le Conseil municipal étudiera, par voie d'une résolution, les résolutions du

Comité des finances et de l'administration qui seront affichées après la réunion. Toute question concernant ces résolutions devrait être adressée au Conseillère McIntosh, presidente du Comité des des finances et de l'administration.

12. Questions découlant de la réunion du comité de la planification

12.1 le 12 février 2024

Le conseil municipal étudiera, par voie d'une résolution, les résolutions du Comité de planification qui seront affichées après la réunion Toute question concernant ces résolutions devrait être adressée au Conseiller Cormier, president du Comité de la planification.

12.2 le 26 février 2024

Le conseil municipal étudiera, par voie d'une résolution, les résolutions du Comité de planification qui seront affichées après la réunion Toute question concernant ces résolutions devrait être adressée au Conseiller Cormier, president du Comité de la planification.

13. Ordre du jour des résolutions

Par souci de commodité et pour accélérer le déroulement des réunions, les questions d'affaires répétitives ou routinières sont incluses à l'ordre du jour des résolutions, et on vote collectivement pour toutes les questions de ce genre.

À la demande d'un conseiller, on pourra traiter isolément d'une question d'affaires de l'ordre du jour des résolutions par voie de débat ou par vote séparé. Dans le cas d'un vote séparé, la question d'affaires isolée est retirée de l'ordre du jour des résolutions et on ne vote collectivement qu'au sujet des questions à l'ordre du jour des résolutions.

Toutes les questions d'affaires à l'ordre du jour des résolutions sont inscrites séparément au procès-verbal de la réunion.

13.1 Adoption du procès verbaux

13.1.1 Procès Verbal du 15 janvier 2024 Comité de planification

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14. Présentations

14.1 Ville du Grand Sudbury – Rapport annuel 2022 sur l'action climatique Ce rapport et présentation fait le point sur les progrès réalisés par la municipalité relativement à la mise en œuvre du Plan communautaire en matière d'énergie et d'émissions du Grand Sudbury et du Plan communautaire d'adaptation aux changements climatiques qui, ensemble, orientent l'action climatique de la Ville.

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15. Rapports des gestionnaires

15.1 Plan directeur sur l'art public

Dans ce rapport, on formule des recommandations concernant la mise en œuvre du Plan directeur sur l'art public.

16. Règlements

La version provisoire des règlements municipaux sera disponible pour consultation une semaine avant la réunion prévue à l'ordre du jour. Après leur adoption, les règlements approuvés sont affichés sur le site de la municipalité au https://www.grandsudbury.ca/hotel-de-ville/reglements-municipaux/.

Les règlements suivants seront lus et adoptés:

16.1 Règlements 2024-27 à 2024-38 2024-27

Règlement de la Ville du Grand Sudbury pour confirmer les délibérations du Conseil municipal lors de sa réunion tenue le 27 février 2024.

2024-28

Règlement de la Ville du Grand Sudbury établissant divers frais d'utilisation pour certains services fournis par la Ville du Grand Sudbury

Ce règlement municipal met en œuvre des augmentations annuelles des frais d'utilisation et des changements à cause des dossiers d'analyse présentés dans le cadre du Budget 2024.

2024-29

Règlement de la Ville du Grand Sudbury autorisant des subventions dans le cadre du Plan d'améliorations communautaires des zones stratégiques de développement

Résolution numéro PL2024-7 du Comité de planification

Ce règlement municipal autorise des subventions dans le cadre du Plan d'améliorations communautaires des zones stratégiques de développement et autorise le directeur général des Services de la Croissance et de l'Infrastructure à signer des accords de subventions avec les bénéficiaires des subventions.

2024-30Z

Règlement de la Ville du Grand Sudbury modifiant le règlement municipal 2010-100Z étant le règlement général de zonage de la Ville du Grand Sudbury

Résolutions numéro PL2024-3 du Comité de planification

Ce règlement municipal change le zonage des terrains visés afin de faciliter la construction d'une maison en rangée de trois logements. - Monique et Yvan

Marte, rue Leonard, Chelmsford

2024-31Z

Règlement de la Ville du Grand Sudbury modifiant le règlement municipal 2010-100Z étant le règlement général de zonage de la Ville du Grand Sudbury

Résolutions numéro PL2024-3 du Comité de planification

Ce règlement municipal change le zonage des terrains visés afin de faciliter la construction d'une maison en rangée de trois logements et de réduire la cour arrière minimale de 7,5 m à 1,2 m, plus 0,6 m pour chaque étage au-dessus du rez-de-chaussée. - Monique et Yvan Marte, rue Leonard, Chelmsford

2024-32Z

Règlement de la Ville du Grand Sudbury modifiant le règlement municipal 2010-100Z étant le règlement général de zonage de la Ville du Grand Sudbury

Résolutions numéro PL2022-76 du Comité de planification

Ce règlement municipal change le zonage des terrains visés afin de permettre la reconversion d'un bâtiment existant sur les terrains en immeuble résidentiel comptant un maximum de 10 logements. Une dispense propre au site est également fournie pour permettre des services de garde d'enfants en résidence privée dans l'immeuble résidentiel, des exigences réduites concernant la bande de végétation, une aire d'entreposage de déchets qui sera située dans la cour arrière et afin de permettre une hauteur de bâtiment maximale accrue pour un entrepôt existant situé à l'ouest du bâtiment existant à reconvertir en immeuble résidentiel. - 10227595 Canada Inc., 5, croissant Westview, Lively

2024-33Z

Règlement de la Ville du Grand Sudbury modifiant le règlement municipal 2010-100Z étant le règlement général de zonage de la Ville du Grand Sudbury

Résolutions numéro PL2024-09 du Comité de planification

Ce règlement municipal change le zonage des terrains visés afin d'en faciliter le morcellement, de permettre une taille de lot réduite et de reconnaître l'emplacement et la hauteur du château d'eau désaffecté, les murs de soutènement et les espaces paysagers sur la propriété. — 1930167 Ontario Limited, 87, rue Pearl, Sudbury

2024-34Z

Règlement de la Ville du Grand Sudbury modifiant le règlement municipal 2010-100Z étant le règlement général de zonage de la Ville du Grand Sudbury

Résolutions numéro PL2024-18 du Comité de planification

Ce règlement municipal change le zonage des terrains visés à « RU(103) », zone rurale, afin de permettre une industrie à domicile sur un lot résidentiel. – Craig Simon et Rebecca Henry, 7679B, chemin Estaire, Wanup

2024-35Z

Règlement de la Ville du Grand Sudbury modifiant le règlement municipal 2010-100Z étant le règlement général de zonage de la Ville du Grand Sudbury

Résolutions numéro PL2024-02 du Comité de planification

Ce règlement municipal change le zonage des terrains visés afin de faciliter la construction d'une maison jumelée, créant une dérogation pour réduire la façade de lot minimale de chaque logement de 9 m à 7,5 m. – Hanh Nguyen, Hoa Tran et Kim-Cuc Nguyen, 1197, avenue Leon, Sudbury

2024-36

Un règlement de la Ville du Grand Sudbury visant à autoriser une entente de contribution avec Sa Majesté le Roi du chef du Canada, représenté par le ministre des Transports, à des fins de financement aux termes du Programme d'amélioration de la sécurité ferroviaire.

Ce règlement municipal autorise le directeur général de la Croissance et de l'infrastructure à conclure une entente de contribution avec le Canada en ce qui concerne le Programme d'amélioration de la sécurité ferroviaire.

2024-37

Règlement de la Ville du Grand Sudbury modifiant le règlement 2018-121 étant un règlement de la Ville du Grand Sudbury sur la nomination d'officiels de la Ville du Grand Sudbury

Ce règlement municipal met à jour certaines nominations pour refleter des changements de personnel.

2024-38

Règlement de la Ville du Grand Sudbury autorisant des subventions dans le cadre du Plan d'améliorations communautaires des zones stratégiques de développement

Résolution numéro PL202-16 du Comité de planification

Ce règlement municipal autorise des subventions dans le cadre du Plan d'améliorations communautaires des zones stratégiques de développement et autorise le directeur général des Services de la Croissance et de l'Infrastructure à signer des accords de subventions avec les bénéficiaires des subventions.

17. Motions des membres

17.1 Demande de rapport concernant les rénovictions

Tel que présenté par la conseillère Fortin:

ATTENDU QUE le Conseil de la Ville du Grand Sudbury a adopté une motion le 26 septembre 2023 qui vise à mettre fin à l'itinérance d'ici à 2030 dans la municipalité.

ATTENDU QUE les expulsions de type N13, qui sont définies comme étant « un avis de résiliation de la location parce que le locateur veut démolir le logement locatif, y effectuer des réparations ou l'affecter à un autre usage », sont devenues de plus en plus courantes dans toute la province de l'Ontario.

ATTENDU QUE ce qui est connu sous le nom de rénovictions a pratiquement toujours des répercussions sur les locataires à faible revenu habitant dans des logements abordables à un niveau inférieur aux loyers actuels du marché.

ATTENDU QUE d'autres municipalités tentent de corriger la situation en étudiant des règlements municipaux visant à donner des protections aux locataires contre des expulsions de type N13 qui sont injustifiées et de mauvaise foi.

PAR CONSÉQUENT, IL EST RÉSOLU QUE la Ville du Grand Sudbury enjoigne au personnel de rechercher des occasions de réduire le nombre de rénovictions dans la municipalité et de présenter un rapport au Conseil d'ici au mois d'octobre 2024 qui indiquera des mesures qu'elle pourrait adopter, dont des recommandations de modifications à divers règlements municipaux, l'utilisation de permis de construire et un éventuel règlement municipal sur les rénovictions à l'échelle de la Ville, ainsi que les coûts et les effets possibles sur le plan du personnel.

- 18. Addenda
- 19. Pétitions civiques
- 20. Période de questions
- 21. Levée de la séance

Minutes

For the Planning Committee Meeting

January 15, 2024 Tom Davies Square

Present (Mayor and Councillors)

Councillor Lapierre, Councillor Fortin, Councillor Cormier, Councillor Leduc, Councillor Landry-Altmann

Councillor McIntosh

City Officials

Kris Longston, Director of Planning Services, Guido Mazza, Director of Building Services/Chief Building Official, Alex Singbush, Manager of Development Approvals, Robert Webb, Supervisor of Development Engineering, Ed Landry, Senior Planner, Wendy Kaufman, Senior Planner, Bailey Chabot, Senior Planner, Eric Taylor, Senior Planner, Brigitte Sobush, Manager of Clerk's Services/Deputy City Clerk, Josee Pilon-Jacques, AA, City Solicitor/City Clerk, Danielle Derochie, Legislative

Compliance Coordinator, Sarah Moore, Legislative Compliance Coordinator, Regina Squeglia, Clerk's Services Assistant

Councillor Cormier, In the Chair

1. Open Session

At 1:03 p.m., the Planning Committee commenced the Open Session.

2. Roll Call

A roll call was conducted.

Rules of Procedure

Councillor Cormier moved to allow Councillor McIntosh to take part in the discussion and debate regarding all items on the agenda.

CARRIED

3. Declarations of Pecuniary Interest and the General Nature Thereof

None declared.

4. Public Hearings

Councillor Lapierre arrived at 1:06 p.m.

Councillor Leduc arrived at 1:07 p.m.

4.1 0 Countryside Drive, Sudbury

The Planning Committee was adjourned and the Public Hearing was opened to deal with the application:

Kevin Jarus, Tulloch Engineering Ltd., agent for the applicant was present.

Bailey Chabot, Senior Planner, outlined the report.

The Planning Department staff responded to questions from the Committee members.

The agent for the applicant provided comments and responded to questions from the Committee members.

The following concerned area residents provided comments to the Committee members:

Raymond Coutu and Tom Holmberg.

The Chair asked whether there was anyone else who wished to speak in favour or against the application and hearing none:

The Public Hearing was closed and the Planning Committee resumed in order to discuss and vote on the application.

Rules of Procedure

Councillor Cormier moved to waive reading of resolution.

CARRIED

The following resolution was presented:

2024-1

Moved By Councillor Fortin Seconded By Councillor Lapierre

THAT the City of Greater Sudbury's delegated official be directed to issue draft plan approval for a plan of subdivision on those lands described as PIN 73475-1683, Lot 6, Concession 6, Parts 3 & 4, Plan 53R-19308, Township of Broder, as outlined in the report entitled "0 Countryside Drive, Sudbury", from the General Manager of Growth and Infrastructure, presented at the Planning Committee meeting on January 15, 2024, not sooner than 14 days following the date of the public meeting in accordance with the requirements of Section 51(25) of the Planning Act, subject to the following draft approval conditions:

Development Approvals

- 1. That this approval applies to a draft plan of subdivision on lands described as PIN 73475-1683, Lot 6, Concession 6, Parts 3 & 4, Plan 53R-19308, Township of Broder, as shown on the draft plan of subdivision plan prepared by Tulloch Geomatics Inc. titled "DRAFT PLAN OF SUBDIVISION PART OF LOT 6, CONCESSION 6 GEOGRAPHIC TOWNSHIP OF BRODER CITY OF GREATER SUDBURY DISTRICT OF SUDBURY TULLUCH GEOMATICS INC., O.L.S. 2022", and signed by the owner on February 27, 2023.
- 2. That this draft approval shall lapse three years from the date on which draft approval is issued.
- 3. That prior to the signing of the final plan the Planning Services Division shall be advised by the Ontario Land Surveyor responsible for preparation of the final plan that the lot areas, frontages and depths appearing on the final plan do not violate the requirements of the Restricted Area By laws of the municipality in effect at the time such plan is presented for approval to the satisfaction of the Director of Planning Services.
- 4. That the draft plan of subdivision be amended to remove the "future driveway" portion shown to the north of Lot 16 as it represents an undersized lot frontage, either by adjusting the park or by enlarging the "future driveway" so that it can be developed as a future lot, to the satisfaction of the Director of Planning Services.

Leisure Services & Legal Services

5. That a park of approximately 850 square metres located at the northeasterly terminus of the north/south road, due north of Lot 16, be dedicated to the City for parks purposes in accordance with Section 51.1 of the Planning Act to the satisfaction of the Director of Leisure Services and the City Solicitor.

Legal Services

- 6. That the street(s) be named and approved by the municipality and to the satisfaction of the City Solicitor.
- 7. That any dead ends or open sides of road allowances created by this plan of subdivision shall be terminated in 0.3 metre reserves that are to be conveyed to the municipality and held in trust by the municipality until required for future road allowances or the development of adjacent land and to the satisfaction of the City Solicitor.
- 8. That the subdivision agreement be registered by the municipality against the land to which it applies prior to any encumbrances and to the satisfaction of the City Solicitor.
- 9. That such easements as may be required for utility or drainage purposes shall be granted to the appropriate authority to the satisfaction of the City Solicitor.

- 10. That the owner agrees in writing to satisfy all municipal requirements, financial and otherwise, concerning the provision of roads, walkways, street lighting, sanitary sewers, watermains, storm sewers and surface drainage facilities to the satisfaction of the City Solicitor.
- 11. That the subdivision agreement contains provisions whereby the owner agrees that all the requirements of the subdivision agreement including installation of required services be completed within three years after registration to the satisfaction of the City Solicitor.
- 12. That in accordance with Section 59(4) of the Development Charges Act a notice agreement shall be registered on title to ensure that persons who first purchase the subdivided land after registration of the plan of subdivision are informed at the time the land is transferred of all development charges related to development and to the satisfaction of the City Solicitor.

Development Engineering

- 13. The owner shall provide a detailed lot grading plan prepared, signed, sealed, and dated by a professional civil engineer with a valid certificate of authorization for the proposed lots as part of the submission of servicing plans. This plan must show finished grades around building envelopes, retaining walls, swales, slopes, and lot corners. The plan must show sufficient grades on boundary properties to mesh the lot grading of the new site to existing properties.
- 14. The owner shall be responsible to have a storm water management report prepared to assess how the quality and quantity of storm water will be managed for the subdivision development, in addition to the flows generated from upstream lands. The report shall establish how the quantity of storm water generated within the subdivision will be controlled to pre-development levels for both the 1:5, 1:100 and regional storm events. The owner shall be required to submit a comprehensive drainage plan of the subject property, and any upstream areas draining through the subdivision.
- 15. The proposed internal subdivision roadways are to be built to urban standards, including mountable curb and gutters, storm sewers and related appurtenances to the City of Greater Sudbury Engineering Standards at the time of submission.
- 16. Prior to the submission of servicing plans, the Owner shall, to the satisfaction of the Director of Planning Services, provide an updated geotechnical report prepared, signed, sealed, and dated by a geotechnical engineer licensed in the Province of Ontario. Said report shall, as a minimum, provide information on the soils and groundwater conditions within the proposed development. Also, the report should include design information and recommend construction procedures for storm and

sanitary sewers, stormwater management facilities, watermains, roads to a 20 year design life, the mass filling of land, surface drainage works, erosion control, slope stability, slope treatment and building foundations. The geotechnical information on building foundations shall be to the satisfaction of the Chief Building Official and Director of Planning Services.

- 17. As part of the submission of servicing plans, the owner shall have any rear yard slope treatments designed by a geotechnical engineer licensed in the Province of Ontario incorporated into the lot grading plans if noted as required at locations required by the Director of Planning Services. Suitable provisions shall be incorporated into the Subdivision Agreement to ensure that the treatment is undertaken to the satisfaction of the Director of Planning Services.
- 18. Streetlights for this subdivision will be designed and constructed by Greater Sudbury Hydro Plus Inc. at the cost of the owner.
- 19. The owner will be required to ensure that the corner radius for all intersecting streets is to be 9.0 m.
- 20. The owner shall provide a utilities servicing plan showing the location of all utilities including City services, Greater Sudbury Hydro Plus or Hydro One, Bell, Union Gas, and Eastlink as applicable. This plan must be to the satisfaction of the Director of Planning Services and must be provided prior to construction for any individual phase.
- 21. The owner shall provide proof of sufficient fire flow in conjunction with the submission of construction drawings for each phase of construction. All costs associated with upgrading the existing distribution system to service this subdivision will be borne totally by the owner.
- 22. The owner shall provide proof of sufficient sanitary sewer capacity in conjunction with the submission of construction drawings for each phase of construction. All costs associated with upgrading the existing distribution system to service this subdivision will be borne totally by the owner.
- 23. Draft Approval does not guarantee an allocation of sewer or water capacity. Prior to the signing of the final plan, the Planning Services Division is to be advised by the General Manager of Growth and Infrastructure that sufficient sewage treatment capacity and water capacity exists to service the development.
- 24. The applicant/owner shall provide to the City, as part of the submission of servicing plans a Siltation Control Plan detailing the location and types of sediment and erosion control measures to be implemented during the construction of each phase of the project. Said plan shall be to the satisfaction of the General Manager of Growth and Development and the Nickel District Conservation Authority. The siltation control shall remain in place until all disturbed areas have been stabilized. All sediment and

erosion control measures shall be inspected daily to ensure that they are functioning properly and are maintained and/or updated as required. If the sediment and erosion control measures are not functioning properly, no further work shall occur until the sediment and/or erosion problem is addressed.

- 25. The owner agrees to provide the required soils report, stormwater, water, sanitary sewer and lot grading master planning reports and plans to the Director of Planning Services prior to or concurrently with the submission of servicing plans for the first phase of the subdivision.
- 26. Final approval for registration may be issued in phases to the satisfaction of the Director of Planning Services, provided that:
 - a. Phasing is proposed in an orderly progression, in consideration of such matters as the timing of road improvements, infrastructure and other essential services, and;
 - b. All agencies agree to registration by phases and provide clearances, as required, for each phase proposed for registration; furthermore, the required clearances may relate to lands not located within the phase sought to be registered.
- 27. That the owner shall have completed all major outstanding infrastructure deficiencies that are critical to the overall function of the subdivision in previous phases of the plan that have been registered, or have made arrangements for their completion, prior to registering a new phase of the plan, to the satisfaction of the General Manager of Growth and Infrastructure.

Drainage Engineering

- 28. A stormwater management report and associated plans must be submitted by the Owner's Consulting Engineer to the satisfaction of the General Manager of Growth and Infrastructure. The storm-water management report must address the following requirements:
 - a. The underground storm sewer system within the plan of subdivision must be designed to accommodate and/or convey the minor storm flow, that is, the rainfall runoff resulting from the subject site and any external tributary areas using the City's 2 year design storm. The permissible minor storm discharge from the subject development must be limited to the existing predevelopment site runoff resulting from a 2 year design storm. Any resulting post development runoff in excess of this permissible discharge rate must be controlled and detained within the plan of subdivision;
 - b. The overland flow system within the plan of subdivision must be designed to accommodate and/or convey the major storm flow,

that is, the rainfall runoff resulting from the subject site and any external tributary areas using the City's 100 year design storm or Regional storm event, whichever is greater, without causing damage to proposed and adjacent public and private properties. The permissible major storm discharge from the subject development must be limited to the existing pre-development runoff resulting from a 100 year design storm or Regional storm event, whichever is greater. Any resulting post development runoff in excess of this permissible discharge rate must be controlled and detained within the plan of subdivision;

- c. "Enhanced" level must be used for the design of stormwater quality controls as defined by the Ministry of the Environment, Conservation and Parks:
- d. The lands are located within the Algonquin Road watershed. Stormwater management must follow stormwater management approach as per direction of the General Manager of Growth and Infrastructure.
- e. The drainage catchment boundary including external tributary catchments and their respective area must be clearly indicated with any stormwater management plan;
- f. The final grading of the lands shall be such that the surface water originating on or tributary to the said lands, including roof water from buildings and surface water from paved areas, will be discharged in a manner satisfactory to the General Manager of Growth and Infrastructure;
- g. Minor storm drainage from the plan of subdivision shall not be drained overland onto adjacent properties; and,
- h. Existing drainage patterns on adjacent properties shall not be altered unless explicit permission is granted.
- 29. The owner shall be responsible for the design and construction of any required stormwater management works to the satisfaction of the General Manager of Growth and Infrastructure as part of the servicing plans for the subdivision and the owner shall dedicate the lands for stormwater management works as a condition of this development.

Infrastructure Capital Planning

30. The road alignment needs to be modified to permit the extension and continuation of the proposed north/south road to the satisfaction of the General Manager of Growth and Infrastructure.

Building Services

- 31. That prior to the submission of servicing plans, the owner shall provide a soils report prepared by a geotechnical engineer licensed in the Province of Ontario to the satisfaction of the General Manager of Growth and Infrastructure. The soils report shall at a minimum provide factual information on the soils and groundwater conditions within the proposed development. The soils report should also include design information and recommend construction procedures for storm and sanitary sewers, watermains, roads, the mass filling of land, surface drainage works including storm erosion control, slope stability and building foundations. The geotechnical information on building foundations shall be to the satisfaction of the Chief Building Official. The geotechnical engineer must also address requirements as it relates to the development under Ontario Regulation 406/19: On-Site and Excess Soil Management. If required, a soils caution agreement shall be registered on title to the satisfaction of the Chief Building Official and City Solicitor. The owner shall be responsible for the legal costs of preparing and registering the agreement.
- 32. That during the subdivision agreement registration process and based on anticipated quantities of removal of rock through blasting (if required) the following draft approval conditions are imposed:
 - a. That the owner provides a geotechnical report outlining how work related to blasting shall be undertaken safely in order to protect adjoining structures and other infrastructure to the satisfaction of the Chief Building Official. The geotechnical report shall be prepared by a qualified blasting consultant defined as a professional engineer licensed in the Province of Ontario having a minimum of five-years experience related to blasting;
 - b. That the blasting consultant shall be retained by the owner and shall be independent of the contractor and any sub-contractor that is performing blasting work. The blasting consultant shall be required to complete specified vibration monitoring that is recommended in the geotechnical report and provide a report detailing recorded vibration levels to the satisfaction of the Chief Building Official. Copies of the recorded ground vibration documents shall be provided to the contractor and any subcontractor administration weekly or upon request;
 - c. That the geotechnical report provide recommendations and specifications to the satisfaction of the Chief Building Official on the following as a minimum, but not necessarily limited to:
 - i. Pre-blast survey of surface structures and infrastructure within the affected area;
 - ii. Trial blast activities;

- iii. Procedures during blasting;
- iv. Procedures for addressing blasting and damage complaints;
- v. Blast notification mechanism(s) for adjacent residences; and,
- vi. Structural stability of exposed rock faces.
- d. That the geotechnical report shall be submitted to the satisfaction of the Chief Building Official prior to the commencement of any removal of rock from the lands via blasting. Should the owner's construction schedule require the commencement of blasting and rock removal prior to the subdivision agreement having been signed, the owner is advised that a site alteration permit shall be required under the City of Greater Sudbury's Bylaw 2009-170 and shall require a similar geotechnical report as a minimum prior to its issuance.
- 33. The proposed engineered fill pad is to be surveyed by an Ontario Land Surveyor and a plan submitted indicating the location and extents for buildable area to the satisfaction of the Chief Building Official.
- 34. That any retaining walls greater than 1.0 metre in height be designed by a Professional Engineer, to the satisfaction of the Chief Building Official.

Bell Canada

- 35. The Owner acknowledges and agrees to convey any easement(s) as deemed necessary by Bell Canada to service this new development. The Owner further agrees and acknowledges to convey such easements at no cost to Bell Canada.
- 36. The Owner agrees that should any conflict arise with existing Bell Canada facilities where a current and valid easement exists within the subject area, the Owner shall be responsible for the relocation of any such facilities or easements at their own cost.

Greater Sudbury Hydro

37. The owner transfer a three metre (3m) wide easement, to be registered on title to the subject property, to Greater Sudbury Hydro Inc. for that portion of subdivision that frontage on any existing or proposed road allowances. The owner will be responsible for all legal and survey costs associated with this. The owner is also responsible for obtaining/providing a Postponement in favour of Greater Sudbury Hydro Inc.'s interest with respect to any and all existing Charge/Mortgage/Lien and/or Encumbrance of Land registered on title to this property. The owner

will be responsible for all costs associated with obtaining said Postponement.

YEAS: (5): Councillor Lapierre, Councillor Fortin, Councillor Cormier, Councillor Leduc, and Councillor Landry-Altmann

CARRIED (5 to 0)

Public comment has been received and considered and had no effect on Planning Committee's decision as the application represents good planning.

4.2 1197 Leon Avenue, Sudbury

The Planning Committee was adjourned and the Public Hearing was opened to deal with the application:

Vanessa Smith, Tulloch Engineering Ltd., agent for the applicant was present.

Eric Taylor, Senior Planner, outlined the report.

The agent for the applicant provided comments to the Committee members.

The Chair asked whether there was anyone who wished to speak in favour or against the application and hearing none:

The Public Hearing was closed and the Planning Committee resumed in order to discuss and vote on the application.

The following resolution was presented:

2024-2

Moved By Councillor Lapierre Seconded By Councillor Fortin

THAT the City of Greater Sudbury approves the application by Hanh Nguyen, Hoa Tran & Kim-Cuc Nguyen to amend Zoning By-law 2010-100Z by changing the zoning classification from "R1-5", Low Density Residential One to "R2-2(S)", Low Density Residential 2 Special, on lands described as PIN 02121-0476, Lot 26 Plan M219, Lot 1, Concession 6 Township of McKim, as outlined in the report entitled "1197 Leon Avenue, Sudbury", from the General Manager of Growth and Infrastructure, presented at the Planning Committee meeting on January 15, 2024, subject to the following conditions:

- 1. That the amending zoning by-law include the following site-specific provisions:
 - a. Permit a minimum lot frontage of 7.5 m where 9 m is required per unit.

YEAS: (5): Councillor Lapierre, Councillor Fortin, Councillor Cormier, Councillor Leduc, and Councillor Landry-Altmann

CARRIED (5 to 0)

Public comment has been received and considered and had no effect on Planning Committee's decision as the application represents good planning.

4.3 0 Leonard Street, Chelmsford

The Planning Committee was adjourned and the Public Hearing was opened to deal with the application:

Ivan Martel, the applicant was present.

Eric Taylor, Senior Planner, outlined the report.

Ivan Martel, the applicant provided comments to the Committee members.

The Chair asked whether there was anyone who wished to speak in favour or against this application and hearing none:

The Public Hearing was closed and the Planning Committee resumed in order to discuss and vote on the application.

Rules of Procedure

Councillor Cormier moved to waive reading of the resolution.

CARRIED

The following resolution was presented:

2024-3

Moved By Councillor Landry-Altmann Seconded By Councillor Leduc

THAT the City of Greater Sudbury approves the application by Monique and Yvon Martel to amend Zoning By-law 2010-100Z by changing the zoning classification from "R1-5"(6) and "R1-5(20)", Low Density Residential One to "R3(S)", Medium Density Residential Special, on lands described as PINs 73350-0668 and 73350-0669, Parts 5 and 7, Plan 53R-21310 Lot 4, Concession 2, Township of Balfour, as outlined in the report entitled "0 Leonard Street, Chelmsford", from the General Manager of Growth and Infrastructure, presented at the Planning Committee meeting on January 15, 2024, subject to the following conditions:

- 1. That the amending zoning by-law include the following site-specific provisions for Part 5, Plan 53R-21310:
- a) a maximum of three dwelling units shall be permitted in a row dwelling on the lot.

- 2. That the amending zoning by-law include the following site-specific provisions for Part 7, Plan 53R-21310:
- a) a maximum of three dwelling units shall be permitted in a row dwelling on the lot; and
- b) a minimum rear yard of 1.2 m plus an additional 0.6 m for each storey above the first storey.

YEAS: (5): Councillor Lapierre, Councillor Fortin, Councillor Cormier, Councillor Leduc, and Councillor Landry-Altmann

CARRIED (5 to 0)

Public comment has been received and considered and had no effect on Planning Committee's decision as the application represents good planning.

At 2:15 p.m. Committee Recessed.

At 2:25 p.m. Committee Reconvened.

4.4 Minor Industrial and Housekeeping Amendments

The Planning Committee was adjourned and the Public Hearing was opened to deal with the application:

Wendy Kaufman, Senior Planner, outlined the report.

The Planning Department staff responded to questions from the Committee members.

The following concerned area residents provided comments to the Committee members:

Kevin Jarus.

The Chair asked whether there was anyone who wished to speak in favour or against this application and hearing none:

The Public Hearing was closed and the Planning Committee resumed in order to discuss and vote on the application.

The following resolution was presented:

2024-4

Moved By Councillor Lapierre Seconded By Councillor Fortin

THAT the City of Greater Sudbury directs staff to present an amendment to Zoning By-law 2010-100Z for the City of Greater Sudbury as outlined in the report entitled "Minor Industrial and Housekeeping Amendments", from the General Manager of Growth and Infrastructure, presented at the Planning Committee meeting of January 15, 2024, to:

- a. permit accessory outdoor storage in the M1-1, Business Industrial Zone:
- b. permit office use in the M1, Mixed Light Industrial/Service Commercial Zone; and
- c. permit housekeeping amendments.

YEAS: (5): Councillor Lapierre, Councillor Fortin, Councillor Cormier, Councillor Leduc, and Councillor Landry-Altmann

CARRIED (5 to 0)

Public comment was received and consider and had no effect on Planning Committee's decision as the application represents good planning

5. Consent Agenda

The following resolution was presented:

2024-5

Moved By Councillor Lapierre Seconded By Councillor Fortin

THAT the City of Greater Sudbury approves Consent Agenda items 5.1.1.

CARRIED

The following are the Consent agenda items:

5.1 Routine Management Reports

5.1.1 Municipal Road 55, Lively Draft Plan Amendment

PL2024-6

Moved By Councillor Lapierre Seconded By Councillor Fortin

THAT the City of Greater Sudbury's delegated official be directed to amend the conditions of draft approval for the draft plan of subdivision on lands described as Parcel 13763 S.W.S., thirdly, being Part 1, Plan 53R-8730 in Lot 8, Concession 4, Township of Waters, City of Greater Sudbury, File 780-8/04008, as outlined in the report entitled "Municipal Road 55, Lively Draft Plan Amendment", from the General Manager of Growth and Infrastructure, presented at the Planning Committee meeting on January 15, 2023, as follows:

a) That Condition #1 be deleted and replaced with the following:

"That this draft approval applies to the draft plan of subdivision of Parcel 13763 S.W.S., thirdly, being Part 1, Plan 53R-8730, in Lot 8, Concession 4, Waters Township as shown on a plan of subdivision prepared by A. Bortolussi, O.L.S., and dated June 3, 2004, as

amended by a plan prepared by R.V. Anderson Associates Limited and dated September 1, 2021."

- b) By deleting Conditions #2, #12, #13, #30, and #34.
- c) That Condition #3 be replaced with the following:
- #3. That a 0.3 metre reserve along Municipal Road 55 be conveyed to the Municipality with the exception of a single driveway for Lots #1-5 and a single driveway for Lot #6. This reserve shall be held in trust by the Municipality until required for future road allowances or the development of adjacent land.
- d) That Condition #25 be deleted and replaced with the following:

A stormwater management report and associated plans must be submitted by the Owner's Consulting Engineer for approval by the City. The report must address the following requirements:

- a) The underground storm sewer system within the plan of subdivision must be designed to accommodate and/or convey the minor storm flow, that is, the rainfall runoff resulting from the subject site and any external tributary areas using the City's 5-year design storm. The permissible minor storm discharge from the subject development must be limited to the existing pre-development site runoff resulting from a 5-year design storm. Any resulting post development runoff in excess of this permissible discharge rate must be controlled and detained within the plan of subdivision;
- b) The overland flow system within the plan of subdivision must be designed to accommodate and/or convey the major storm flow, that is, the rainfall runoff resulting from the subject site and any external tributary areas using the City's 100-year design storm or Regional storm event, whichever is greater, without causing damage to proposed and adjacent public and private properties. The permissible major storm discharge from the subject development must be limited to the existing pre-development runoff resulting from a 100-year design storm or Regional storm event, whichever is greater;
- c) A hierarchical approach to stormwater management must be followed as described by the Ministry of the Environment, Conservation and Parks and as amended by City of Greater Sudbury most recent Stormwater Management Guide and Engineering Design Standards;
- d) "enhanced" level must be used for the design of stormwater quality controls as defined by the Ministry of the Environment, Conservation and Parks:

- e) Stormwater management must further follow the recommendations of the Junction Creek Subwatershed Study;
- f) The drainage catchment boundary including external tributary catchments and their respective area must be clearly indicated with any stormwater management plan;
- g) The final grading of the lands shall be such that the surface water originating on or tributary to the said lands, including roof water from buildings and surface water from paved areas, will be discharged in a manner satisfactory to the General Manager of Growth and Infrastructure;
- h) Minor storm drainage from the plan of subdivision shall not be drained overland onto adjacent properties; and,
- i) Existing drainage patterns on adjacent properties shall not be altered unless explicit permission is granted.

The owner shall be responsible for the design and construction of any required stormwater management works to the satisfaction of the General Manager of Growth and Infrastructure as part of the servicing plans for the subdivision and if required the owner shall dedicate the lands for stormwater management works as a condition of this development.

- e) By adding a new clause 'f' to Condition #38:
- f. The geotechnical engineer will be required to address the On-site and Excess Soil Management in accordance with Ontario Regulation 406/19 under jurisdiction of Environmental Protection Act, R.S.O. 1990, c. E.19.
- f) By adding a new Condition #39:
- #39. Access easements are registered on title to Lots 1, 2, 3, 4 & 5 to enable the development of a single shared driveway and private access road extending from Municipal Road 55.
- g) By adding a new Condition #40:
- #40. That the subdivision agreement registered on title contain provisions regarding municipal waste collection service limitations including that waste will be collected from public road only, with a common collection location provided at Municipal Road 55 at the driveway entrance, and that owners of Lots #1-5 will share the waste collection location and are collectively responsible for any bylaw infractions, orders, fines, service suspensions or other waste collection issues.

CARRIED

6. Managers' Reports

6.1 Strategic Core Areas Community Improvement Plan Application – 73-75 Larch Street (Tenant)

The following resolution was presented:

2024-7

Moved By Councillor Lapierre Seconded By Councillor Leduc

THAT The City of Greater Sudbury approves the application for 73-75 Larch (Tenant) within the maximum program amounts outlined in the Strategic Core Areas Community Improvement Plan, and directs staff to prepare a by-law to authorize staff to enter into the required agreements, as outlined in the report entitled "Strategic Core Areas Community Improvement Plan Application – 73-75 Larch Street (Tenant)", from the General Manager of Growth and Infrastructure, presented at the Planning Committee Meeting on January 15, 2024.

YEAS: (4): Councillor Lapierre, Councillor Cormier, Councillor Leduc, and Councillor Landry-Altmann

NAYS: (1): Councillor Fortin

CARRIED (4 to 1)

7. Members' Motions

No Motions were presented.

8. Addendum

No Addendum was presented.

9. Civic Petitions

No Petitions were submitted.

10. Question Period

No Questions were asked.

11. Adjournment

Councillor Fortin moved to adjourn the meeting. Time: 2:58 p.m.



City of Greater Sudbury - Climate Action Annual Report 2022

Presented To:	City Council
Meeting Date:	February 27, 2024
Type:	Presentations
Prepared by:	Stephen Monet Planning Services
Recommended by:	General Manager of Growth and Infrastructure

Report Summary

This report and presentation provides an update on the progress made by the municipality in implementing the Greater Sudbury Community Energy & Emissions Plan (CEEP) and the Community Climate Change Adaptation Plan (CCCAP), which together guide the City's climate action.

Relationship to the Strategic Plan, Health Impact Assessment and Community Energy & Emissions Plan (CEEP)

This report directly meets Objective 3.2 (Develop and Strengthen Strategies and Policies to Mitigate Impact of Climate Change) under the "Climate Change" strategic priority by identifying ways to improve climate resilience of Greater Sudbury's social, economic, built and natural systems and by providing opportunities to reduce Greenhouse Gas (GHG) emissions within our community.

By providing guidance for climate change adaptation and community resilience, the City's climate action meets several of the City's priorities listed under Asset Management and Service Excellence, Economic Capacity and Investment Readiness and Create a Healthier Community. Becoming more resilient to extreme weather events, for example, will require improving infrastructure and enhancing communication between many sectors, especially populations most affected.

Together, the CEEP and the CCCAP provide climate action guidance for the Greater Sudbury community.

Financial Implications

There are no financial implications associated with this report.

Background

The United Nations calls climate change "a global emergency that goes beyond national borders. It is an issue that requires international cooperation and coordinated solutions at all levels." To keep global warming to no more than 1.5°C, as called for in the Paris Agreement, greenhouse gas (GHG) emissions need to be reduced by 45% from 2010 levels by 2030 and reach net zero by 2050.

Several hundred municipalities worldwide have joined more than 140 countries in pledging to reach net zero by 2050.

On May 28, 2019, City of Greater Sudbury (henceforth referred to as the "City") passed resolution CC2019-151 declaring a climate emergency and pledging to reach net-zero by 2050. Since then, the City has approved both a climate change mitigation plan and a climate change adaptation plan. The Community Energy & Emissions Plan (CEEP) outlines 18 goals that must be met to reach the climate emergency's target of net-zero carbon emissions by 2050.

The United Nations also identifies climate adaptation as an important aim: "Climate change is here. Beyond doing everything we can to cut emissions and slow the pace of global warming, we must adapt to climate consequences so we can protect ourselves and our communities." Many municipalities have developed climate adaptation plans. On June 13, 2023, the City approved a Community Climate Change Adaptation Plan (CCCAP) that outlines 17 objectives to help Greater Sudbury become more resilient to climate change events such as flooding, heat waves and wind storms.

The City's Climate Action Annual Report 2022 provides an update on the progress made by the municipality in implementing the CEEP and CCCAP, which together guide the City's climate action.

City of Greater Sudbury - Climate Action Annual Report 2022

The City of Greater Sudbury has undertaken numerous initiatives aimed at reducing municipal GHG emissions and increasing climate change resilience of municipal facilities, infrastructure and operations. Climate Action Annual Report 2022 (Appendix 1) shows progress in meeting the City's target of being a netzero community by 2050. Attaining this ambitious goal will require continued effort from both the community and the municipality. This report reviews the municipal contribution towards meeting the goal. The City's Climate Action Resource Team (CART) is a coordinated group of City staff representing several municipal service areas and divisions that supports the implementation of the Community Energy and Emissions Plan (CEEP) and the Community Climate Change Adaptation Plan (CCCAP). CART has been an integral part of the development of the Climate Action Annual Report.

Climate Action Annual Report 2022 visually represents several climate and energy related metrics to show progress, successes and challenges from 2021-2022. Energy use and climate actions are expressed in four ways: 1) total amount of energy used by municipal buildings and operations for each of three energy types: electricity, natural gas and liquid fuels (i.e., gasoline and diesel); 2) several metrics directly and indirectly linked to climate change; 3) energy and climate-related accomplishments made in various municipal service areas; and 4) an update on municipal actions that implement the CEEP and CCCAP. This bottom-up approach recognizes that no matter the climate actions undertaken and accomplishments achieved, their influence will always be fundamentally reflected in the total amount of energy consumed, which, in turn, is reflected in the amount of GHGs emitted. Importantly, however, a trend of increasing total energy use by City operations does not necessarily represent a negative outcome. For example, increased transit ridership might require more buses on the road but result in fewer trips by personal vehicle overall. Likewise, enhanced winter sidewalk cleaning might require the consumption of more liquid fuel but result in greater opportunities for active transportation. Furthermore, reduction of GHG emissions is only one of many (at times competing) priorities in the delivery of municipal services.

In Greater Sudbury, municipal electricity use has decreased since 2016 due in part to COVID-19 lockdowns that reduced access to some municipal facilities and to municipal initiatives such as the LED streetlight conversion and upgrades to the Sudbury Wastewater Treatment Plant (Kelly Lake Road), Wanapitei Water Treatment Plant and Pioneer Manor. Maintaining this downward trend in electricity use will require continued upgrades and retrofits to the 500+ City-owned buildings and operating equipment. Given the relatively clean electricity grid in Ontario, reductions in electricity use represent modest reductions in GHG emissions compared to reductions in natural gas and liquid fuels, which emit far more GHGs.

Natural gas consumption has not consistently decreased since 2016. Between 2020 and 2021, however, Pioneer Manor, Carmichael Arena, Gerry McCrory Countryside Sports Complex and the Lorne Street Fleet and Transit Garage have decreased in natural gas consumption due to decreases in heating and cooling demands. A consistent decrease in natural gas use will require dedicated and enhanced financial support for capital retrofit projects.

Liquid fuel use has increased since 2016 despite the addition of several electric vehicles to the City fleet and having a municipal policy aimed at reducing idling times. Causes include the increase in transportation needs of several divisions, including emergency services and law enforcement. Liquid fuel use is also affected by weather (e.g., maintaining winter control service levels for snow and ice removal on roads, sidewalks and municipal parking lots).

The first 5-year CEEP implementation plan, which was brought to City Council in 2020, outlines forty-five (45) projects focused on reducing greenhouse gas emissions. A new 5-year climate action implementation plan is included in Climate Action Annual Report 2022 showing progress of the 2020 climate mitigation projects and is now expanded to include climate resilience and adaption projects aimed at implementing the CCCAP.

Conclusion

Several Canadian municipalities are taking note of Greater Sudbury's achievements in climate action. Projects that stand out include the conversion of all streetlights to LED lighting; the electric vehicle uptake, especially for the Community Paramedic Program, which was the first to do so in Canada; landfill gas to electricity program; regreening program, which has received international recognition and awards; and the Battery Electric Vehicle conference. A significant impact for the City's sustainability efforts and climate action is its sustained funding of active transportation projects, which continue to provide alternatives to motorized transportation.

While numerous improvements to municipal buildings and operations have been made, overall, the City is not yet on track for reaching net zero by 2050. This situation mirrors the one generally occurring across the globe. Recently the UN stated that commitments made by governments to date fall far short of what is required. "Current national climate plans – for 195 Parties to the Paris Agreement taken together – would lead to a sizable increase of almost 9% in global greenhouse gas emissions by 2030, compared to 2010 levels. To keep global warming to no more than 1.5°C – as called for in the Paris Agreement – emissions need to be reduced by 45% by 2030 and reach net zero by 2050. Getting to net zero requires all governments – first and foremost the biggest emitters – to significantly strengthen their Nationally Determined Contributions (NDCs) and take bold, immediate steps towards reducing emissions now."

As with other municipalities, the City of Greater Sudbury faces many challenges in implementing climate action plans, some of which are within the City's sphere of influence (e.g., investment level, policy) while others are not (e.g., technological advancements, macro trends, federal and provincial funding).

Becoming a net-zero community is an ambitious goal and will require further effort from both the community and the municipality. This report reviews the City's contribution towards the goal and shows that energy and natural gas consumption decreased from 2016 to 2021, however, the downward trend is not continuous. Liquid fuel use increased over the same interval. To have a more consistent and steeper decline in energy use, especially natural gas and liquid fuels (and therefore GHG emissions), the City must continue to integrate climate change action into projects, plans and budgets. In some cases, a shift in technology may be needed to increase the rate of progress, however, more commitment to energy efficient buildings, electric vehicles and renewable energy production is still required.

The City will continue to show leadership in its climate action through the 5-year Implementation Plan that is aligned with many City Council strategic priorities. As shown in the breadth and diversity of the projects presented in this report, climate actions are being undertaken across many municipal service areas.

By integrating climate actions into master plans, regulations and programs, the City can also provide guidance and incentives for residents to help meet the climate action goals for the community as a whole. It is anticipated that future annual reports will include energy and greenhouse gas emission trends for the entire Greater Sudbury community rather than just the municipal operations.

Next Steps

- Implement a revised climate lens that reflects both climate mitigation and climate adaptation by Q3 2024.
- Continue to work with external data providers to ensure accurate reporting of energy and GHG emission trends.
- Continue to work with staff through the Climate Action Resource Team (CART).
- Continue to develop climate action tracking and reporting systems that offer comparison to other municipalities in Ontario, Canada and globally. In particular, the Global Protocol for Community-scale Greenhouse Gas Inventories (GPC), the model of which was used in the development of the CEEP, will be explored further to determine the appropriateness of the wider system for Greater Sudbury.
- Develop a Sustainable Procurement Policy or Strategy.
- Present the Climate Action Annual Report 2023 to Council in late 2024. This update report will include energy and greenhouse gas emission trends for the entire Greater Sudbury community rather than just the municipal operations.

Resources Cited

- 1. United Nations the Paris Agreement; website https://www.un.org/en/climatechange/paris-agreement
- 2. United Nations the Net-zero Coalition; website https://www.un.org/en/climatechange/net-zero-coalition
- 3. United Nations climate adaptation; website https://www.un.org/en/climatechange/climate-adaptation
- 4. IESO, Ontario's Electricity Grid; website https://www.ieso.ca/en/Learn/Ontario-Electricity-Grid/Supply-Mix-and-Generation
- 5. Resolution CC2019-151, May 28, 2019, https://pub-qreatersudbury.escribemeetings.com/FileStream.ashx?DocumentId=30307
- 6. "Greater Sudbury Community Energy & Emissions Plan (CEEP) Implementation: Municipal Action (2021-2025)", Correspondence for Information Only brought to the December 15, 2020, Council meeting https://pub-greatersudbury.escribemeetings.com/Meeting.aspx?ld=a0ab1cdc-3da9-4cec-a59b-ae64582e5b7c&Agenda=Agenda&lang=English



Greater Sudbury's Progress in Becoming a Net-Zero and Climate-Resilient Community by 2050

The City of Greater Sudbury is committed to be a climate-resilient and net-zero carbon community by 2050. Its Community Energy and Emissions Plan (CEEP) is aligned with the United Nations' Race to Zero campaign, which is embraced by many Canadian cities, including Quebec, Vancouver, Toronto and Guelph. Its Community Climate Change Adaptation Plan (CCCAP) will guide Greater Sudbury toward increased resiliency to the impacts resulting from a changing climate.

This report demonstrates the City's commitment to climate action through a variety of projects undertaken from 2021-2022. Accomplishments made during this period are highlighted for each climate action theme found in both the CEEP (climate mitigation) and the CCCAP (climate adaptation). Looking forward, the table at the end of the report provides an updated snapshot of climate action implementation for the five-year period of 2024 to 2028 – what's been accomplished, what's ongoing and what's next.

Data and information contained herein are current at the time of writing this report.

Message From the Mayor

I am pleased to share with you the City of Greater Sudbury's first Climate Action Annual Report, highlighting the progress and achievements from the corporation-wide efforts to prioritize the protection of our natural environment. This report outlines the ambitious goals and actions from the Community Energy and Emissions Plan and the Community Climate Change Adaptation Plan.

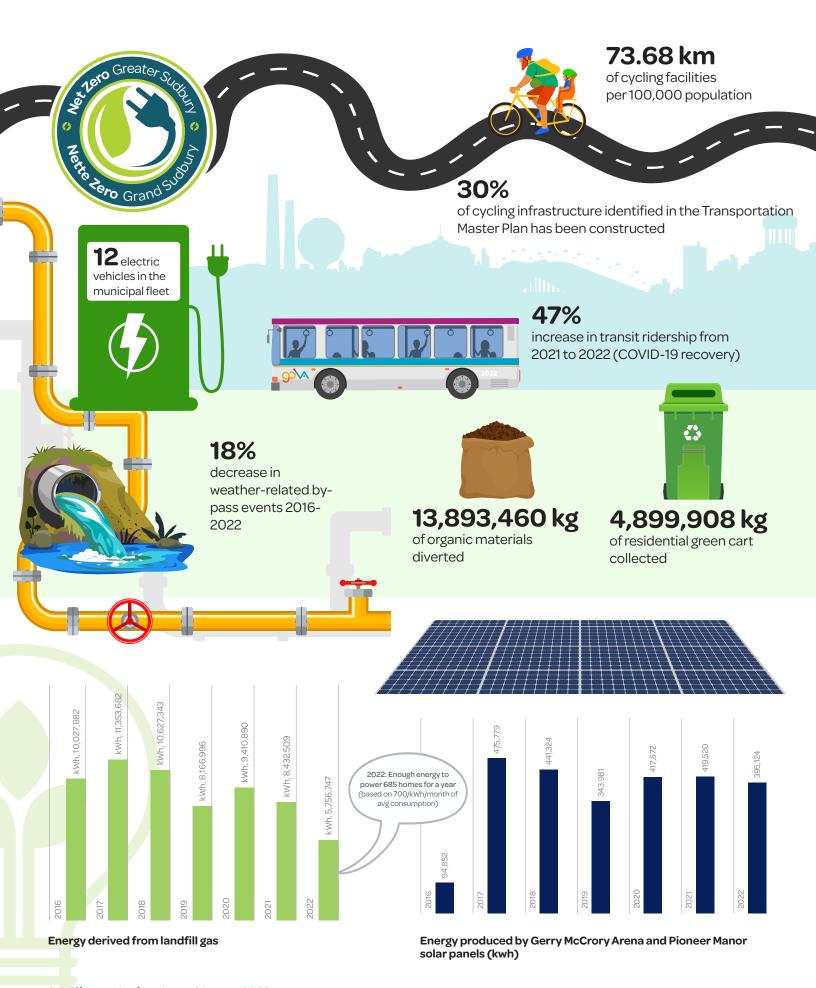
There is a crucial need to implement adaptive measures, consciously consider sustainable long-term alternatives and establish a community culture that prioritizes climate action. We are committed to improving our city's resiliency and vulnerability to extreme weather events

and climate change impacts, while continuing to make strides towards substantially reducing our greenhouse gas emissions.

As keepers of the land, it's our duty to find safe, sustainable ways to ensure our community can flourish in the years to come. This means seeking out ways to minimize our impact on the environment in all aspects of the work we do.

Our city continues to make great progress by incorporating innovative and transformative projects that pave the way for a greener future for our residents. Together, we can protect our natural environment for future generations.





Summary of Municipal Energy Consumption

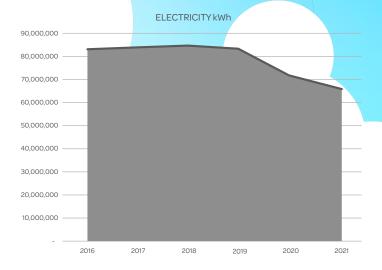
Electricity, natural gas and liquid fuels power the municipal buildings, equipment and vehicles that serve Greater Sudbury. Each of these three forms of energy emits greenhouse gases (GHGs), but the latter two do so to a much greater extent than electricity, most of which in Ontario is generated from sources that emit negligible amounts of GHGs. Every action undertaken to reduce energy and GHGs is reflected in the consumption of one or more of these three energy forms. As such, tracking the amount of each form of energy consumed in a year offers an excellent way of assessing progress in reducing both energy and GHG emissions of municipal infrastructure and operations.

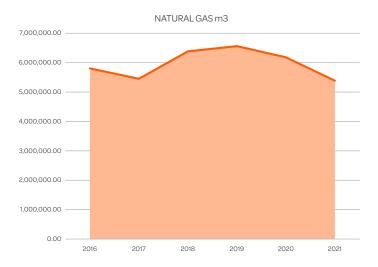
Electricity use has decreased since 2016 due in part to COVID-19 lockdowns that reduced access to some municipal facilities, but also due to municipal initiatives such as the LED streetlight conversion and upgrades to the Sudbury Wastewater Treatment Plant (Kelly Lake Road), Wanapitei Water Treatment Plant and Pioneer Manor. Maintaining this downward trend in electricity use will require continued upgrades and retrofits to the 500+ City-owned buildings and operating equipment.

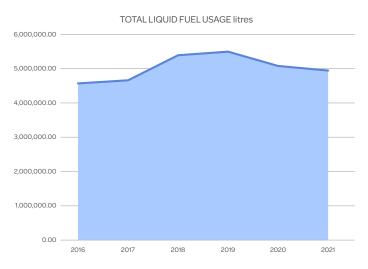
Natural gas consumption has not consistently decreased since 2016, however, between 2020 and 2021, Pioneer Manor, Carmichael Arena, Gerry McCrory Countryside Sports Complex and the Lorne Street Fleet and Transit Garage have decreased in natural gas consumption due to decreases in heating and cooling demands. A consistent decrease in natural gas use will require dedicated financial support for capital retrofit projects.

Liquid fuel use has increased since 2016 despite the addition of several electric vehicles to the City fleet and having a policy to reduce idling times. Causes include the increase in transportation needs of several divisions, especially emergency services and law enforcement. Liquid fuel use is also affected by weather (e.g., winter control requirements for snow and ice removal on roads, sidewalks and parking lots at municipal facilities).

While upgrades and retrofitting of buildings and equipment will further decrease electricity use, this energy form releases the least amount of GHG. To have a stronger impact on GHGs, the City will need to further natural gas reduction, re-examine vehicle use and idling and find more opportunities for electrification of vehicles, equipment and buildings.











2021-2022 Accomplishment Highlights

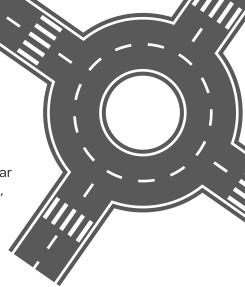
New software to enhance route scheduling for Transit

[Corporate Security and Bylaw Services -Information Technology]



Completed a new roundabout in Falconbridge at the intersection of Longyear Drive and Edison Road, retiring and regreening an 800-metre section of Longyear Drive

[Engineering Services]



1,055 metres

of new sidewalks

[Infrastructure Capital Planning]



of new cycling infrastructure

[Infrastructure Capital Planning]



11,000+

switched all streetlights in Greater Sudbury to LED bulbs, resulting in a 40% reduction in electricity use

[Fleet and Asset Services]

410 hectares

of impaired land planted with 145,000 seedlings and crushed limestone applied to four and a half hectares

[Planning Services]

50

public education program interactions delivered across the community to raise awareness and reduce the risk of fires in our community











10,805 | 11,500 | 12,500

2021

2022

Total number of residents who have self-registered for Sudbury Alerts

Compact, Complete Communities



2021-2022 Accomplishments

Reviewed policies for accessory guest room accommodation. Undertook a series of housing background studies to facilitate the creation of more housing, including a small and tiny home review.

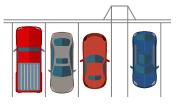
Began implementation of the Nodes and Corridors Strategy through Official Plan and Zoning By-law Amendments for the Lasalle Corridor.



Adopted amendments to a number of commercial zones to permit a broader range of residential uses, including multi-residential development, retirement homes and long-term care facilities. Reduced parking standards for certain commercial uses. These changes support more compact, complete communities and greater potential for transit use.



Adopted reduced requirements for residential parking standards to facilitate the creation of additional housing units.





Efficient Buildings

Space heating of buildings consumes the most energy in Greater Sudbury and is one of the three main sources of GHG emissions. Improving the energy efficiency of both private and public buildings is clearly an important goal for the next few decades. Other related sources of municipal energy use, such as streetlights and recreational facility operation, also need to be improved where possible.



2021-2022 Accomplishments



Upgraded several outdoor sports courts, including lighting, as part of the Outdoor Court Revitalization project.



Conducted infrared roof scan at Pioneer Manor.



Converted existing High Pressure Sodium (HPS) lighting with Light Emitting Diode (LED) fixtures at regional parks and pathways.



Conducted Home Energy Retrofit Financing Feasibility Study.



Began installing laser leveling systems for ice resurfacers in arenas.



Finalized the conversion of all 11,000+ streetlights in Greater Sudbury to LED. Outdoor recreational facilities were converted to dark-sky friendly lighting, which reduces light pollution and helps avoid energy waste associated with over-lighting an area.



Continued asset renewal projects including elevator modernizations and extensive roof replacements across a variety of locations.



Completed Delki Dozzi Cycling Track lighting retrofits.



Replaced several boilers of the Greater Sudbury Housing Corporation buildings.



Continued development of new energy efficient affordable housing.





Water, Wastewater, and Solid Waste



Maintaining and operating water and wastewater treatment and distribution systems consumes the most electricity of any municipal service. Energy efficiency improvements continue to be made every year during operational reviews and equipment replacement. Management of solid waste (aka, garbage) plays an important role in reducing GHGs through decreased packaging, landfill emissions and fuel consumption. Projects such as lift station upgrades, garbage and leaf and yard trimmings pickup every other week, and new washing stations have decreased energy and fuel use for the City. Improving waste collection and management decreases waste-generated emissions.





Low-Carbon Transportation

Vehicular transportation is the largest source of GHG emissions in Greater Sudbury, producing 32 per cent of total emissions from burning fossil fuels. Combined with the Compact and Complete Communities initiatives outlined earlier, efforts to reduce the requirements and duration of personal vehicle trips will assist in reducing emissions, while fostering more opportunities for active and public transportation. Switching to low-emissions or zero-emissions vehicles will also have a significant impact. The City has shown leadership by converting several vehicles in its fleet to EVs, increasing the active transportation network, increasing transit ridership and initiating a feasibility study on electric transit.

2021-2022 Accomplishments



Continued to implement the Fire Services Fleet and Equipment Standardization Project.



Purchased and installed improved onboard next stop technology on all conventional transit buses and new software to enhance route scheduling for Transit.



Constructed new sidewalks and cycling infrastructure, including along the Paris/ Notre Dame Bikeway.



Completed a new roundabout that helps reduce GHG emissions from less stops and idling.



Initiated a new Advanced Traffic Management System to enhance the City's ability to proactively manage and optimize the operation of the traffic signal network.



Initiated a Transit Hub Feasibility Study to consider the most effective location and infrastructure at each of the three Major Mobility Hubs.



Initiated a Transit Electric Bus System Assessment Needs Study and Implementation Plan.



Hosted the Battery Electric Vehicle (BEV) – Mines to Mobility Conference to advance BEV economy opportunities in Northern Ontario.



Completed detailed sidewalk condition review, enhanced the sidewalk condition index and prepared a maintenance plan for the sidewalk assets.



Installed pedestrian and cyclist traffic signals on Ramsey Lake Road.

In 2021, Greater Sudbury became one of the first municipalities in Canada to add electric vehicles to its Paramedic Services fleet with the purchase of four Electric Vehicles (EV). The City now has twelve electric vehicles and charging stations in its fleet.





Carbon Sequestration

2021-2022 Accomplishments

Street Tree Policy

was developed.

10 millionth tree was planted and celebrated by the City's Regreening Program with the Prime Minister of Canada, the Right Honourable Justin Trudeau, and Dr. Jane Goodall.

200,000

planted tree and shrub seedlings.

Urban Forest Master Plan

was initiated.

Compost program and soil remediation project

was continued in our partnership with Vale.



For Greater Sudbury to achieve a net-zero target by 2050, the GHG emissions will have to be addressed through reduction efforts and any residual emissions will be offset through renewable energy production and carbon sequestration, mostly through planting trees. Not only does the City continue to plant thousands of trees each year through the Regreening Program, but it has initiated an Urban Forest Master Plan and completed a Street Tree Policy.

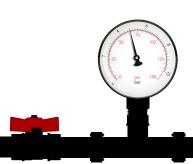
Local Clean Energy Generation

Generating local clean energy will be essential in becoming a net-zero community by 2050. Achieving net-zero requires a balance in the amount of GHGs emitted and the amount removed. Reducing energy use is the first step and using clean or renewable energy for the remainder of energy used is the next.

2021-2022 Accomplishment

Completed the **expansion** of the landfill gas collection system at the Sudbury Landfill and Waste Diversion Site.

Continued to maintain two large solar panel roofs: Gerry McCrory Countryside Sports Complex Arena and Pioneer Manor.





Low-Carbon Energy Procurement

Goal 17 of the CEEP is to procure 100 per cent of community-wide grid electricity and 75 per cent of natural gas demand from renewable sources by 2050.

This goal relies on public and private interest, the energy market and collaboration.

To begin this process, an initial study and/or working group must be established to identify procurement options, opportunities, and obstacles. There are no current City projects to report on this topic, however the Climate Action Resource Team (CART) has initiated discussions for a Sustainable Procurement Strategy.



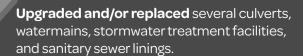
Built Environment

(e.g., municipal infrastructure, roads, bridges, pump stations, buildings, power lines)

Built infrastructure is vulnerable to climate change events through several factors. Damage may include physical breakage, chemical corrosion (i.e., from rust or increased salt use), biological mold, and thermal damage (heat or cold damage). The built environment may also fail due to insufficient size or capacity, such as the wastewater system during heavy rain or flood events. Upgrading infrastructure such as culverts and watermains improves performance and resilience of local infrastructure under extreme weather conditions. Radio monitoring, pressure studies and public education campaigns help identify and address leaks, inflow and infiltration of the water/wastewater system to provide more efficient stormwater management.



2021-2022 Accomplishments



Upgraded various water and wastewater treatments plants, lagoons and wells.

Developed the 2023 to 2027 **Infrastructure Capital Program** for water, wastewater, bridges, drains, roads and transportation.

Completed inflow and infiltration reduction projects, including the Transient Pressure Study (for the water distribution system), mobile district flow monitoring studies, and public education campaigns.

Completed a **capital project** that lined 1.3 kilometres of watermain and 5.3 kilometres of sewer main to reduce the risk of underground failures and extend the life of infrastructure, while minimizing cost impact to traffic during construction.

Completed the **Ramsey Lake Subwatershed Study** and **Stormwater Master Plan**.

Upgraded legacy infrastructure at various wastewater lift stations from radio monitoring to cellular/fibre internet-based solutions.



Natural Environment

(e.g., natural resources, ecosystems, wetlands, trails, wildlife)

Climate change will affect:

- Species distribution
- Assimilative capacity of the lakes/rivers (the ability to naturally absorb pollutants without adverse effects)
- Shorelines
- Root systems
- Water retention of the soils

The natural environment will also be affected by changes in:

- Temperature
- Flooding
- Erosion
- Drought
- Fire

The City's Regreening Program continues to play an important role in enhancing ecosystem services, protecting the regional watersheds, and creating healthy soil. Both private and public properties must be ready for these events and can better prepare by including green infrastructure such as trees, rain gardens, wetlands and parks. Greater Sudbury is located just beyond the most northern distribution of many species. This position means that only minor changes in growing seasons and winter temperatures will result in the migration of both native and invasive species.

2021-2022 Accomplishments



Partnered with a local Community Action Network to install a raingarden at a local park.



The Lake Stewardship Grant Program funded local projects for shoreline buffers and education campaigns.

Local Economy

(e.g., local businesses, tourism, agriculture)

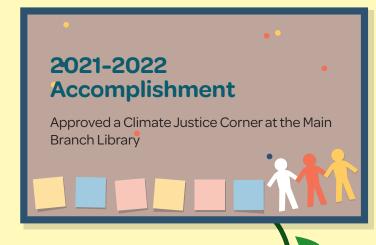
Tourism and commercial sectors are not immune to a changing climate. Climatic impacts can affect buildings and operations and lead to changes in travel and spending behaviours. The City aims to improve the resilience of the local economy by increasing the availability and awareness of public sector resources, including funding incentives, networks, partnerships and services. The actions for this theme will require collaborative work with industry stakeholders and partner networks to identify gaps in climate change resilience and provide awareness and access to support services and programs. Municipal economic development programs and strategies are planned for review in the near term to ensure that they are aligned with the CCCAP and ensure climate change resiliency is prioritized, incentivized and accessible.



Cultural and Social Cohesion

(e.g., building community resilience through schools, community centres, faith and cultural centres, volunteerism)

Climate change impacts on the community's cultural and social cohesions include reduced access to cultural events, volunteer opportunities, spiritual gathering places and educational institutions. Some Greater Sudbury residents will experience a disproportionate increase in physical, mental, social, and cultural impacts due to climate change. There may be lost or reduced opportunities to meet with friends, continue education, or have medical needs met. The City of Greater Sudbury will continue to consider and include all populations in efforts to become a more resilient community for all residents.





Community Health and Well-Being

(e.g., disaster and emergency management, health and medical care, food access, evacuation, and public communications)

Climate change exacerbates existing health inequities, such as extreme weather, water- and food-borne illnesses, vector-borne disease, wildfire, changes to water quality and quantity, as well as risk to local food systems. Direct health impacts of climate change include heat stroke, aggravation of respiratory and cardiovascular conditions, serious injury, illness, anxiety and trauma, and others. Climate change can have indirect impacts on health, such as the interruption of medical and social services, impacts on food and water availability, loss of housing or belongings to floods or other crises and lost employment hours and wages. The City's Emergency Management will continue to play a critical role in our community's preparation and the delivery of services during climate-related emergencies.

2021-2022 Accomplishments

Developed an enhanced engagement framework with local community partners and Indigenous service providers to develop and implement the Stronger Together Host Community Operating Plan for First Nations communities displaced due to flooding or wildfires.

Conducted various public education campaigns to increase community awareness and knowledge about the importance of being prepared for an emergency, including supporting province-wide initiatives celebrating Emergency Preparedness Week in May.

Expanded the Community Paramedic Program through extended funding from Ontario Health for 2022-2023 supporting Alternate Level of Care (ALC) for patients living in the community.

Performed critical preventative maintenance on the Wanapitei Water Treatment Plant clear well and intake to enhance treated water quality.



Enabling Actions

(e.g., inform and empower community, research and new technologies, integration of climate change adaption)

The City hopes to integrate climate change adaptation into a variety of policies and initiatives and facilitate diverse collaborations and partnerships. Enabling actions also address increased needs for resources, support and education to help our community better understand and prepare for climate change risks and recover more quickly from crisis. Through financial support, partnerships and resource-sharing, non-profit, grassroots, and cultural organizations can build capacity and support their initiatives and programs that build awareness and actions around climate change.

2021-2022 Accomplishments

Created the Strong Neighbours Climate Change Resilience Project to help local groups implement neighbour-led climate adaptation actions. Developed a Climate Action Resource Team (CART) for municipal coordination on climate action. Partnered with Water First Education and Training to provide internship opportunities for Operators-in-Training from First Nations to obtain certification.



City of Greater Sudbury Climate Action Implementation

Phase 2 2024-2028

The following action plan provides municipal initiatives to help the City reduce GHG emissions and become more resilient to climate change. The actions are arranged according to the CEEP's eight strategic sectors and the CCCAP's six themes with completed projects placed at the end of the document. Actions were provided by division leads with information that was available as of October 2023 and have been or will be individually considered during budget processes.

Projects that were included in the Phase 1 (2020-2025) action plan are either presented with status updates or placed in the completed section. Projects that have been initiated since 2020 are highlighted in purple and may not include a status or other details, based on input from project leads.

Action types



Plans and Studies: Conduct research or strategic planning projects to establish direction on new or emerging areas of interest.



Education and Outreach (E&O): Undertake initiatives aimed at public education and outreach using a variety of means. Also includes sector or industry-specific E&O.



Policies, Guidelines, and Standards: Establish or update rules and regulations to provide direction for projects, initiatives, or programs.



Procedures: Develop and implement new ways of doing business or adapt existing practices and procedures to enhance low carbon resilience.



Programs and Projects: Develop new programs or projects to advance climate action with proof-of- concept pilot projects as needed.



Partnerships and Engagement: Collaborate with stakeholders (both internal and external) to advance climate action within municipal operations and in the community. Advocate to other levels of government on behalf of the City to advance and support local climate action.

Cost

Work Plan: cost and staff capacity accounted for through annual Work Plan and operating budgets.

Low Cost: ≤ \$100,000

Medium Cost: \$100,000 - \$500,000

High Cost: > \$500,000



Timeline



Short Term: 1-2 years



Long Term: 4-5 years

Recurring: Actions which happen on an ongoing basis.

Status

Not yet initiated – intentions to proceed with action uncertain; not part of existing work plans or budget.

Planned – intention to complete the action is part of current or future work plans.

In progress - includes actions that have been initiated, are already funded, and/or are part of the business-asusual operations of a team or division within the City.



No change in status between 2020 and 2023



Status has upgraded from 2020 to 2023

Potential Barriers



Minor: Highly controllable; high certainty (e.g., achieved with minor staffing adjustments; technology widely available.



Moderate: Moderately controllable and moderate certainty (e.g., technology promising but not fully developed, affordable or available widely; moderate levels of funding required but unsecured).



Major: Low to no ability to control and/or low certainty and/or highly dependent on external factors (e.g., technology in early development; high levels of external funding support required but unsecured).

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City of Greater Sudbury Climate Action Implementation 2024 - 2028

CEEP Foundational Actions								
Action	Specific CEEP Goal (If Applicable)	Action Type	Timeline	Cost	Division	Status 2020	Status 2023	Potential Barriers
Develop a tool for tracking and reporting local GHGs		Programs and Projects	6 00	Work plan \$	Planning Services	Planned	In progress	Staffing
Compact, Complete Communi	ties Actions							
Action	Specific CEEP Goal (If Applicable)	Action Type	Timeline	Cost	Division	Status 2020	Status 2023	Potential Barriers
Official Plan Review Phase 2	Goal1	Policies, Guidelines and Standards	600	Work plan \$	Planning Services	In progress	In progress	○○●
Housing As-of-Right Zoning Review	Goal1	Policies, Guidelines and Standards	600	Work plan \$	Planning Services		In progress	000
Efficient Buildings Actions								
Action	Specific CEEP Goal (If Applicable)	Action Type	Timeline	Cost	Division	Status 2020	Status 2023	Potential Barriers
Monitor local green building trends	Goal 2 – Periodically increase the energy efficiency of new buildings until all new buildings in 2030 onward are passive house energy efficiency compliant	Programs and Projects	600	Work plan \$	Building Services	Planned	Not yet initiated	○○●
Education on upcoming changes in the building code and building permit requirements	Goal 2	Education and Outreach Capital	600	Work plan \$	Building Services	Planned	Not yet initiated	Regulatory
Conversion to more energy efficient boilers in GSHC buildings	Goal 3	Programs and Projects	6 00	\$\$\$	Housing Operations	Planned	In progress	Budgetary
Implement optimization strategy of GSHC housing stock	Goal 3	Procedures	6 00	\$	Housing Operations	Planned	In progress	Budgetary
Continue to undertake energy retrofits as required at Pioneer Manor	Goal 4	Programs and Projects	666	\$\$	Long-tern Care Services	Not yet initiated	In progress	OOO Budgetary
Bed redevelopment at Pioneer Manor	Goal 4	Programs and Projects	660	\$\$\$	Long-tern Care Services	Not yet initiated	In progress	Fully funded
Use of building automation	Goal 4	Programs and Projects	666	\$	Assets and Fleet Services	Not yet initiated	In progress	000
LED Light Retrofits at Parks Facilities		Programs and Projects	6 00	\$	Leisure Services		In progress	000
Greater Sudbury Outdoor Court Revitalization Project		Programs and Projects	666	\$\$	Leisure Services		In progress	000

	I						1	
Lorraine Street Affrodable Housing Project with energy efficient housing	Goal 4	Programs and Projects	660	\$\$\$	Housing Operations		In progress	Contractor delays
Sparks Street Affrodable Housing Project with energy efficient housing	Goal 2	Programs and Projects	660	\$\$\$	Housing Operations		In progress	Equipment delays
Install new roof at 1960 Paris St.	Goal 4	Programs and Projects	6 00	\$\$\$	Housing Operations		Complete	
Install more energy efficient elevators in one Greater Sudbury Housing Corporation building	Goal 3 – The existing building stock is retrofit for 50% increased energy efficiency by 2040 and large buildings are routinely recommissioned	Programs and Projects	660	\$\$\$	Housing Operations		In progress	Budgetary
Replace backup power sources from diesel to natural gas on housing properties	Goal 4	Programs and Projects	600	\$\$\$	Housing Operations		In progress	Equipment delays
Electrical upgrades at the Sudbury Wastewater Treatment Plant	Goal 4	Programs and Projects	660	\$\$\$	Infrastructure Capital Planning		In progress	Equipment delays
Water, Wastewater, and Solid w	vaste							
Action	Specific CEEP Goal (If Applicable)	Action Type	Timeline	Cost	Division	Status 2020	Status 2023	Potential Barriers
Update Water/Wastewater Asset Management Plan	Goal 5 – Decrease energy use in the potable water treatment and distribution system by up to 60% by 2050	Plans and Studies	600	\$\$	Infrastructure Capital Planning	In progress	In progress	000
Apply energy efficiency lens for routine equipment maintenance and replacement	Goal 5	Policies, Guidelines and Standards	Recurring	\$	Water/ Wastewater	Planned	Planned	Budgetary, equipment delays
Develop Best Operating Practices/ Best Operating Guidelines (Operational Excellence)	Goal 5	Policies, Guidelines and Standards	Recurring	\$	Water/ Wastewater	In progress	In progress	○○● Staffing
Inflow and Infiltration Reduction Plan	Goal 5	Plans and Studies	Recurring	\$\$\$	Infrastructure Capital Planning	In progress	In progress	○○●
Anaerobic Digester System On going Review	Goal 6 – Achieve 90% solid waste diversion by 2050. An organics and biosolids anaerobic digestion facility is operational by 2030	Plans and Studies; Partnerships and Engagement	600	\$\$	Environmental Services	In progress	In progress	Budgetary
Sanitary sewer flow monitoring		Plans and Studies	600	\$\$	Infrastructure Capital Planning		In progress	000
Lift station upgrades	Goal 5	Programs and Projects	666	\$\$\$	Water/ Wastewater		In progress	○○● Budgetary
Improve diversion of construction and demolition material	Goal 6	Programs and Projects	600	\$\$	Environmental Services		Complete	

Low-Carbon Transportation Ac	ctions							
Action	Specific CEEP Goal (If Applicable)	Action Type	Timeline	Cost	Division	Status 2020	Status 2023	Potential Barriers
Transit technology improvements	Goal 7 - Enhance transit service to increase transit mode share to 25% by 2050	Programs and Projects	Recurring	\$\$\$	Transit Services	Planned	In progress	000
Major mobility hub infrastructure improvements	Goal 7	Programs and Studies	Recurring	\$\$\$	Transit Services	Not yet initiated	In progress	000
Paris Notre Dame Bikeway construction	Goal 8 – Achieve 35% active mobility transportation mode share by 2050	Programs and Projects	Recurring	\$\$\$	Infrastructure Capital Planning	In progress	In progress	Budgetary
Annual active transportation infrastructure improvements	Goal 8	Programs and Projects	Recurring	\$\$\$	Infrastructure Capital Planning	In progress	In progress	OO Budgetary
Traffic Signal System Renewal	Goal 8	Programs and Projects	600	\$\$\$	Infrastructure Capital Planning	In progress	In progress	000
Electric Vehicle procurement	Goal 9 – Electrify 100% of transit and city fleet by 2035	Programs and Projects	600	Work plan \$ - \$\$\$	Assets and Fleet Services	Not yet initiated	In progress	Budgetary, technological
Plan to electrify Transit fleet by 2035	Goal 9	Plans and Studies	600	\$\$	Transit Services	Not yet initiated	In progress	Budgetary, technological
Development of a Transit Electric Bus System Assessment Needs Study and Implementation Plan	Goal 9	Plans and Studies	600	\$\$	Transit Services		In progress	000
Complete inspection of the sidewalk network and determine sidewalk condition index.	Goal 8 – Achieve 35% active mobility transportation mode share by 2050	Plans and Studies	600	\$	Infrastructure Capital Planning		Complete	
Reduce bus replacement cycle from 18 years to 12 years	Goal 8	Policies, Guidelines and Standards	600	Work plan \$ - \$\$\$	Transit Services		In progress	000
Bus rapid transit (BRT) corridor design and construction	Goal 8	Programs and Projects	666	\$\$\$	Transit Services		Not yet initiated	Budgetary, Infrastructure changes
Transit hub security pilot program	Goal 8	Programs and Projects	600	\$\$	Transit Services		Planned	000
Examine alternative energy sources for environmental services heavy duty vehicles		Policies, Guidelines and Standards	666	\$	Environmental Services		Planned	Technological
Development of the Complete Streets Guidelines	Goal 8	Policies, Guidelines and Standards	600	\$\$	Infrastructure Capital Planning		In progress	000



Local Clean Energy Generation	Actions							
Action	Specific CEEP Goal (If Applicable)	Action Type	Timeline	Cost	Division	Status 2020	Status 2023	Potential Barriers
Increase district energy use in Tom Davies Square	Goal 15 – Expand the downtown district energy system to 23MW capacity	Programs and Projects	666	\$	Assets and Fleet Services	Not yet initiated	Complete	
Expand the landfill gas collection system at the Sudbury Landfill and Waste Diversion Site	Goal 6	Programs and Projects	Recurring	\$\$\$	Environmental Services		In progress	Infrastructure changes
Low-Carbon Energy Procureme	ent							
Action	Specific CEEP Goal (If Applicable)	Action Type	Timeline	Cost	Division	Status 2020	Status 2023	Potential Barriers
Develop a green procurement strategy/ plan (includes part of Goal 17)	Goal 17 – Procure 100% of community wide grid electricity and 75% of natural gas demand from renewable sources by 2050	Policies, Guidelines and Standards	600	Work plan \$	Purchasing Section	Planned	In progress	Staffing
Carbon Sequestration								
Action	Specific CEEP Goal (If Applicable)	Action Type	Timeline	Cost	Division	Status 2020	Status 2023	Potential Barriers
Develop a Regreening Master Plan	Goal 18 – Increase the reforestation efforts of the Regreening Program	Plans and Studies	600	Work plan \$	Planning Services	Not yet initiated	In progress	Staffing
Enhance carbon sequestration through soil creation		Plans and Studies; Partnerships and Engagement	Recurring	\$\$	Environmental Services	Not yet initiated	In progress	Budgetary and based on ongoing partnerships
Development of an Urban Forest Master Plan		Plans and Studies	6 00	\$	Planning Services		Complete	

Climate Change Adaption: Community Climate Change Adaption Plan (CCCAP)

Built Environment								
Action	Specific CCCAP Goal (If Applicable)	Action Type	Timeline	Cost	Division	Status 2020	Status 2023	Potential Barriers
Feasibility study for Low Impact Development (LID) in Greater Sudbury		Plans and Studies	6 00	\$\$	Infrastructure Capital Planning		Planned	Staffing
Capreol Trunk Storm Sewer Improvement	Objective 2 – Urban flooding and wastewater system bypass events are less severe and less frequent	Programs and Projects	600	\$\$\$	Engineering		Planned	000
Continue to enhance landscaping on housing properties to address climate change through shade, stormwater management and food access, in partnership with local community groups	Objective 4 – Homes are more resilient to future climate conditions and extreme events	Programs and Projects	Recurring	\$\$\$	Housing Operations		In progress	Budgetary
Install stormwater vortex separator at 1960 Paris St.	Objective 2 – Urban flooding and wastewater system bypass events are less severe and less frequent	Programs and Projects	600	\$\$	Housing Operations		Complete	
Install eavestroughs to all housing properties	Objective 4 - Homes are more resilient to future climate conditions and extreme events	Programs and Projects	666	\$\$	Housing Operations		In progress	Budgetary
Upgrade sewage line at housing properties to reduce inflow and infiltration	Objective 4 - Homes are more resilient to future climate conditions and extreme events	Programs and Projects	666	\$\$	Housing Operations		In progress	Budgetary
Install backup heating sources at Pioneer Manor	Objective 1 – Infrastructure and buildings are more resilient to future climate conditions and extreme events	Programs and Projects	660	\$\$	Long-term Care Services		In progress	Only includes new section
Install shading structures to resident windows, walking paths and meeting spaces at Pioneer Manor		Programs and Projects	660	\$\$	Long-term Care Services		In progress	Budgetary/ Low risk
Assess stormwater management at Pioneer Manor parking lots	Objective 1 – Infrastructure and buildings are more resilient to future climate conditions and extreme events	Programs and Projects	660	\$\$	Long-term Care Services		In progress	Budgetary/ Low risk
Lift Station Cellular Spare Installation	Objective 1 – Infrastructure and buildings are more resilient to future climate conditions and extreme events	Programs and Projects	660	\$\$	Water/ Wastewater		In progress	○○● Staffing
Water Wells Rehabilitation Program	Objective 1 – Infrastructure and buildings are more resilient to future climate conditions and extreme events	Programs and Projects	666	\$\$\$	Water/ Wastewater		In progress	O ○ ○ Budgetary

Natural Environment								
Action	Specific CCCAP Goal (If Applicable)	Action Type	Timeline	Cost	Division	Status 2020	Status 2023	Potential Barriers
Junction Creek Reconstruction	Objective 5 – Natural landscapes have enhanced adaptive capacity		660	\$\$\$	Engineering		In progress	000
Finalize the remaining few subwatershed studies of the original 17 proposed	Objective 5 – Natural landscapes have enhanced adaptive capacity		666	\$\$	Infrastructure Capital Planning		In progress	○○○ Staffing
Community Health and Well-Be	eing							
Action	Specific CCCAP Goal (If Applicable)	Action Type	Timeline	Cost	Division	Status 2020	Status 2023	Potential Barriers
Create or update emergency hazard specific plans (examples: extreme heat, cold, freezing rain, flooding, and wildfire events) while developing a Community Emergency Plan	Objective 11 – Health risks are reduced and safety is increased for populations impacted by extreme weather events	Policies, Guidelines and Standards	Recurring	Work plan \$	Emergency Management		In progress	000
Adapt Hot Weather Response plan components to address air quality advisory	Objective 11 – Health risks are reduced and safety is increased for populations impacted by extreme weather events	Education and Outreach	600	Work plan \$	Emergency Management		Planned	000
Develop emergency management committee with First Nations		Partnerships and Engagement	600	Work plan \$	Emergency Management		Planned	000
Expand and enhance community garden locations on housing propertie	Objective 14 – Local food systems and drinking water supply are resilient to future climate conditions and extreme events		666	\$	Housing Operations		In progress	000
Local Economy								
Action	Specific CCCAP Goal (If Applicable)	Action Type	Timeline	Cost	Division	Status 2020	Status 2023	Potential Barriers
Integrate a climate lens within the Economic Development funding and support applications		Policies, Guidelines and Standards	600	Work Plan \$	Economic Developement		Not yet initiated	000
Create educational opportunities and incentives for businesses to reduce their GHG emissions and to become more resilient to climate change	Objective 8 – Local industry and businesses are resilient, diversified, attractive, and sustainable	Partnerships and Engagement	600	Work Plan \$	Economic Developement		Not yet initiated	Staffing
Cultural and Social Cohesion								
Action	Specific CCCAP Goal (If Applicable)	Action Type	Timeline	Cost	Division	Status 2020	Status 2023	Potential Barriers
Enabling Actions								
Action	Specific CCCAP Goal (If Applicable)	Action Type	Timeline	Cost	Division	Status 2020	Status 2023	Potential Barriers

Past Projects

T doe 1 Tojooto								
CEEP Foundational Actions								
Action	Specific CEEP Goal (If Applicable)	Action Type	Timeline	Cost	Division	Status 2020	Status 2023	Potential Barriers
Develop a framework for collaborative implementation		Partnerships and Engagement	600	Work plan	Planning Services	In progress	Complete	
Develop a climate lens for decision making		Policies, Guidelines and Standards	600	Work plan	Planning Services	In progress	Complete	
Compact, Complete Communit	ties							
Action	Specific CEEP Goal (If Applicable)	Action Type	Timeline	Cost	Division	Status 2020	Status 2023	Potential Barriers
Tiny/Small Home Review	Goal 1 – Achieve energy efficiency and emissions reductions by creating compact, complete communities through infill developments, decreasing dwelling size through an increase in multi- family buildings, and increasing building type mix		600	Work plan	Planning Services	In progress	Complete	
Commercial Parking Standards Review	Goal1		600	Work plan	Planning Services	In progress	Complete	
Lasalle Boulevard Corridor Study Official Plan and Zoning By-law Amendment	Goal 1		600	Work plan	Planning Services	In progress	Complete	
Residential Parking Review	Goal1		600	Work plan	Planning Services	In progress	Complete	
Efficient Buildings Action								
Action	Specific CEEP Goal (If Applicable)	Action Type	Timeline	Cost	Division	Status 2020	Status 2023	Potential Barriers
Conduct an energy audit for the older section of Pioneer Manor	Goal 4 – Achieve net-zero emissions in City buildings by 2040	Plans and Studies	600	\$	Long-term Care Services	Not yet initiated	Deferred	To be reevaluated after bed redevelopment completed in 2026
Develop a GSHC apartment building that meets Passive House standard	Goal 2	Programs and Projects	600	\$\$\$	Housing Operations	In progress	Changed scope	
Install regenerative elevators in one Greater Sudbury Housing Corporation building	Goal 3 – The existing building stock is retrofit for 50% increased energy efficiency by 2040 and large buildings are routinely recommissioned	Plans and Studies	600	\$	Housing Operations	Not yet initiated	Changed scope	Technology has not matured and that it may not be appropriate for use at this time
Education on building permit requirements for changes in heat source	Goal 2	Education and Outreach	600	Work plan	Building Services	Planned	Changed scope	Changed wording to be more accurate



	T		1			1		
Feasibility Study on Community Efficiency Financing	Goal 3	Plans and Studies	600	\$	Planning Services	Not yet initiated	Complete	
Conduct infrared scan of roof at Pioneer Manor	Goal 4	Plans and Studies	600	\$		Not yet initiated	Complete	
Assess efficacy of energy efficient technology for arenas	Goal 4	Procedures	600	\$\$		In progress	Complete	
Assess efficacy of laser system for standard ice thickness	Goal 4	Procedures	Recurring	Work plan		In progress	Complete	
Water, Wastewater, and Solid V	Vaste							
Action	Specific CEEP Goal (If Applicable)	Action Type	Timeline	Cost	Division	Status 2020	Status 2023	Potential Barriers
Conduct a full capital needs assessment for the Valley	Goal 5	Plans and Studies	600	\$\$\$	Infrastructure Capital Planning	In progress	Complete	
Mobile District Metered Area Testing	Goal 5	Plans and Studies	600	\$	Infrastructure Capital Planning	In progress	Complete	
Develop a single use plastics strategy, especially relating to water (e.g., straws, bottled water)	Goal 6	Policies, Guidelines and Standards	660	Work plan (in part)		In progress	Complete	
Feasibility study for a small biodigester in the Valley	Goal 6	Plans and Studies	660	\$		Not yet initiated	Retracted	
Low-Carbon Transportation Ac	ctions							
Action	Specific CEEP Goal (If Applicable)	Action Type	Timeline	Cost	Division	Status 2020	Status 2023	Potential Barriers
LED Streetlight Conversion	Goal 8	Programs and Projects	P 00	\$\$\$		In progress	Complete	
Drone Pilot Program	Goal 9	Programs and Projects	600	\$		Planned	Complete	
Local Clean Energy Generation	Actions							
Action	Specific CEEP Goal (If Applicable)	Action Type	Timeline	Cost	Division	Status 2020	Status 2023	Potential Barriers
Assess the potential to expand landfill gas collection to Azilda and Hanmer landfill sites		Plans and Studies; Partnerships and Engagement	660	\$		Not yet initiated	Complete	

Low-Carbon Energy Procurement								
Action	Specific CEEP Goal (If Applicable)	Action Type	Timeline	Cost	Division	Status 2020	Status 2023	Potential Barriers
Carbon Sequestration								
Action	Specific CEEP Goal (If Applicable)	Action Type	Timeline	Cost	Division	Status 2020	Status 2023	Potential Barriers



Public Art Master Plan

Presented To:	City Council
Meeting Date:	February 13, 2024
Type:	Managers' Reports
Prepared by:	Ed Landry Planning Services
Recommended by:	General Manager of

Report Summary

This report provides recommendations relating to the implementation of the Public Art Master Plan.

Resolutions

Resolution 1:

THAT The City of Greater Sudbury approves the Public Art Master Plan, as outlined in the report entitled "Public Art Master Plan", from the General Manager of Growth and Infrastructure, presented at the Council Meeting of February 13, 2024

Resolution 2:

THAT The City of Greater Sudbury directs staff to provide a final Public Art Policy for Council's review and adoption by the end of Q4, 2024, as outlined in the report entitled "Public Art Master Plan", from the General Manager of Growth and Infrastructure, presented at the Council Meeting of February 13, 2024.

Resolution 3:

THAT The City of Greater Sudbury directs staff to prepare an amendment to the City's Procurement By-law to facilitate the commissioning and/or acquisition of Public Art in the community, as outlined in the report entitled "Public Art Master Plan", from the General Manager of Growth and Infrastructure, presented at the Council Meeting of February 13, 2024.

Resolution 4:

THAT The City of Greater Sudbury directs staff to prepare a Business Case for Public Art Program funding as part of the 2026 Budget Process, as outlined in the report entitled "Public Art Master Plan", from the General Manager of Growth and Infrastructure, presented at the Council Meeting of February 13, 2024.

Relationship to the Strategic Plan, Health Impact Assessment and Community Energy & Emissions Plan (CEEP)

The development of a Public Art Master Plan will assist the City in creating a healthier and more vibrant community (Goal 5.0 of the 2019-2027 Council Strategic Plan).

This report refers to operational matters and has no direct connection to the Community Energy &

Emissions Plan.

Financial Implications

There are no financial implications associated with this report at this time.

Background

Council endorsed a draft Public Art Policy in September 2018, and directed staff to form a Public Art Advisory Panel (PAAP), and to return with a proposed Public Art Implementation Plan.

The draft Public Art Policy prompted several items that would require implementation. These items were researched and discussed with the PAAP, internal teams, and with comparative municipalities, and then categorized in the Implementation Plan by their impact under three distinct service levels in the Greater Sudbury context. The first was the service level that could be delivered with existing resources. The second level would increase the service level to be consistent with comparator municipalities. The third level described further service level increases beyond the average service provided by comparator municipalities.

Service Level One - Base Level of Service

- 1. Development of a Public Art Handbook
 - a. Establishment of City processes, forms, review
 - b. Legal Graffiti Wall Process and Implementation
- 2. Public Art Master Plan
- 3. Finalizing of Public Art Policy
- 4. Public Art Integration in City Policies (e.g., Official Plan, Strategic Plans, Master Plans)

Service Level Two – Average Level of Service

- 1. Public Art Funding
 - a. Percentage of Capital Budget for Public Art; and/or
 - b. Dedicated Funding for Public Art
- 2. Identification, promotion and celebration of Public Art

Service Level Three - Enhanced Level of Service

- 1. Public Art Catalogue and Inventory
- 2. Public Art Asset Management Plan
- 3. Establishment of Collections Mandate
- 4. Private sector Public Art Requirements
 - a. Zoning
 - b. Site Plan Control
 - c. Section 37 Community Benefits

The Public Art Implementation Plan was endorsed by Council in November 2019 (See Reference 1).

Public Art Master Plan

The preparation of a Public Art Master Plan (PAMP) was categorized as a base level of service. The purpose of the PAMP is to help the City establish decision-making, management and acquisition processes, as well as the roles and responsibilities in public art provision and support in Greater Sudbury (See Attachment A).

The staff report provided in March 2020 outlined the process by which the Master Plan could be developed

(See Reference 2). At the time, staff recommended a two-year process whereby staff would continue the research, prepare the materials required to conduct open houses, prepare a survey, identify where existing public art is in the community, and return with recommendations on the themes and locations for future public art.

Since that time, other corporate priorities took precedence, not the least of which includes the response to the worldwide pandemic. Therefore, in 2022 staff sought an external consultant, Workshop Architecture, to finalize the draft of the PAMP with a goal of having it presented to Council in 2023.

Consultation and Literature Review

The consultant reviewed 20 existing City policies, strategic plans and programs related either directly or indirectly to public art in order to identify gaps and opportunities related to the development of a public art program. These include the draft Public Art Policy, Webpage, Application Form, Advisory Panel Terms of Reference; the City's Cultural Plan and Culture Action Plan; information on various City grants; Budget documents; and more. The findings are included in Appendix B of the PAMP.

Internal and external stakeholder consultation in summer 2022 informed the development of the PAMP. Consultation included a targeted online survey, two external stakeholder meetings with arts and culture leaders in Greater Sudbury and three cross-departmental internal stakeholder meetings to inform specific ways that a public art program may be managed and supported within the City. City staff also held a meeting with local First Nations organizations to learn of Indigenous priorities and to gauge their interest in becoming involved. The meeting summaries are included in Appendix A of the PAMP.

Findings and directions were presented in two separate virtual meetings in September 2022, one with internal stakeholders and one with the then-members of the Public Art Advisory Panel (which has since completed its mandate which was to help with the creation of the Public Art Implementation Plan). Input into a full draft of the PAMP was discussed over the course of three cross departmental internal stakeholder meetings that took place in May 2023.

Public Art Master Plan Recommendations

The PAMP includes five broad recommendations, each having a roadmap, and each broken down in sub recommendations (see Page 2 of the PAMP for the full list of recommendations). The broad recommendations relate to:

- 1. Revisions the Public Art Policy (included in Appendix C)
- 2. Governance for decision-making on the public art program (included in chart 2.3 and throughout the PAMP)
- 3. Review processes for external requests (included in chart 3.2 of the PAMP)
- 4. Processes for management of City's public art program (included in Charts 4.1 and 4.3 of the PAMP)
- 5. Funding Mechanisms (included in Section 5 of the PAMP)

The PAMP therefore helps to wrap up the items of Service Level One of the 2019 Public Art Implementation Plan. It also includes a series of recommendations regarding items listed in Service Levels Two and Three, and more.

Current Level of Service

The City is currently at a Service Level Two, given Council's decision as part of Budget 2022 to provide dedicated funding for a public art program at a rate of \$25,000/year for the 2022-2025 period. Those funds have been used to hire a consultant to undertake the PAMP process, commission murals, maintain the legal graffiti wall, and other general program funding.

The Economic Development Department will take on the Public Art program going forward. The first tasks to

be undertaken by the staff lead will be to incorporate the application forms and approval processes in time for the Spring/Summer requests for public art. Staff can then return by the end of Q4 with any required adjustments to the PAMP and to finalize the Public Art Policy for adoption.

Public Art Program Funding

As noted above, the City has set up a reserve fund, starting in 2022, representing a \$25,000 allocation for four years until 2025 for a total of \$100,000. This period gives Economic Development time to incorporate, test and revise the processes as necessary, and to return upon the expiry of the annual funding in 2026 with a more detailed and tailored budget request for a right-sized public art program.

SUMMARY AND RECOMMENDATIONS

The Public Art Master Plan (PAMP) helps wrap up the Service Level 1 items of the 2019 Public Art Implementation Plan. These items will be actioned upon by the staff lead in Economic Development. It is anticipated that the City will remain at a Service Level Two of a public art program for the foreseeable future. Options can be presented to Council in future years regarding the level of program funding, and/or a move to an Enhanced Level of Service.

Most of the PAMP's recommendations can be actioned by staff without further Council direction. These include establishing a governance and decision-making process, creating an Interdepartmental Public Art Working Group, amending application forms, etc. The items that require Council direction include:

- 1. Preparing an amendment to the City's procurement by-law to facilitate public art acquisition.
- 2. Returning by the end of Q4, 2024 with a final recommended Public Art Policy for adoption.
- 3. Returning by 2026 with a Business Case regarding public art program funding.

Resources Cited

- "Elements of a Public Art Implementation Plan", report presented at the November 19, 2019 Finance and Administration Committee Meeting https://pub-greatersudbury.escribemeetings.com/FileStream.ashx?DocumentId=1669
- "Public Art Master Plan Consultation Strategy", report presented at the March 9, 2020 Planning Committee Meeting https://pub-greatersudbury.escribemeetings.com/filestream.ashx?documentid=839

PUBLIC ART MASTER PLAN for the City of Greater Sudbury

FINAL REPORT 18 DECEMBER 2023













Public art and community art in Sudbury left to right: Row 1: The Miner's Monument by Timothy P. Schmalz, Bell Park, Sudbury, 2001. Photo source: sculpturebytps.com; Dear Sudbury by Danielle Daniel, Up Here Festival 2015. Photo courtesy of City of Greater Sudbury; Public art benches. Photo courtesy of City of Greater Sudbury; Row 2: Trevor Wheatley and Cosmo Dean, Up Here Festival. Photo credit: Lindsay Duncan/uphere.ca; River Otter by Tyler Fauvelle, 2018. Photo source: tylerfauvelle.ca; Green Stairs Artwalk, 2018. Photo credit: Matt Durnan/sudbury.ca

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- C. Public Art Policy Suggested Revisions
- D. Public Art Advisory Panel Terms of Reference Suggested Update
- E. Public Art Application Suggested Revisions
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EXECUTIVE SUMMARY

The vision for the public art program is that Greater Sudbury is a Northern cultural capital celebrated from coast to coast to coast for its artistic excellence, vibrancy and creativity. The city's public art helps breathe life into our entire community, showcases the immense talent of its artists, draws inspiration from the land, and builds on the city's rich multicultural heritage.

<u>The purpose</u> of the Public Art Master Plan process is to establish investment levels as well as decision-making, management, and acquisition processes for the City's role in public art provision and support in Greater Sudbury.

Background

Council of the City of Greater Sudbury directed staff to prepare a Public Art Policy in October, 2017. In May, 2018, staff presented a report on elements that could be part of a Public Art Policy. Council endorsed a draft Public Art Policy in September, 2018, and directed staff to:

- a) form a Public Art Advisory Panel (PAAP), and:
- b) to return with a proposed Public Art Implementation Plan.

The Implementation Plan endorsed by Council in November, 2019 included the preparation of a Public Art Master Plan. A March, 2020 report outlined staff's recommended timing and process by which the Master Plan would be developed. At the time, staff recommended a two-year process (with regular check-ins with Planning Committee) whereby staff would continue the research, prepare the materials required to conduct open houses, prepare a survey, identify where existing public art is located in the community, and return with recommendations on the themes and location of future public art.

Since that time, other corporate priorities took precedence, not the least of which includes the response to the worldwide pandemic. Therefore, in 2022 staff sought an external consultant, Helena Grdadolnik from Workshop Architecture, to finalize the draft of the Public Art Master Plan with a goal of having it presented to Council in 2023.

Consultation and Literature Review

The consultant reviewed 20 City policies, strategic plans and programs related either directly or indirectly to public art in order to identify gaps and opportunities related to the development of a public art program.

Internal and external stakeholder consultation in summer 2022 informed the development of the Public Art Master Plan. Consultation included a targeted online survey, two external stakeholder meetings with arts and culture leaders in Greater Sudbury and three cross-departmental internal stakeholder meetings to inform specific ways that a public art program may be managed and supported within the City. City staff also held one meeting with Indigenous leaders to start the conversation about how they may like to be involved and to learn about their priorities.

Findings and directions were presented in two separate virtual meetings in September 2022, one with internal stakeholders and one with the Public Art Advisory Panel members. Input into a full draft of the Public Art Master Plan was discussed over the course of three cross-departmental internal stakeholder meetings that took place in May 2023. The feedback was incorporated into the final draft of the plan to be reviewed by Council with five recommendations to be considered for adoption.

Recommendations

Recommendation 1.0

Review the Public Art Policy and agree the following revisions itemized below and as per the draft in Appendix C:

- 1.1 Reconfirm the Public Art Vision and Guiding Principles and include artist's rights and protections.
- 1.2 Modify the Public Art Definitions.
- 1.3 Establish an exemption from the Procurement By-law for public art acquisitions.
- 1.4 Add consideration for existing City facilities and private sites to the Site Selection Criteria.
- 1.5 Define protocols for City-supported art on private land.

Recommendation 2.0

Establish governance for decision-making on the public art program as follows:

- 2.1 Update the Public Art Advisory Panel Terms of Reference as per Appendix D.
- 2.2 Create an Interdepartmental Public Art Working Group.
- 2.3 Agree governance and decision-making process as per Chart 2.3.
- 2.4 Agree City staff roles and department responsibilities.

Recommendation 3.0

Establish the review process for external requests for donations and commissions of public art on City-owned sites and where art on private property requires City approvals.

- 3.1 Amend the Public Art Application Form as per Appendix E.
- 3.2 Adopt the approval process for external public art requests as outlined in Chart 3.2.

Recommendation 4.0

Establish processes and best practices for the management of the City's public art program.

- 4.1 Establish internal public art acquisition processes as outlined in Chart 4.1.
- 4.2 Adopt a set of standardized legal agreements and/or terms.
- 4.3 Develop an asset management plan and procedures as outlined in Chart 4.3.

Recommendation 5.0

Encourage, support and invest in public art with a suite of funding mechanisms.

- 5.1 Establish municipal funding for a public art program.
- Option 1: Establish annual funding for a public art program based on a 0.25% rolling five-year average of the above-ground capital budget (approximately \$250,000 per year) 2024-27.
- Option 2: Establish annual funding based on agreed service levels, increasing funds and service from \$50,000 per year in 2024 to \$125,000 per year in 2027 as the program develops over time.
- 5.2 Contribute up to 1% of the capital budget of selected major City capital projects to integrate public art.
- 5.3 Encourage public art investments in private developments.



INTRODUCTION

PUBLIC ART MASTER PLAN

Vision

Greater Sudbury is a Northern cultural capital celebrated from coast to coast to coast for its artistic excellence, vibrancy and creativity. The city's public art helps breathe life into our entire community, showcases the immense talent of its artists, draws inspiration from the land, and builds on the city's rich multicultural heritage.

Purpose

The purpose of the Public Art Master Plan process is to establish investment levels as well as decision-making, management, and acquisition processes for the City's role in public art provision and support in Greater Sudbury.

Background

Council of the City of Greater Sudbury directed staff to prepare a Public Art Policy in October, 2017. In May, 2018, staff presented a report on elements that could be part of a public art policy. Council endorsed a draft Public Art Policy in September, 2018, and directed staff to:

- a) form a Public Art Advisory Panel (PAAP), and:
- b) to return with a proposed Public Art Implementation

The Implementation Plan was endorsed by Council in November, 2019.

The Implementation Plan included the preparation of a Public Art Master Plan. A March, 2020 report outlined staff's recommended timing and process by which the Master Plan would be developed. At the time, staff recommended a two-year process (with regular check-ins with Planning Committee) whereby staff would continue the research, prepare the materials required to conduct open houses, prepare a survey, identify where existing public art is located in the community, and return with recommendations on the themes and location of future public art.

Since that time, other corporate priorities took precedence, not the least of which includes the response to the worldwide pandemic. Therefore, in 2022 staff sought an external consultant, Helena Grdadolnik from Workshop Architecture, to finalize the draft of the Public Art Master Plan with a goal of having it presented to Council in 2023.

LITERATURE + PROGRAM REVIEW SUMMARY

The following 20 City policies, strategic plans and programs related to public art either directly or indirectly were reviewed to identify gaps and opportunities:

- Public Art Policy (PL2018-170A + CC2018-254)
- Public Art Webpage
- Public Art Application
- Public Art Advisory Panel Terms of Reference
- Cultural Plan 2015-2020 + Culture Action Plan
- Arts + Culture Grant Program Policy, Arts + Culture Grants By-law
- City Budget 2022 (from website)
- Strategic Plan 2019-2027
- Official Plan redline version Feb 8, 2022
- Downtown Master Plan
- Strategic Core Areas Community Improvement Plan 2022
- Procurement By-law
- Tourism Strategy 2019-2023
- Parks Master Plan Review 2014
- Library Services Strategic Plan 2011-2015
- Greater Sudbury Development Corporation Diversity Statement
- From the Ground Up: A Community Economic Development Plan for Greater Sudbury, 2015-2025
- Community Action Network (CAN) Terms of Engagement
- Healthy Community Initiatives (HCI) Plan
- Healthy Community Initiatives Policy Revision June 2018

Refer to Appendix B for a summary of findings for each of the documents or programs reviewed.

CONSULTATION PROCESS SUMMARY

Internal and external stakeholder consultation and document review May 2022 to May 2023 informed the Public Art Master Plan draft to be presented to Council.

INFORMATION COLLECTION

MAY 2022 21 Documents reviewed

JUNE 2022 14 Online survey responses

> 1 Indigenous leaders meeting 9 External stakeholders (2 meetings)

16 Internal stakeholders (3 meetings)

Both internal and external meetings were preceded by an online survey sent to all 37 invitees and answered by 14 people (seven internal and seven external stakeholders). This was a small sample size, but answers were further tested through the consultation meetings.

City staff held one meeting with Indigenous leaders to start the conversation about how they may like to be involved and to learn about their priorities.

16 arts and culture leaders in Greater Sudbury representing a range of organizations as well as independent artists and curators were invited to the two virtual External Arts and Culture Stakeholders Meetings.

21 internal stakeholders from 15 departments were invited to attend three meetings to inform the development of the master plan and specific ways that a Public Art Program may be managed and supported within the City.

See Appendix A for meeting attendees, meeting summaries and the results of the online survey.

REVIEW FINDINGS AND DIRECTIONS REPORT

SFPT 2022 1 Public Art Advisory Panel meeting

3 Internal stakeholder meetings

A Findings and Directions Report was presented for feedback in virtual meetings with internal stakeholders and with the Public Art Advisory Panel members in September 2022.

REVIEW DRAFT PUBLIC ART MASTER PLAN

MAY 2023 3 Internal stakeholder meetings A Draft Public Art Master Plan with details on process and Council requests was presented for feedback over three virtual meetings with internal stakeholders in May 2023.

REVIEW FINAL DRAFT PUBLIC ART MASTER PLAN

FALL 2023 Council report and meeting To be completed

FURTHER ENGAGEMENT TO BE COMPLETED

FALL 2023/

Public engagement and further external

WINTER 2024 stakeholder input

To be completed following Council directions: further stakeholder and general public engagement may be sought to establish potential projects, programming and location priorities.

WORKSHOP

1.0 REVIEW THE PUBLIC ART POLICY

Recommendation 1.0: Review the Public Art Policy and agree the following revisions itemized below and as per the draft in Appendix C:

- 1.1 Reconfirm the Public Art Vision and Guiding Principles and include artist's rights and protections.
- 1.2 Modify the Public Art Definitions.
- 1.3 Establish an exemption from the Procurement By-law for public art acquisitions.
- 1.4 Add consideration for existing City facilities and private sites to the Site Selection Criteria.
- 1.5 Define protocols for City-supported art on private land.

1.1 Reconfirm the Public Art Vision and Guiding Principles and include artist's rights and protections.

The Vision and Guiding Principles in the Public Art Policy still hold true for the City of Greater Sudbury's purpose and aspirations for public art and how public art fits into wider City strategic goals and aims.

To fulfil the policy's Guiding Principles including "Creative People" and the "Creative Economy," the Public Art Policy should establish basic standards and legal obligations related to working with professional artists for both City-initiated and City-supported projects including: (1) respecting professional artists' moral rights and copyrights and (2) a commitment to fair pay and fair contractual responsibilities for artist's work.



Light Tipi by Cheryl L'Hirondelle, Toronto, 2015. A temporary interactive public artwork staged in many sites across Canada. Photo: Aaron Leon/Oity of Toronto.

1.2 Modify the Public Art Policy Definitions.

A revised definition for **public art** makes clear the criteria for a work to enter the City of Greater Sudbury's **Public Art Collection**. The definition of **community art**, which refers to collaborations between a professional artist and community members, remains the same.

Community art is an important component of the City of Greater Sudbury's public art program but to make the administration processes more inclusive and flexible for community art unnecessary barriers and regulations may be reduced for projects that seek to involve youth and community members in creative work. Therefore, the resulting art may or may not be insured or included in the Public Art Collection, and it may not be subject to artist moral rights and copyrights. Furthermore, community art may not need to follow the same rigorous acquisition and de-accession criteria or processes. Nonetheless, proposed community art projects will still need to go through the Public Art Application process for site approvals, safety protocols, and maintenance considerations.



Wallace Gillard, Raven Debassige and Adrienne Assinewai with a mural they created through Myths and Mirrors Community Arts, 5 2020. Photo courtesy of City of Greater Sudbury. Page 71 of 131

1.3 Establish an exemption from the Procurement Bylaw for public art acquisitions.

Add a clause to the Procurement By-law 2014-1 setting out an exemption for procuring public art for contract values under \$120,000 to follow an alternative process as outlined in Chart 4.1. The Canadian Free Trade Agreement (CFTA) allows for this exemption under Article 513: Limited Tendering 1. (b)(i) the requirement is for a work of art. A sample clause is listed below, but the Procurement Department will work with Tourism and Culture to draft the exact wording of the exemption.

This By-law applies to all Procurements with the exception of the exclusions as set out below:

This By-law does not apply to the acquisition of the following which will be acquired as per the process(es) outlined in the Public Art Master Plan:

- (a) Works of public art and community art; and
- (b) Services provided by professional artists.





1.4 Add consideration for existing City facilities and private sites to the Site Selection Criteria.

Greater Sudbury 's dispersed population and pattern of growth poses challenges for public art provision considering the immense geography of the City. Therefore priorities on locations will need to be set.

Initial stakeholder consultation identified various sites around Sudbury that may be considered for public art. There were many advocates for considering Downtown Sudbury as a focal point for public art investment but also a request for dispersing access to public art geographically across the City, A plan for at least one public art project in every Ward over a 5 to 10 year period could be a way to address the geographic scale of the City.

Stakeholders noted a number of possible sites for public art including the Donovan, Flour Mill, Junction East (Library and Art Gallery), Place des Arts, the Downtown bus terminal, the Anderson Farm Museum stable building, Elgin Greenway, Tom Davies Square, Bell Park, Victory Park as well as libraries, recreation buildings, regional parks, community gardens, boardwalk/walkways and trails, arts and culture related sites, Downtown historic sites, historic town centres, entrances to neighbourhoods, geared to income neighbourhoods and shopping areas. Some of these same locations were considered by others as not appropriate for public art.

Work developing consensus on priority sites will still need to be undertaken. Once the level of investment in a public art program is established, then the process of identifying priorities and sites can begin.

Locations that are unsafe, with deteriorating structures, that are not barrier-free and not easy to access by various modes of travel were sites that stakeholders considered poor locations for public art as well as locations that are not wellvisited or visible to members of the public, and places that are not free to the public - unless it was an arts venue.

The Site Selection Criteria in the Public Art Policy covers potential locations for public art integrated into new major City capital projects, but does not include existing facilities and public spaces. If public art is only located in new capital projects, then neighbourhoods without new capital work will not see any investment in public art. Therefore, the criteria have been updated to include both new and existing facilities, and to include review of sites based on safety, maintenance and public access.

Photos of two of the sites that were noted in the initial consultations with staff and arts leaders as a potential locations/themes for public art:

Top left: Detail of the new Place des Arts building in Sudbury by Yallowega Bélanger Salach Architecture and Moriyama Teshima Architects, 2022. Photo courtesy of City of Greater Sudbury.

Bottom left: Victory Park includes a popular splashpad, the DEWCAN Community Garden and an Indigenous EarlyON Child and Family Centre located in the fieldhouse painted with a community art mural. Photo credit: Chelsea Papineau/CTV Northern Ontario.

1.5 Agree protocols for City-support for art on private land.

Public art on private property

Where the City provides support (funding or other resources) or approvals for Public Art on Private Property there should be clear requirements and procedures to follow as a condition of the approval or support, including but not limited to:

- A maintenance plan for the artwork including upkeep as well as a timeline and a process to de-accession/remove the artwork where appropriate;
- Artists Moral Rights and Copyrights are respected, but as the artwork is in a public space, the Artist and Owner acknowledge that it may be the backdrop for photographic and filming locations by the City, members of the public and third parties; and
- Artists are fairly compensated (following at least the CARFAC Recommended Minimum Fee Schedule) and responsibilities between the client and the Artist are fairly apportioned.



Up in the Air (Kirkie's Kids) by Christian Chapman, 75 Elm Street, Sudbury, 2022 Up Here Festival. Photo credit: Danielle Provencher/uphere.ca

Public art in private developments

The City may encourage public art in private developments with a goal of up to 1% of the development's above-ground construction budget. Public art may be encouraged through planning and development processes and/or various tools offered through the Ontario Planning Act including:

- Endorsing the identification of public art opportunities and guidelines when developing the Official Plan,
 Community Improvement Plans, Master Plans and Urban Design Guidelines. Where public art provision is indicated in the plans and guidelines above, a plan for siting of artwork can be a condition for site plan approval.
- Develop assessment criteria for planners to identify potential site/development projects for the inclusion of public art when assessing site plan applications and planning policy development.
- Offering Public Art/Tourism and Culture staff advice to private developers for public art commissions.

Where public art is to be included in a private development there are the following options for location and management of the process:

- Option A, a developer undertakes its own public art project on a public realm site within the development project, following a commissioning or acquisition process approved by the City of Greater Sudbury;
- Option B, a financial contribution to the City of Greater Sudbury in trust for the City to commission public art on a public space site within or near the development project, the location may be a public park, streetscape or City facility;
- Option C, a financial contribution is made to the City of Greater Sudbury Public Art Reserve Fund with the funds going to one or more projects to be planned and undertaken by the City following its established processes.

In option B or C, the City of Greater Sudbury will own the art, include it in their Public Art Collection, be responsible for the artwork's maintenance and conservation, and can de-accession and dispose of it in the future as required and in keeping with the City's approved processes. The City will reserve at least 10% of the funds of a public art project for future maintenance and conservation and can use part of the funds towards the management of the project (typically around 10% of a project's budget).

Although all three options are available, the City may prefer Option B or C for the following reasons:

- With the funds centralized and managed by the City of Greater Sudbury on public property, the City can plan for a public art program more holistically to achieve a focused vision and ensure equitable distribution geographically, and diversity in artists, artforms and themes.
- The principles of how art is acquired and selected may be best handled by the public sector.
- Changes of ownership can lead to issues with the maintenance and conservation of public art on private land, in particular with condominium boards. Issues around how to deal with art lifecycles and site redevelopments are also a concern.



Koilos by Michael Christian, located in Distillery District, Toronto 2009-2013. Photo credit: Christopher Woo/Flickr, 2009.

2.0 PUBLIC ART PROGRAM GOVERNANCE

Recommendation 2.0: Establish governance for decision-making on the public art program as follows:

- 2.1 Update the Public Art Advisory Panel Terms of Reference as per Appendix D.
- 2.2 Create an Interdepartmental Public Art Working Group.
- 2.3 Agree governance and decision-making process as per Chart 2.3.
- 2.4 Agree City staff roles and department responsibilities.

2.1 Update the Public Art Advisory Panel Terms of Reference as per Appendix D.

The current mandate for the Public Art Advisory Panel (PAAP) is to advise and assist staff and Council on the creation of the Public Art Implementation Plan, which is in place. Moving forward, if a panel is warranted once the public art program is further established, the PAAP's mandate would shift to advising staff and Council on the public art program. If that were the case an updated Terms of Reference for the Public Art Advisory Panel (PAAP) as per Appendix D is required to reflect the new role.



Possibilities by Michel de Broin during installation in the Duke of York Roundabout, City of Mississauga, 2012. Photo courtesy of City of Mississauga

2.2 Create an Interdepartmental Public Art Working Group (IPAWG)

An Interdepartmental Public Art Working Group (IPAWG) will meet quarterly. It will advise and support Tourism and Culture Services on public art applications and projects in the workplan, with updates on potential opportunities for public art in private developments, major parks, new and renewed facilities and streetscape capital projects.

WORKSHOP

IPAWG members will be operational-level staff from the following departments. They will have knowledge of their department's plans and processes so they are able to advise on opportunities for public art commissions and for managing public art projects and the Public Art Collection:

- Planning (encouraging public art in negotiations with developers and including public art goals in planning documents where appropriate)
- Capital Projects and Infrastructure Capital Planning (advising on upcoming capital projects and budgeting for art, project management assistance or advice)
- Assets and Fleets (reviewing art maintenance procedures and assisting with annual Collection assessment)
- Finance (program budgets and reserve fund)
- Legal (artist contracts)
- Corporate Communications (events/PR support)
- CAO Department, integrating public art within future Strategic Plans and Parkland Development Strategy

Core group members (or designates):

- Senior Planner, Planning Services Division
- Business Development Officer, Arts + Culture, Tourism and Culture
- Curator, Museums
- Coordinator, Capital Projects
- Director, Infrastructure Capital Planning
- Coordinator, Leisure Services
- Community Development Coordinator
- Indigenous Relations Specialist

Advisors as needed:

- Director, Communication and Community Engagement
- Coordinator, Insurance and Risk Management
- Manager, Corporate Security and By-law Services
- Deputy City Solicitor
- Purchasing
- Property Administrator, Real Estate Management
- Road Operations Engineer
- Director, Water/Wastewater Treatment

2.3 Agree governance and decision-making process as per Chart 2.3.

The governance process and role of each party involved in decision-making for the public art program are is outlined in Chart 2.3 below. This is designed to meet best practices in municipal public art programs, including procedural clarity and a transparent decision-making process.

Note: Council plays a key role in approving program priorities, project plans and budgets but it is best practice for them to be arms-length to specific decisions on artwork selection, otherwise the process of citizen and expert involvement in art jury selections may be compromised. Staying arms-length from detailed decisions has the added benefit of shielding Councillors from potential criticism, as art can be subjective.

2.4 Agree City staff roles and department responsibilities as per below.

Manager, Tourism and Culture

The Manager is responsible for managing the Public Art Curatorial and Collections Management Role and for the oversight of the public art program, including reporting to senior management and Council as required. The Manager will also be responsible for Chairing the Interdepartmental Public Art Working Group meetings.

Public Art Curatorial and Collections Management Role Reports to Manager, Tourism and Culture. The tasks related to Public Art Curatorial and Collections Management can be performed within a new or existing staff role, as long as the individual in the role would hold the skills and experience outlined below. The public art tasks may require approximately 0.2 full-time equivalent (FTE) to start, but as the program grows in scale over time, the time commitment may need to increase and/or a full-time staff person may be required to manage the program.

The public art program management responsibilities would including managing policies, reporting, internal and external groups, Public Art Application review and art acquisition processes.

Skills and experience required:

- knowledge of local, national and international contemporary art, artists and art practices;
- minimum 5 years experience working with artists/art selection and/or drafting curatorial statements or cultural policy; and
- experience in art gallery or museums collections management would be an asset.



SeeSawSeat by Germaine Koh made from a Vancouver transit bench, located close to a transit shelter. Funded by transit agency Translink, 2018. Photo credit: Dani Boynton/germainekoh.com

Responsible for:

- Implementing and managing the public art policies, plans and projects, following agreed procedures including financial processing/management of artwork contracts (with input from Finance, Legal, Procurement as needed)
- Coordinates IPAWG, PAAP and public art jury meetings.
- Prepares annual reports to Council on the public art program activities.

Existing: Capital Project Manager role (up to 0.1 FTE)

Skills and experience:

 minimum 5 years experience in municipal capital project management and working across departments to achieve a capital project vision

Responsible for:

project management assistance for new public art commissions

Economic Development, Leisure Services, Community Development and/or Infrastructure Capital Planning staff

• May manage other public art and community art projects relevant to their section and/or may manage other public realm initiatives (e.g. work with Community Action Networks and/or decorative urban realm features and gateways) that do not include an artist. Note: this work may not need to involve the IPAWG, PAAP or Public Art/Tourism and Culture staff where the project is under \$5000 in value, as the project would likely not have a high degree of complexity and because this value would cover some of the work that these departments or divisions of the City already manage with their own processes.

CHART 2.3 GOVERNANCE OVERVIEW

CITY COUNCIL

- Approve public art policies, annual budget and public art programs/plans (the latter establishes priorities, projects parameters and budgets in advance of artist selection).
- Approve negotiated developer agreements that include public art provision terms.
 Note that this approval function may be delegated to staff.

PUBLIC ART STAFF (REPORTS TO MANAGER, TOURISM AND CULTURE SECTION)

- Implements and manages the public art policies, plans, projects, following agreed procedures.
- Coordinates IPAWG, public art juries and PAAP meetings.
- Prepares annual reports to Council on public art program activities.
- Manages the existing Public Art Collection, including inventory and asset management plan (the latter
 with support from Assets and Fleets). Maintenance/conservation will be through external contracts
 where specialist skill is required and by City maintenance staff in relevant departments where regular
 cleaning/maintenance work is needed.

INTERDEPARTMENTAL PUBLIC ART WORKING GROUP (IPAWG)

Representatives of relevant departments who oversee planning, capital projects, community and cultural services meet quarterly. Chaired by Manager, Tourism and Culture with reports to the Executive Leadership Team (ELT). Roles:

- Updates on: potential opportunities for public art and community art in major parks, new or renewed facilities and streetscape capital projects; City priorities/ programs; and private developments.
- Advises and supports the Tourism and Culture Section on public art projects in the workplan.
- Reviews and makes recommendations on Public Art Applications received, including for donations.

PLANNING

Encourages public art within private developments through available planning tools, working together with the Tourism and Culture Section.

ECONOMIC DEVELOPMENT, INFRASTRUCTURE CAPITAL PLANNING + LEISURE SERVICES

May manage other public art and/or community art grants and projects relevant to their section including working with Community Action Networks (CANs) and/or may manage other public realm initiatives (e.g. decorative urban realm features and gateways) that do not include an artist.

Note: this work may not need to involve Public Art/Culture Section staff or IPAWG where the project is under \$5000 in value, but it may still need relevant department review for site feasibility/maintenance.

ARTISTS

Develop and deliver artwork with community input/involvement as appropriate.

PUBLIC ART JURY

The jury will include a majority of art professionals and will also include local citizens or experts relevant to the project. A new jury is struck for each City-initiated public art project.

- Jury reviews artist credentials or artwork concepts for selection.
- External jurors are paid at least the minimum CARFAC (Canadian Artists Representation) fee for their time.

PUBLIC ART ADVISORY PANEL (PAAP)

- if warranted, once program is established

Committee of citizen representatives from the arts and culture sector to advise Tourism and Culture Services staff as follows:

Reviews public art policies, plans and program

HERITAGE AND MUSEUMS PANEL

May be brought in by IPAWG where their expertise may be required to review artistic merit for public art proposals or projects.

LOCAL COMMUNITY ENGAGEMENT/ EXTERNAL EXPERTS

May be brought in by IPAWG where subject matter expertise and/or consultation is warranted due to the context. A trained conservator may be brought in to review long-term conservation/maintenance procedures



3.0 EXTERNAL PUBLIC ART REQUESTS

Recommendation 3.0: Establish the review process for external requests for donations and commissions of public art on City-owned sites and where art on private property requires City approvals.

- 3.1 Amend the Public Art Application Form as per Appendix E.
- 3.2 Adopt the approval process for external public art requests as outlined in Chart 3.2.

3.1 Amend the Public Art Application Form as per Appendix E.

The Public Art Application Form's purpose is to confirm the appropriate municipal approvals required for a proposed public art or community art project in the City of Greater Sudbury. Proposals may be for new work on City property, work on private property requiring City approvals, legal graffiti walls and/or art donations to the City.

The application that was drafted by City staff was very thorough. It has been slightly amended as per Appendix E to clarify applicant, artist and property-owner roles and review processes.



Stompin' Tom Connors sculpture by Tyler Fauvelle, funded through donations and located outside the Sudbury Community Arena, 2015. Photo courtesy of the City of Greater Sudbury.

3.2 Adopt the approval process for external public art requests as outlined in Chart 3.2 and Chart 3.2b.

Any public art proposals, community art proposals and mural proposals received by City staff or Council will be referred to the City of Greater Sudbury Public Art Application process.

The completed application will be provided by email to the Public Art role within Tourism and Culture. They will review the application for completeness and to determine that it meets basic criteria. Complete applications will be forwarded to the Interdepartmental Public Art Working Group quarterly for compliance and merit review based on the Public Art Policy criteria. IPAWG may seek external advice depending on the proposed artwork's location or content.

For applications that successfully pass the screening process, Public Art staff will complete the Public Art Project Understanding form, or a legal agreement for murals, which will be signed by the City and the applicant. The form will set out any additional information requirements, based on the information then available.



King Edward VII by Life of a Craphead, inflatable artwork floated down the Don River, Toronto, 2017. Evergreen with support from Toronto Arts Council. Photo credit: Yuula Benivolski/lifeofacraphead.com

CHART 3.2 PUBLIC ART EXTERNAL APPLICATION APPROVAL PROCESS

[see CHART 3.2b for mural approval process]

NO-

NO→

YES -

STEP 1: All public art and community art proposals received by Council and/or staff are to be referred to the Public Art staff/Public Art Application process. Applicants will be informed that the Public Art Application review process will take at least three to six months.

If the Public Art Application may be more relevant to other City programs or grants (e.g. Façade Improvement Plan, Tourism Development Funding, Healthy Community Initiative Funding), the Public Art staff may redirect the application/applicant to the correct City contact or process.

STEP 2: The Public Art staff reviews the Public Art Application to review for completeness, and to determine if it meets the following basic criteria: (a) an artist has created, will create, or will lead the creation of, the proposed artwork; (b) the artwork has clear authenticity and provenance (where the artwork already exists).

If the Public Art Application does NOT meet the basic criteria, the applicant will receive a letter from the City informing them why the proposal will not be accepted. The application will not be considered any further unless there are major revisions.

YES (MEETS BASIC CRITERIA)

STEP 3: The Interdepartmental Public Art Working Group (IPAWG) members will review the Public Art Application against Public Art Policy criteria* including review of merit and technical feasibility of the art and/or proposed site. IPAWG meet annually, or as needed.

Tourism and Culture/IPAWG may elect to also seek external advice depending on the artwork location and content. This may include review of artistic merit and conservation/maintenance procedures by the Heritage and Museums Panel and/or review of proposals by an external subject matter expert and/or engagement with local communities.

YES (COMPATIBLE + FEASIBLE)

STEP 4: Public Art staff will draft a report on the proposed art applications received within the year along with a summary of the IPAWG and external recommendations. The report will be presented to ELT for review.

If the Public Art Application is NOT compatible with City plans and policies and/or is not feasible for the site, and changes (e.g a new site) will not be able to rectify the artwork's suitability to the City, then the applicant will receive a letter from the City informing them why the proposal will not be accepted. The application will not be considered any further unless there are major revisions.

YES (RECOMMENDED)

STEP 5: The Public Art staff will update the report as needed to go to Council for information.

The applicant will receive a letter from the City informing them that they have successfully passed the screening process. City staff will prepare the Public Art Project Understanding form which will be signed by the applicant and City staff in the affected department (GM or their delegate). This form will set out any additional information requirements, based on the information then available.

- * The Public Art Policy includes the following criteria:
- 2.2 Art acquisition criteria
- 2.4 Donation considerations
- 2.6 Artist selection criteria
- 2.16 Site selection criteria

CHART 3.2b EXTERNAL REQUESTS FOR MURALS ON CITY PROPERTY

STEP 1: All external mural requests received by Council and/or staff are to be referred to the Public Art staff/Public Art Application process. Applicants will be informed that the Public Art Application review process will take at least three to six weeks for murals.

STEP 2: The Public Art staff reviews the Public Art Application to review for completeness, and to determine if it meets the following basic criteria: (a) the City wants to have a mural in the requested location; (b) an artist has created, will create, or will lead the creation of, the

to have a mural in the requested location; (b) an artist has created, will create, or will lead the creation of, the proposed mural; (c) the artwork has clear authenticity and provenance (where the artwork already exists); (d) appropriate funding is available.

REFERRAL \

If the request is more relevant to other City programs, grants (e.g. Façade Improvement Plan, Tourism Development Funding, Healthy Community Initiative Funding), or authorities (e.g. a road occupancy permit process to occupy a sidewalk); the Public Art staff may redirect the application/applicant to the correct City contact or process.

NO

If the Public Art Application does NOT meet the basic criteria, the applicant will receive an email from the City informing them why the proposal will not be accepted. The application will not be considered any further unless there are major revisions.

YES (MEETS BASIC CRITERIA)

STEP 3: The Interdepartmental Public Art Working Group (IPAWG) members will review the Public Art Application against Public Art Policy criteria* including review of merit and technical feasibility of the mural and/or proposed site. IPAWG will meet as required.

EXTERNAL REFERRAL \

Tourism and Culture/IPAWG may elect to seek external advice depending on the artwork location and content. This may include review of artistic merit and conservation/maintenance procedures and/or review of proposals by an external subject matter expert and/or engagement with local communities.

YES (COMPATIBLE + FEASIBLE)

STEP 4: Public Art staff will draft a report on the proposed art applications received within the year along with a summary of the IPAWG and external recommendations. The report will be presented to ELT for review.

-NO-

YES -

City plans and policies and/or is not feasible for the site, and changes (e.g a new site) will not be able to rectify the artwork's suitability to the City, then the applicant will receive an email from the City informing them why the proposal will not be accepted. The application will not be considered any further unless there are major revisions.

If the Public Art Application is NOT compatible with

YES (RECOMMENDED)

STEP 5: The Public Art staff will update the report as needed to go to Council for information.

* The Public Art Policy includes the following criteria:

- 2.2 Art acquisition criteria
- 2.4 Donation considerations
- 2.6 Artist selection criteria
- 2.16 Site selection criteria

The applicant will receive an email from the City informing them that they have successfully passed the screening process. City staff will prepare a legal agreement which must be signed by the applicant and appropriate City staff in the affected department (GM or their delegate).

4.0 PUBLIC ART MANAGEMENT PROCESSES

Recommendation 4.0: Establish processes and best practices for the management of the City's Public Art Program.

- 4.1 Establish internal public art acquisition processes as outlined in Chart 4.1.
- 4.2 Adopt a set of standardized legal agreements and/or terms.
- 4.3 Develop an asset management plan and procedures as outlined in Chart 4.3

4.1 Establish internal public art acquisition processes as outlined in Chart 4.1

Currently there are a number of departments that develop and deliver public art and community art projects and a number of departments that manage capital projects. To be clear about potential public art opportunities and priorities for investment of funding and staff resources, Chart 4.1 outlines the internal process for identifying, developing and managing Public Art Projects initiated by the City of Greater Sudbury.

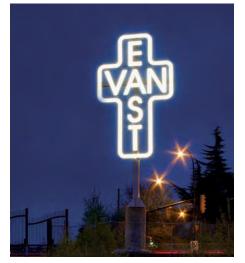


Above: Geyser for Hillcrest Park by Vanessa Kwan and Erica Stocking, art that is also a splashpad integrated into the design of a new park in Vancouver, budget: \$328,000 in 2012. Photo credit: ericastocking.com

Right: Giants Among Us by Bracken Hanuse Corlett, art installed at 20 bus stops as part of the City of Vancouver Public Art Program's Year of Reconciliation program in 2014. Jericho Knopp/straight.com







Monument for East Vancouver by Ken Lum, funded through the City of Vancouver's Artistinitiated Public Art grant program, budget: \$224,000 in 2010. Photo credit: Robert Keziere/online Public Art Registry, City of Vancouver.

4.2 Adopt a set of standardized agreement terms.

Artists agreements are completed by the City's Legal Department for each new public art project. This is labourintensive and the agreements can be very complicated/ confusing to artists. This is particularly an issue where the project is small and/or where the artist does not have experience working with a public entity.

The range of artist agreements should be identified so that a series of simple, standardized artist agreements can be drafted that align with the priorities of the public art program. Standardized agreements should be:

- scaled to the size of project and be fair to artists (an agreement should not put undue process, liability or insurance requirements onto the artist, and artists should be fairly compensated); and
- provide clarity on the artist's and City's responsibilities and approvals processes and liabilities.

To simplify the bureaucracy and procedures including legal agreements and procurement processes, the City may consider discussing/negotiating a partnership with relevant third parties that may contract the artist, where they have the expertise and resources.

Some contract terms to be considered include the following. This is not a comprehensive list:

Copyright and moral rights

The contract and transfer of ownership documents should be clear about Intellectual Property ownership and use, including the following items:

- Artist to warrant that the artwork is original to the artist and does not violate any copyright of any other person or entity.
- Copyright in the artwork shall continue to reside with the artist, but the City can ask that they not make any duplicate reproductions of the artwork. The agreement should not, however, prevent the artist from making other works of art that are materially different than the artwork using combinations of the same materials and in different configurations.
- Artist to grant the City a royalty free license for exhibiting the artwork and for recording and reproducing images of the artwork in any media. The City shall, where reasonably possible, use its best efforts to credit the artist on such reproductions and use of the images of the artwork for publicity and promotion. As the artwork is in a public space, it is acknowledged that it may be the backdrop for photographic and filming locations by members of the public and third parties. Third parties approaching the City for permission to use an image of the artwork for commercial purposes will be referred by the City to the artist.
- Artist retains their moral rights as relates to the artwork and the City agrees to use its best efforts to protect and conserve the artwork's aesthetic integrity and will at all times respect the artist's moral rights in the artwork. The artist acknowledges and agrees that the City may be required to alter, modify, change or relocate the artwork which includes but is not limited to, a change in the interrelationship or relative locations of parts of the artwork as determined by the City ("artwork alterations") in order for the future facility or site in which the artwork will be located to operate in a way that is safe and effective. The City will use reasonable efforts to consult with the artist before any such action is taken but is not bound by the artist's advice in respect of the artwork alterations.

Maintenance Manual

The agreement should ask the artist to provide the City a Maintenance Manual at the completion and delivery of the Artwork design. The Maintenance Manual shall contain all relevant information, including contacts, addresses, phone numbers of the various parties whose products were used in the design of the artwork and any applicable drawings or files. The artist shall include with the manual the details pertinent to the maintenance of the installed artwork.

WORKSHOP

Insurance requirements

Insurance requirements requested by the City should differ with the scale and type of artist agreement. For example:

- Artists with a service-only contract may not be required to provide the City with insurance coverage.
- Artists with design-build contracts working through a Community Action Network (CAN) may be covered by the City's insurance.
- Artists with design-build contracts who are not working with a CAN would require insurance for themselves or from their installer when they are on site. The City should ask that the artist, or their installation subcontractor, hold insurance only during the period of working on site and/or installation phase.



Above: Site Specific by Scott Euson and Marianne Lovink, commissioned by Waterfront Toronto, Toronto, 2015. Photo source: waterfrontoronto.ca

Right: Cracked Wheat by Sheri Boyle, Gardiner Museum, Toronto, 2018. Photo source: gardinermuseum.com



WSIB coverage

When required statutorily, an artist will supply a WSIB clearance to the City. When an artist is not required to have WSIB coverage (for example, the artist does not have any employees), the City should not require the artist to submit a WSIB clearance.

Event of death or incapacity of the artist

In the event of the death or incapacity of the artist before completion of the artwork the contract should include a clause providing the City with the right of ownership and provisions for how completion of the unfinished artwork may go ahead.

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Artist compensation

For all City-funded or supported public art projects, artists shall be fairly compensated, to at least the rates published annually by the Canadian Artists Representation (CARFAC) Minimum Recommended Fee Schedule.

Artists shall be paid for their time to submit proposals where there is an artist selection process of two stages or more. The CARFAC Minimum Recommended Fee Schedule should be used to determine an appropriate amount to be paid to all short-listed artists.

Arts professionals and local representatives on a public art jury shall be paid for their time reviewing submissions as per the CARFAC Minimum Recommended Fee Schedule. However, the project design representative on the panel is not paid if this is already included in their scope of work. City staff and representatives from any organization partnering on the project would also not be paid further for their involvement.

4.3 Develop an asset management plan and procedures as outlined in Chart 4.3

The creation of an inventory for the City Public Art Collection was started but has not been completed and there is currently no asset management plan in place to direct the maintenance and conservation needs of the collection. Similarly, there is no clear process for maintenance of City-supported art on private property to uphold the quality of the work.

City-supported art on private property

Agreements for funding of art on private property should have clear requirements/procedures for maintenance and requirements to respect artists' moral rights. For example, support for a mural may ask the applicant for a five-year maintenance plan for the artwork's upkeep, unless otherwise agreed with the City. Exceptions would be made for a major accident or vandalism event. The City may consider reviewing the Property Standards By-law to address artwork in disrepair on private property.

Public Art Collection Inventory

A Public Art Collection Inventory should be created and maintained. There is a 2016 GIS map of existing City-owned work that needs to be updated. A costed Asset Management Plan is also required to quantify costs and work to address the backlog of treatment or repair needed by the existing assets, and whether any of the assets should be considered for de-accession. The Asset Management Plan should include the department responsible or the external expertise needed for the regular maintenance going forward. The inventory should be completed by someone with collections management or conservation training and experience, whether that experience is in-house by City staff or by a contracted third party.



Above: Spirit of '83 by Colette Whiten, corner of Brady Street and Paris Street, Sudbury, 1983. Photo source: sudburylivingmagazine.com Below: The Miner's Monument by Timothy P. Schmalz, Bell Park, Sudbury, 2001. Photo source: sculpturebytps.com





Right: Hero by Nathan Jenkins, 2013, part of a changing platform of artwork in the Toronto Sculpture Garden. Photo credit: Aida Habibelahi/tolf.org

New work in the Public Art Collection will be maintained and conserved as per the Maintenance Plan agreed by the artist and the City at the time of the artwork creation (where applicable) and to meet reasonable budgets, conservation standards and best practices. At least ten percent of the commission value of the artwork should be set aside in a Public Art Reserve Fund for future maintenance and conservation.

Public art asset management

Works of public art come in many different materials and forms with different maintenance and conservation needs. The following principles should be followed to manage the assets in the City's Public Art Collection:

- Artist to provide a maintenance manual for new commissions/donations;
- The Public Art Collection inventory will include a list of locations and maintenance procedures for each work.
 This list will be provided to relevant departments for information and/or action.
- Tourism and Culture Section will be responsible for requisitioning the maintenance for stand-alone public art and integrated art whose maintenance exceeds the service level of the rest of the facility.
- Integrated public art designed so that the maintenance needs are equal to the service level of the rest of the



Above: Detail of a legal graffiti wall in Sudbury. Photo courtesy of the City of Greater Sudbury.

Below: Digital art platform integrated into the facade of Bulmba-Ja Art Centre, Cairns, Queensland, Australia, 2020. Photo source: northsite. org.au

- facility (e.g. tile art), will be cleaned and maintained regularly by the staff tasked with cleaning the facility.
- At least 10% of the budget of each public art project should be set aside in a Public Art Reserve Fund for future maintenance and conservation for long-term installations (more for artwork with higher maintenance requirements). This fund will be used to pay for items that are beyond the regular cleaning and maintenance including: planned testing and inspection by engineers, art conservators or other experts, and major cleaning/repairs/conservation required periodically.
- The art in the Public Art Collection should be reviewed/ assessed every two to three years to plan for scheduled testing, major cleaning and conservation;
- For artwork that is damaged beyond repair and/or where the restoration is cost-prohibitive the City may initiate procedures for de-accessioning and disposal.
- Legal grafitti walls, murals (both City-funded and those funded by third-parties) and many community art projects may be given a timespan for maintenance at the time of approval, or they may follow other procedures (such as repainting a wall where a work is badly damaged).

<u>Insurance</u>

The City has a \$25,000 deductible on their insurance policy and the policy does not cover vandalism. Therefore art repair or replacement may not be feasible to be covered by the policy. An exception may be for art integrated or affixed within a facility which may be covered if there is not an insurance policy exclusion. Art can be scheduled in an insurance policy separately, but this should be decided on a case by case basis rather than the norm for all art in the collection. Many municipalities do not insure their works of public art because policies often expect like for like replacement and this may not be feasible. Where art is scheduled, public art pieces may be valued for their replacement value or initial commission value instead of an art appraisal which is not straightforward for work that is not easily moved or sold.



CHART 4.1 INTERNAL PUBLIC ART PROJECT ACQUISITION PROCESS

A. IDENTIFY AND DEVELOP PUBLIC ART PROJECTS OVER \$5000 IN VALUE

STEP 1:

(a) In advance of the annual City budgeting/capital planning process, the Interdepartmental Public Art Working Group (IP-AWG) members discuss upcoming capital projects and City programs that may be considered for the inclusion of public art.

(b) The list of potential capital projects are considered against the Public Art Policy's site selection criteria and priorities.

STEP 2: Public Art staff will prepare a Public Art Plan for the selected sites/capital projects/City programs. The Public Art Plan will include: the proposed art budget for the site, aims, parameters (terms of reference), schedule, acquisition type and reason, and any public engagement or partnerships.

Acquisition types include: RFP/RFQs, open competitions, invitations and limited competitions, direct commissions, artists on design teams, artist residencies, community art, direct purchase, alternative approaches, and development initiatives.

STEP 3: Public Art staff will circulate the draft Public Art Plans to the IPAWG and ELT for review and approval.

B. MANAGE THE PUBLIC ART PROJECT

STEP 4: For acquisitions over \$10,000. Public Art staff appoints a public art jury who will follow the Public Art Policy's Acquisition Criteria and the art project's Terms of Reference to recommend an artist to City staff. Staff from various departments may be present in an advisory capacity when the jury meets.

STEP 5: The Public Art staff will manage public art projects, coordinating with relevant departments and Capital Project/Program Managers as well as with local stakeholders, utilities, etc. during the development and installation of the project.

STEP 6: Where appropriate, the completed work of Public Art will be added to the City's Public Art Collection. An opening or press release may be planned for the community.

Public art jury composition:

3 or 5 panel members are all independent of the City and Council. Members include a majority of recognized arts and design professionals such as practicing artists, curators, art critics, art educators, architects and landscape architects. Local representation with interests in the site could include a neighbourhood or community representative from a local association, a business representative or a resident in the Ward. External jurors should be compensated based on published CARFAC rates.

Public art jury selection process:

At least once every 3 years, the City will send out a call asking for local art and design professionals and local community members who are interested in being considered for a Public art jury to submit a bio and answer why they are interested. This list can be used as a starting point for the Public Art staff to assemble a jury. The list can be further augmented by recommendations from staff research to find an appropriate mix of individuals for the project in question. Where the artwork is integrated into a new public space or building, the design consultant may be asked to join the jury.

The jury composition should include a range of perspectives. This may include: an individual who is versed in the medium of the project; an individual who has an understanding of the project's subject matter; an individual who has an understanding of the context; local youth; and individuals from equity-seeking groups. Individuals who have not been on a previous jury should be prioritized for jury opportunities.

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CHART 4.3 PUBLIC ART COLLECTION ASSET MANAGEMENT

STEP 1: Oreate a Public Art Collection Inventory of existing City-owned work, with a costed maintenance plan to treat, repair or de-accession the existing assets. The maintenance plan will include the department responsible or the external expertise required for the regular maintenance going forward. The inventory needs to be completed by someone with collections management or conservation training and experience, whether that experience is in-house by City staff or by a contracted third party.

STEP 2: New work in the Public Art Collection will be maintained and conserved as per the Maintenance Plan agreed by the artist and the City at the time of the artwork creation (where applicable) and to meet reasonable budgets, conservation standards and best practices. 10% of the commission value of the artwork should be set aside in a Public Art Reserve Fund for future maintenance and conservation.

A. STAND-ALONE ART

STEP 3A: The Public Art staff will keep a Public Art Collection Inventory to list locations and maintenance procedures for each work. This will be provided to relevant departments for info or action.

STEP 4A: The Public Art Curator shall be notified if City staff or public notice vandalism or other maintenance needs on a work of art.

STEP 5A: Where there are costs for maintenance/conservation, the Public Art staff will budget for this through the Public Art Reserve Fund (if available) and/or a budget request

B. ART INTEGRATED INTO A BUILDING/SPACE

STEP 3B: The relevant department shall be provided with an inventory of integrated public art in the buildings/spaces they maintain. The inventory will include maintenance procedures for each work as agreed with the department when the artwork is created. Art to be designed so that the maintenance is equal to the service level of the rest of the facility. (e.g. An art floor tile mosaic is cleaned as per tile floor.)

STEP 4B: The staff tasked with cleaning the facility will also provide regular cleaning and maintenance of the artwork.

STEP 5B: The department that manages the facility shall contact the Public Art staff where there are any questions regarding appropriate maintenance and cleaning procedures for the integrated public art.

STEP 6: The Public Art staff will manage a condition assessment of all work in the City's Public Art Collection Inventory every two or three years. This assessment will ascertain any required conservation in order to create a schedule and budget for the work. Funds for conservation work will be requested from the Public Art Reserve Fund (if available) and/or a budget request. The condition of art in a facility should be included as part of a facility's Building Condition Assessment.

STEP 7: Where a work in the Public Art Collection is damaged beyond repair or the restoration is cost-prohibitive, the Public Art staff will consult with IPAWG or the Heritage and Museums Panel (or PAAP, if it is established) and can initiate the procedures for whether the artwork should be considered for de-accessioning and disposal.

STEP 8: Where a building/space that includes integrated art is undergoing renovations/redevelopment, the relevant department shall alert the Public Art staff for info.

C. ART ON PRIVATE PROPERTY

Agreements for funding of art on private property should have clear requirements/procedures for maintenance and requirements to respect artists' moral rights. For example, support for a mural may ask the applicant for a five-year maintenance plan for artwork upkeep, unless otherwise agreed with the City.

A. STAND-ALONE ART EXAMPLES

Stand-alone art in parks and trails



Above: River Otter by Tyler Fauvelle, New Sudbury Trail, Sudbury, 2018. Photo source: tylerfauvelle.ca

Top right: 120 Mirrors by Public Studio and Anna Friz, a sound installation in Lee Lifeson Art Park, Toronto.

Bottom right: Salish Sea by Chris Paul, Turkey Head Walkway, Victoria, BC.





Stand-alone art privately-owned and maintained



Big Nickel, by Bruno Cavallo and Ted Szilva based on 1951 coin design by Steve Trenka, Sudbury, 1964. Photo courtesy of the Bank of Canada Museum.

B. ART INTEGRATED INTO A BUILDING/SPACE EXAMPLES

Integrated Art with cleaning requirements at same service levels as infrastructure/facility



Above and right: Art integrated into sidewalk paving on Holton Road by artists Heather Parnell, David Mackie and Andrew Rowe who developed the theme for the artwork with children from Holton Rd Primary and St Helen's RC Junior Schools, Barry Town Centre, Wales, 2007.

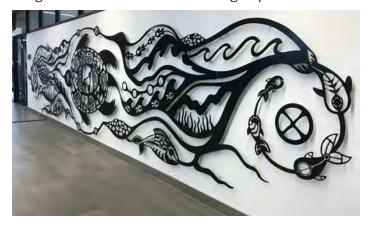




Above: Flying Carpet by Seyed Alavi, Sacramento Airport, 2005. Right: Reticulated Gambol, made of CSA-certified playground equipment by Young + Giroux, Lee Centre Park, Scarborough, 2009.



Integrated Art with different cleaning requirements from the infrastructure/facility







Above left: 7 Grandfather Teachings by Tessa Shanks in collaboration with visual arts students from Middlefield Cl and Unionville High School, Aaniin Community Centre, Markham, 2018. Above middle and right: All my favourite people are animals by Erica Stocking, Strathcona Branch Library, Vancouver, budget: \$100,000 in 2017.

PUBLIC ART INVESTMENT AND SUPPORT 5 N

Recommendation 5.0: Encourage, support and invest in public art with a suite of funding mechanisms.

- 5.1 Establish municipal funding for a public art program.
- Option 1: Establish annual funding for a public art program based on a 0.25% rolling five-year average of the above-ground capital budget (approximately \$250,000 per year) starting in 2024.
- Option 2: Establish annual funding based on agreed service levels, increasing funds and service in increments from \$50,000 per year in 2024 to \$150,000 per year in 2028 as the program develops over time.
- 5.2 Contribute up to 1% of the capital budget of selected major City capital projects to integrate public art.
- 5.3 Encourage public art investments in private developments.

Current public art investment

Currently the City of Greater Sudbury supports public art and community art projects through a variety of programs within four City departments. The types of support can be categorized under three levels:

- Level A. Encourage or Regulate
- Level B. Support
- Level C. Initiate and Maintain

There is not a clear picture of the current annual investment figure across the funding streams and public art and community art programs in City departments because art costs within projects or festivals receiving grants represent a small proportion of total costs and the costs of the art is not tracked separately from other non-art costs such as event rentals.

Level A. Encourage or Regulate

This includes encouraging or providing permissions for thirdparty art programming, private donations of art and private developers to invest in art.

Level B. Support programs include:

Façade Improvement Program

The Façade Improvement Program provides a grant to private businesses/landholders to cover up to 50% of the cost to improve any building façade visible from the street, to a maximum of \$20,000. Art is one of the applicable investments.

Community Action Networks (CAN)

25% of CAN annual grants may be spent on CAN projects, which have included community art projects, such as murals on City property. The CANs have also raised funds for these initiatives.

Arts + Culture Grant Program

Approximately \$80,000-100,000 is invested annually in project grants. Some projects include public art or community art as a component but it is not easy to quantify how much funds from a project were to support art creation versus other activity, for example performances and event rentals. There are also operating grants totalling approximately \$450,000-\$500,000 with some of the organizations using a small portion to fund public art programming. The amount that may have been applied to creating artwork is not known. Per the 2023 Guidelines f the applicant is not incorporated and/or they have not received the grant at least three times, they can receive a maximum of \$3000. The three year criteria can limit new applicants who may be able to show that they have the capacity for larger projects.

Level C. Initiate and Maintain

The City budgeted \$25,000 per year in 2020 to 2023 to set up the public art program. The City also invested in maintaining a legal graffiti wall and mural programs.

The City has an existing Public Art Collection but it has not been catalogued and there is a backlog of deferred maintenance that should be addressed.

Investment in the local economy

Public art investment is an economic generator. Even when an artist outside of the area is hired, the bulk of the funds often are spent locally to employ people across a range of skills available in Greater Sudbury from engineering to trades, and local materials and products often have an advantage due to lower transportation costs. The typical \$100,000 or higher budget for a public art installation would see the following approximate breakdown of costs:

- 20% artists (includes insurance, travel, overheads)
- 5% architects or engineers to draft plans/stamp drawings
- 10% project management by curators, cultural or community organizations
- 20% materials (e.g. steel, stone, concrete)
- 30% fabrication (e.g. metalwork, tilers, glass casting)
- 15% installation (e.g. transportation, lift or crane operators, masons, electricians, etc.)



Preparing to Cross the Sacred River, Marianne Nicolson, Indigenous Art Park curated by Candice Hopkins, Edmonton, 2018. Photo source: Edmonton Arts Council

Potential public art priorities

Potential annual public art investments may include some or all of the following as priorities:

Public Art Grant Program

A separate Public Art Grant Program could be added to the suite of existing Arts + Culture Grants to match-fund projects initiated by local artists and arts/community organizations in Greater Sudbury and to prioritize projects in Wards that have less current investment in arts and culture. This would be a way to equitably distribute public art projects across the City.

Through these local partnerships the City would be able to multiply its investment and foster growth in Greater Sudbury's creative economy, and it would enable the City to be more strategic about the holistic Public Art Collection and community art canvas, rather than responsive.

The grant could be run with the Arts + Culture grants. Terms could allow professional artists, arts collectives, art organizations and/or non-profits to apply. Terms could limit the work to public facilities such as neighbourhood parks and libraries, and can prioritize applications for projects in Wards that have not been previously funded, for artforms that have not previously been funded, and/or for a longlist of priority locations pre-selected by the public art large and verified by the Interdepartmental Public Art Working Group.

Truth and Reconciliation

Indigenous-led public art projects could be one of the priorities for public art grants or commissions and/or a public art commission could be defined and delivered in partnership with a local First Nation(s) or Indigenous leaders.

Internal Partnerships

Through internal partnerships public art could be integrated in City programs. For example artwork integrated into Leisure Services' Playground Revitalization Process (e.g. tot lots and splashpads). Also, low cost programming may be developed in partnership with various City departments or services for public art provision. For example, emerging artist opportunities in libraries (e.g. digital screens or banners) or requesting a percentage of bus advertising space for cultural uses when procuring a third party (this is typical in other municipalities).

5.1 Establish annual municipal funding for a public art pro-

Under direction from the Council of the City of Greater Sudbury in 2017-19 staff began putting the necessary policies and plans in place to establish a municipal public art program including Council endorsing a draft Public Art Policy in September 2018 and an Implementation Plan in November 2019. The Public Art Master Plan is the next step in solidifying the City's aims and determining service levels for a Greater Sudbury Public Art Program to meet Council's Strategic Plan 5.6. Align Initiatives with Goal of Community Vibrancy.

Two funding level options are outlined below that correspond to municipal funding approaches in Canadian municipalities with public art programs. Each option is further expanded with a draft budget forecast showing how the funding corresponds to service levels in the community.

Note: for both funding options, the investment proposed is to replace the current \$25,000 annual investment, not be in addition to it. The funding investments are proposed to cover commissioning, grants, maintenance and conservation, but not staffing except where third-party expertise is required. It is important to note that agreement on investment levels will still be subject to annual budget review by Council.

Option 1: Establish annual funding for a public art program based on a 0.25% rolling five-year average of the aboveground capital budget (approximately \$250,000 per year) 2024-27.

Many Canadian municipalities base their annual public art budget on 1% or 0.5% of a rolling average of their capital budget, minus roads and below grade infrastructure investments. See Appendix F for a funding comparison of cities in Canada with public art programs.

In 2021 City of Greater Sudbury's capital budget was \$162.4 million (excluding water and wastewater). As nearly one-third of the capital budget is dedicated to roads and drainage, removing these items would amend the figure to approximately \$100 million. A 1% investment for public art, would therefore amount to \$1 million municipal funds per year, 0.5% would amount to \$500,000 and 0.25% would be \$250,000.



Billy, Nanny and the Kids, Nicholas Krombach, Appleby Village Mall, Burlington, 2012.

Option 2: Establish funding based on agreed service levels, increasing funds and service from \$50,000 per year in 2024 to \$125,000 per year in 2027 as the program develops over time.

In a few cases (e.g. Burlington, Mississauga and Markham), municipalities set a minimum budget amount (ranging from \$50,000 to \$250,000) under which it would not be possible to manage a program for the scale of their city. They then consider further investment on an annual basis or projectby-project basis. This approach allows flexibility as well as assurances that there is enough resource in place to embark on a public art program, and a stepped approach allows the City to build up both funding and public support for the program over time. Small to medium-sized projects may be a better place to start than larger art investments, particularly as the audience and the City's experience with managing public art can be built over time.

Greater Sudbury Council earmarked \$25,000 per year in 2020 to 2023 to set up the public art program. With this option, funding is recommended to start at \$50,000 in 2024 (a \$25,000 increase from 2023) and increase by \$25,000 increments to \$125,000 annually by 2027.

INVESTMENT AND SERVICE LEVELS

OPTION 1: \$250,000 per year.

\$1 Million over four years to fund:

- \$25,000 \$75,000 over four years for the completion of a Public Art Collection Inventory with a qualified collections management professional (internal City staff or external expertise) and address the backlog of deferred maintenance and repair on existing work in the collection.
- \$100,000 (10%) over four years invested in a Public Art Maintenance Reserve Fund to cover regular maintenance and future conservation of the Public Art Collection, and to promote the public display of the municipal art collection.
- \$50,000 increase annually to art grants for a Public Art Grant Program to match-fund at least five to eight small, locally-led public art and community art projects each year (\$200,000 over four years could cover at least two projects in each Ward). These could be integrated into City sites and programs.
- Two medium scale public art commissions (\$50,000 - \$100,000 each) over four years (up to \$200,000 over
- One large public art commission over four years (\$250-500,000 budget or more).

Option 1 \$1,000,000 over 4 years 0% Public Art Aedium-scale Maintenance Public Art Commission Maintenance Public Art Commission arge-scale nventory + Backlog Program Reserve Annual) Grant 2024 \$50K \$50K \$250K \$50 -\$100K 2025 \$25K \$50K \$250K \$250 -500K + 2026 \$50K \$50K \$250K \$50 -\$100K 2027 \$50K \$50K \$250K

OPTION 2: \$50,000 in 2024, increase \$25,000 per year to \$125,000 in 2028.

\$350,000 over four years to fund:

- \$25,000 \$75,000 over four years for the completion of a Public Art Collection Inventory with a qualified collections management professional (internal City staff or external expertise) and address the backlog of deferred maintenance and repair on existing work in the collection
- \$35,000 (10%) over four years invested in a Public Art Maintenance Reserve Fund to cover regular maintenance and future conservation of the Public Art Collection.
- \$50,000 increase every second year to art grants for a Public Art Grant Program to match-fund at least five to eight small, locally-led public art and community art projects each year (\$100,000 over four years could cover at least one project in all Wards). These could be integrated into City sites and programs.
- One medium scale public art commission (\$50,000 -\$100,000 each) over four years (up to \$100,000 over

Note: Funding Option 2 could be combined with 5.2: up to one percent funding for public art to be integrated in key major projects.

Option 2					
\$350,000 over 4 years					
	Inventory + Maintenance Backlog	10% Public Art Maintenance Reserve	Public Art Grant Program (Biennial)	Medium-scale Public Art Commission	Large-scale Public Art Commission
2024 \$50K	\$50K				
2025 \$75K	\$25K		\$50K		could be funded
2026 \$100K		\$17.5K		\$50- \$100K	through 5.2: up to 1% of key major projects
2027 \$120K		\$17.5K	\$50K		

5.2 Contribute up to 1% of the capital budget of selected major City capital projects to integrate public art.

Identify major capital projects to include up to 1% of the capital budget (to a maximum of \$500,000) for public art in the facility. Facilities may include parks, trails, community centres, libraries, streetscapes and infrastructure (bridges, walls, waterworks, etc.). Projects would be identified and selected through the Interdepartmental Public Art Working Group to coincide with Infrastructure Capital Planning's one to five year plans and would go through the annual Council-approved budgeting process. Furthermore, the Tourism Development Fund may be used and/or leveraged to support significant public art projects that meet the Tourism Strategy goals.

Many Ontario municipalities with public art programs have policies to invest up to 1% of major capital projects towards public art projects. For best results and coordination, public art shall be included within the capital budget and project planning process at the earliest possible stage.

Note that annual funding for a public art program is still required because if one percent of new capital projects is the only mechanism used to invest in public art in Greater Sudbury, neighbourhoods without new capital work and without major private developments will not see any investment in public art. As the funding is attached to where capital projects are located, it is difficult to share the public art investment across locations in the City that are not seeing capital investment. The funding in this case would be tied to capital budgets and therefore, the budget could not be used for operating costs that could support local mentorships, temporary art projects, digital art content, educational activities, marketing material and events, legal graffiti walls. Also, annual funding is required to address the maintenance backlog of the existing Public Art Collection.



Ambientación Cromática Concert Hall Seating, Carlos Cruz-Diez, Centro de Acción Social por la Música, Caracas, 2007



Hand Holding a Bowl of Rice, April Greiman, Koreatown, LA, 2007

5.3 Encourage public art investments in private developments

Through the Planning and Development process and Planning Act tools available, the City of Greater Sudbury may encourage private developers to contribute up to one percent of the development's above-ground construction budget for public art projects. If language delineating how public art supports urban design aims and guidelines is included in the Official Plan or Community Improvement Plans, then Planning and Development staff may negotiate for public art provision in a development through processes such as Site Plan Application (SPA).

Language encouraging public art could be included in Section 1.4. (Vision), Section 1.5 (Part V: Developing Quality of Place); the Preamble to Part V; (note: text on allocating infrastructure funds to public art is already in 14.10.3), or a new section addressing public art could be added with text to align with Council's Strategic Plan, 5.6. Align Initiatives with Goal of Community Vibrancy.

Please note: Due to Bill 108, changes were made to Section 37 of the Planning Act and other planning tools that were previously used to secure community benefits such as public art. Therefore it is unclear at this time the details of which tools/processes may be used to encourage Public Art in developments.

Where the art is to be installed on City-owned land (i.e. streetscape or parks), the City will request that the artist selection process follow the City's Public Art Policy and will request that at least 10% of the funds be allocated to the City Public Art Reserve Fund for future maintenance and conservation costs.

PUBLIC ART SCALE / INVESTMENT LEVEL EXAMPLES





Note: the budget levels are approximate and meant as a starting point to visualize scale and media that may be achieved for the funding investment. It is important to note that the actual value of an artwork may not coincide with its material costs as an artist"s standing will also affect an artist fee or artwork price.



Air Bear, Joshua Allen Harris, New York City, 2008.

SMALL-SCALE (\$2000 - 25,000 artist fee, materials + install)



Left: WithArt Community Art Project, Winnipeg (top and middle); Minimum Monument, Nele Azevedo, Berlin, 2008, temporary art of 1000 ice figures drawing attention to climate change (bottom).

Below: A Lake A Lane A Line A Lone, poet bpNichol, bpNichol Lane/ Coach House Books, Toronto, 2005 (top); SeeSawSeat by Germaine Koh made from a Vancouver transit bench, located close to a transit shelter. Funded by transit agency Translink, 2018. Photo credit: Dani Boynton/germainekoh.com (bottom).









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MEDIUM-SCALE (\$50,000 - 150,000 artist fee, materials + install)





Top: The Great Picnic, Mark Reigelman II, Museum of Contemporary Art, Cleveland, 2014. Middle left: Tappeto Volante, Daniel Buren, for the Luci D'Artista light festival in Turin, 2004. Middle right: The People You Love ... Robert Montgomery, Basel, 2010. Bottom right: Horse and Cart, Nicholas Crombach, Victoria Park, Kingston, budget: \$100,000 in 2021. Photo source: nicholascrombach.com





LARGE-SCALE (\$250,000 - 500,000 + artist fee, materials + install)











Left: Turtle Pond, Fastwurms, Metro Toronto Convention Centre, Toronto, 1997 (top); Sultan's Elephant, Royal de Luze Theatre Company, three day public performance in Amiens and Nantes, 2005 (middle); Vaulted Willow, Marc Fornes + THEVERYMAN, Borden Park, Edmonton, budget: \$212,000 in 2014 (bottom).

Right: Possibilities, Michel de Broin, Duke of York Roundabout, Mississauga, budget: \$250,000 in 2010. Photo source: micheldebroin.org (top); Angel of the North, Antony Gormley, Newcastle, budget: £800,000 in 1998. 54m wing span, 20m tall (bottom).

CHART 5.0 PUBLIC ART INVESTMENT AND SUPPORT OPTIONS

REGULATE (ENCOURAGE OR ADVISING OTHERS, NO FUNDING)

NEW Public art in private developments

Encourage private developers to invest in public art through the planning process / using appropriate planning tools.

NEW Private donations of public art

Donations of art or sponsorship funding for art are encouraged from individuals or corporations, to be reviewed through the Public Art Application process.

LEVEL B. SUPPORT (FUNDS OR SHARED RESOURCES FOR PROJECTS INITIATED BY OTHERS)

B1. Façade Improvement Program

The Façade Improvement Program provides a grant to private businesses/landholders to cover up to 50% of the cost to improve any building façade visible from the street, to a maximum of \$20,000. Art is one of the applicable investments.

NEW B3. Public Art Grant Program

A new grant dedicated to public art projects shall invest in projects in every Ward of the City. To be run concurrently with the Arts + Culture grants. Terms to allow professional artists, arts collectives, art organizations and/or non-profits to apply. Terms could limit the work to public facilities such as neighbourhood parks and libraries, and can prioritize applications for projects in Wards that have not been previously funded.

B2. Arts + Culture Grant Program

Approximately \$80,000-100,000 is invested annually in project grants. Some projects include public art or community art. There are also operating grants totalling approximately \$450,000 annually with some of the organizations using a small portion to fund public art programming. If the applicant is not incorporated and/ or they have not received the grant at least three times, they can receive a maximum of \$3000. The three year criteria can limit new applicants who may be able to show that they have the capacity for larger projects.

NEW B4. Partnerships

Develop Partnerships with local arts or non-profit agencies to share resources for public art initiatives that meet shared goals. This could be in the form of funds, staff time, approvals (vetted through Public Art Application process). For example, the City itself cannot apply for certain grants (i.e. Ontario Arts Council), but can provide an arts collective a support letter or approvals for a City location, where appropriate.

LEVEL C. INITIATE AND MAINTAIN (FUND AND RESOURCE PROJECTS INITIATED BY THE CITY)

NEW C1. Public Art Maintenance Reserve Fund

Completion of a Public Art Collection Inventory with a qualified collections management professional (internal City staff or external expertise) and address the backlog of deferred maintenance and repair on existing work in the collection. At least 10% of Public Art budget to go into a maintenance reserve to cover regular maintenance and future conservation needs of the Collection.

NEW C2. Public art commissions

Funds to commission public art either stand-alone art or integrated in capital projects (e.g. parks, streetscapes, libraries, community centres) that have been identified by the IPAWG with approved program plans. Investment level to be determined from small to large scale.

APPENDICES



 $Students\ from\ four\ area\ schools\ (Marymount\ Academy,\ College\ Notre\ Dame\ ,\ Sudbury\ Secondary\ School\ and\ St.\ Albert)\ are\ involved\ annually\ in\ the\ Sudbury\ Green\ Stairs\ Artwalk\ program.\ Photo\ credit:\ Sudbury\ News.$

APPENDIX A: CONSULTATION MEETING SUMMARIES

INDIGENOUS STAKEHOLDERS MEETING (Notes by City staff)

Prior to the two meetings with external stakeholders, Ed Landry, Senior Planner at the City of Greater Sudbury met with N'Swakamok & Better Beginnings / Better Futures on June 16, 2022. He briefly introduced and went over the details of the Public Art Master Plan proposal.

Discussion ensued, with suggestions of artwork surrounding Ramsey Lake to honour water and women. As for only hiring local artists, members of the meeting agreed that there is no need to limit to Sudbury-only artists, and that artists from elsewhere such as Manitoulin Island should be welcomed to participate.

In terms of art and location, it was echoed that the artwork displayed must be representative of the community with connections to Indigenous peoples and artists. The community should first get an understanding of Indigenous artists and art by hosting an event that showcases 'who' and 'what' is out there. The venue itself was proposed to be somewhere central so that it can be easily accessed. All media styles would be welcomed, but should highlight and focus on "identity, community, awareness and unity".

INTERNAL STAKEHOLDER DISCUSSIONS June 13, 14 and 15, 2022

Facilitator: Helena Grdadolnik, Workshop 16 staff members from 15 departments or divisions (21 staff members were invited)

- Ed Landry, Senior Planner, Strategic and Environmental
- Emily Trottier, Business Development Officer, Arts +
- Sophie Baysarowich, Web and Office Assistant, Strategic and Environmental Planning
- Michael Loken, Acting Director, Water/Wastewater Treatment
- Robert Walz, Coordinator, Insurance and Risk Management
- Lara Fielding, Manager, Tourism and Culture
- Angie Roy, Property Administrator, Real Estate Management
- Tony De Silva, Road Operations Engineer
- Samantha Morel, Curator, Museums
- Stefany Mussen, Manager, Corporate Security and By-

law Services

- Kelly Gravelle, Deputy City Solicitor
- Cheryl Brisson, Purchasing
- Nick Najdenov, Coordinator, Capital Projects (left early)
- Steph Mathieu, Coordinator, Leisure Services
- Barb McDougall, Community Development Coordinator
- David Kalvanian, Infrastructure Capital Planning

Discussion points

- Need standardized artist agreements
- Insurance is often through neighbourhood associations
- Streamline a clear and consistent process for external artist/groups' public art requests. Who vets and responds? Public Art Advisory? City technical committee? What are the criteria?
- Update Public Art Advisory with new Terms of Reference
- Public Art Advisory: involve unions as well as art organizations; include youth member(s). How to get a cross-section of reps? Pay/cover costs/remote meetings ... what are the barriers?
- How are public art assets inventoried and managed?
- There was a balance of opinion on whether the focus for new public art should be outlying communities that currently have less cultural provision (at least one artwork in each Ward), or if downtown or other destinations should be prioritized.
- From Levack to Coniston where are the public art deserts? (like saying sea to sea in Sudbury)
- New buildings or infrastructure could be a place for public art investment. The Library Art Gallery is approx \$80-90 million budget. 1% may be too high, a maximum budget amount could be established.
- Libraries and neighbourhood parks were put forward as potential locations for art
- Legal graffiti walls are popular in Sudbury. Some walls could have a budget to be re-painted 3x per year. Currently Operations only paints over offensive graffiti.
- Need standards for maintenance. Walls that are in bad shape should not be allowed to be painted as it is difficult
- Need art to be recognizable (not esoteric) for community support and buy-in.
- Small to medium-sized projects would be a better place to start than larger art investments. Build a business case to grow an art budget over time.
- Up Here music and mural festival is popular. They typically use privately-owned walls because process is easier.

- Bus ads: there is an exclusive contract with third party for bus shelters, but inside bus the ad space is run by City and could be available. When updating procurement, ask for % of ad space for art/cultural uses? This is typical in other municipalities
- Art budget a very small amount of major infrastructure projects. Could be integrated but need to have a process for who decides on the art and how. Detailed design is the time in the process when art is best integrated.
- Infrastructure Capital Planning 1-5 year plans, but Council approves funds annually.
- Facilities and Infrastructure would require involvement from other staff, assistance with identifying locations for art and artist/artwork selection.
- There will be new roundabouts but staff were divided on whether this location would benefit or distract from road
- For procurements under \$100,000 lowest price is the only criteria unless there is a full RFP process, but then it has to go through Bids and Tenders
- There are revisions to procurement by-laws currently
- Direct commission is allowed but there are transparency issues
- Recently ran a roster but only two artists responded
- Community Action Networks (CANs) work under the auspices of the City, have been provided liability insurance coverage by the City. They have volunteer policies instead of agreements
- There is a CAN in every Ward but the individuals involved can delineate their own focus.
- There are currently staff in different departments that work with artists/murals/CANs. New staff is not needed for these projects, but processes such as agreements should be streamlined.
- Arts project grants approximately \$100,000 per year but many for annual projects like the Up Here Festival. First three years can only get smaller grant of \$3000.
- Healthy Community Initiatives (HCI) grant funds may be applied for to be used toward events or small-scale initiatives. The evaluation and eligibility are based on a by-law.
- Sometimes CANs have the artist donate their time/ unpaid.
- Potential to use the Special Events Advisory, which are approximately a dozen contacts across the City. There is already a subgroup for film.

EXTERNAL STAKEHOLDER DISCUSSIONS June 20 and 22, 2022

Facilitator: Helena Grdadolnik, Workshop with Ed Landry, Senior Planner, Strategic and Environmental Planning, Emily Trottier, Business Development Officer and Sophie Baysarowich, Web and Office Assistant, Strategic and **Environmental Planning**

9 stakeholders from 5 organizations and 3 independent artists (16 people were invited to participate)

Judi Straughan, Sudbury Arts Council Sylvie Mainville, Project Coordinator, Places des Arts Jean-Gilles Pelletier, General Manager, Place des Arts Johanna Westby, Artist and educator at Cambrian College Monique, Legault Artist Will Morin, Artist

Demetra Christakos, Art Gallery of Sudbury Christian Pelletier, Up Here Festival Wallace Gillard, Live Love Louder

Goals and Priorities:

- Public art should represent Sudbury and Sudburians first and foremost, while also keeping in mind the interest of tourists and visitors
- Local artists should be considered first, but artists from out of town should also be considered if needed.
- City's role can be (1) to encourage; (2) to regulate; (3) instigator/supporter/funder
- How will artists, artworks, etc. be chosen for public art in the City? Need to be fair, inclusive and informed process.
- Art should be more visual and less scripted as this has a greater opportunity to reach people with various cultural and linguistic backgrounds.
- Community as the champion, Sudbury as the support.

Challenges and Opportunities:

- The biggest opportunity is the passionate and talented art community
- The City was perceived to get in the way
- Agreements are too long and complicated, too much bureaucracy for most artists -- can scare off artists, especially newer ones
- Can Arts Council be used as a middle-man to cut paperwork and contracts?
- It was noted there are generally no plaques on public art pieces to help citizens identify the art and artist.
- A public art inventory has been started but it is a work in progress and will have an asset management plan to assist with cataloguing and maintenance.
- The idea of having a "Sudbury Walk of Fame" was mentioned, which posed both a challenge and

- opportunity. However, due to various issues such as salt/weather conditions, vandalization and location constraints, it may be difficult to implement.
- It would be beneficial and informative to have a place where residents can browse all sorts of artwork by local artists in Sudbury.
- Place des Arts may be able to promote participation from their artists/community and hosting events but would not likely be able to assist with funding.
- The Art Gallery of Sudbury has works of public art but building is moving downtown. What happens to the public art in the move?
- City sites for long-term or temporary work/events can be more challenging than private ones. Recently an event was held in a private parking lot instead of Bell Park for this reason.
- Community members may not understand restrictions like moral rights, audience members changing artwork or film crews paint over
- City needs to go from "can't do" to "can do", be an artsfriendly place.
- Need to find opportunities for emerging artists.
- Bring art to the people, Ray Laporte artist who has passed was attributed as saying, "get down to the bottom of the mine shaft"
- Need to think of different scales in the public art master plan from large to smaller/emerging.
- Allow a conversation to continue, not a fixed master plan.
- Need standardized artist agreements
- Insurance is an issue and other bureaucratic hoops

Funding:

- There are four City departments that have funding for public art.
- There are not many funding options for public art available outside of the arts and culture grants and Healthy Community Initiatives and Facade Improvement Program (many of the artists on the call worked on projects under these initiatives, but in some instances with Community Action Networks were not paid for their work).
- Similar to the Facade Improvement Program, can there be more programs for businesses to hire artists as this can be less bureaucracy. Good that now can be any facade visible from street, up to \$20,000.
- The City itself cannot apply for certain grants (i.e. Ontario Arts Council), but can assist artists who wish to apply with support letters or approvals for locations.
- There were suggestions of incorporating art in other City projects, such as road work / capital as a way to bring art into the City in different ways.

Types of Sites and Approaches:

- Various sites around Sudbury were brought up as good examples for public art to be displayed. Due to the fact that Greater Sudbury is so large, it is difficult to have art geographically across the Oity, or in every Ward.
- A focal point for public art investment is downtown Sudbury. There were many advocates for art downtown first.
- It is also vital for the whole community to have access to public art, including areas of town such as the Donovan, Flour Mill, etc.
- The boardwalk also came up as an area to invest in art
- Ongoing community projects such as the "Up Here" festival and newer Live Love Louder (geared to youth) were mentioned; however, it was noted that most of these artworks are completed on private property without any assistance from the City. Often this is because it is easier, less red tape.
- Question regarding who will maintain the work created by third-party festivals on private land?
- There is a focus on mural work in Sudbury.
- There were some suggestions to consider other art mediums, such as digital.

ONLINE SURVEY FINDINGS

The survey link was emailed to 37 people, the same invite list as the focus group discussions. There were 14 completed surveys, 7 external stakeholders and 7 internal stakeholders. This is a small sample size, but it will be further tested through meetings and consultation later in the public art master plan development process.

A. What places are comparable to the City of Greater Sudbury?

- Five responses: North Bay, ON
- Three responses: Barrie, ON, Sault Ste Marie, ON, Thunder Bay, ON
- Two responses: Kingston, ON, Peterborough, ON, Timmins, ON
- One response: Hamilton, ON, Mississauga, ON, Oshawa, ON, Windsor, ON, Moncton, NB, Rouyn-Noranda, QB, Northern Quebec, Finland (smaller Cities & Towns)

B. What places do you want Sudbury to be more like?

- Five responses: Toronto, ON
- Four responses: Montréal, QB
- Three responses: Ottawa, ON
- One response: Barrie, ON, Hamilton, ON, Kingston, ON, Oshawa, ON, Peterborough, ON, Sault Ste. Marie, ON, Thessalon, ON, Banff, AB, Halifax, NS, Moncton, NB, BC, Barcelona, Spain, Berlin, Germany, Finland, New York, USA, Melbourne, Australia, Paris, France, Unique unto itself.

C. Priority locations/sites for art

- Four responses: Parks/playgrounds
- Two responses: Junction East (Library and Art Gallery), Public buildings, Recreation buildings, Beaches/ boardwalk
- One response: Library branches, Education buildings, Downtown bus terminal, Anderson Farm Museum stable building, Kingsway, Entertainment District, Tom Davies Square, Bell Park, Victory Park, Public highdensity places, Arts and culture related sites, Downtown historic sites, Historic town centres, Entrances to neighbourhoods, Geared to income neighbourhoods, Downtown outdoors, Walkways/trails, Community gardens, Shopping areas, Commercial buildings / privately owned, Areas that are accessible by everyone

D. Locations/sites that should NOT be considered

- Three responses: Locations that are not barrier-free/not easy to access by various modes
- Two responses: Roads/roundabouts/car-centric locations, Locations that are not well-visited/visible to

- public, Places that are not free to the public (unless arts venue). Unsafe locations
- One response: Places that already have public art, Deteriorating structures/facilities, Ramsay lake area, Downtown crosses, New Sudbury/Timberwolf area, Loellen, Bridges, Water tower, Cemeteries, Hospital, Sidewalks, Heritage buildings

E. Top six Corporate Strategic Objectives that a public art program should tie into:

- 1. Support the artistic, cultural and creative expression of local citizens and groups (84%)
- Revitalize Downtown Sudbury (77%)
- 3. Promote Indigenous economic development opportunities (69%)
- 4. Enhance vibrancy of new municipal facilities and infrastructure (69%)
- 5. Enhance the experience of parks and natural areas
- 6. Develop authentic engagement opportunities for citizens (62%)

F. Goals to be prioritized for a public art program: Very high ranking

- Art to include a diversity of cultural experiences
- Art to showcase the immense talent of local artists
- Art to contribute to a vibrant public realm
- Art processes that engage local people

High ranking

- Art that builds on Sudbury's multicultural heritage
- Art to support Sudbury as a regional and/or national destination
- Art integrated into the City's key capital projects
- Art that draws inspiration from the land Lower ranking
- Art to showcase the best in Canadian and international
- Art that marks the gateways to the City or improves wavfinding

G. Forms of art all ranked highest for inclusion in the public art program:

- Murals and legal graffiti walls (92%)
- Long-term, stand-alone artwork (e.g. sculpture) (92%)
- Art integrated with infrastructure (buildings, sidewalks, etc (92%)
- Community art and beautification projects (92%)

H. Funding options to consider:

- Partnerships with local art organizations (75%)
- Distinct budget line in City's annual budget (67%)
- Budgeted within the City's major capital projects (58%)
- Partnerships with other public organizations (58%)
- Partnerships with businesses (58%)
- Donations of art or funding for art are encouraged from individuals (58%)
- Developer provision of public art (50%)
- Budgeted within the Arts and Cultural Grants (42%)
- Budgeted within relevant City programs (42%)

I. Staffing options ranked in order:

- **Existing City staff**
- New City role
- 3. Public Art Advisory Committee to advise City staff and City Council
- 4. Local arts organizations
- 5. External consultants to manage projects as needed

J. Key audiences to engage ranked in priority highest to lowest:

- Artists (92%)
- Indigenous community (83%)
- Art patrons (75%)
- Youth (75%)
- Downtown audience (75%)
- Recent immigrant communities (67%)
- Older adults (58%)
- Families (58%)
- Francophone community (58%)
- Anglophone community (58%)
- Community nodes / Town centres (58%)
- Tourists / visitors (50%)
- Business owners (50%)
- Development community (42%)

K. Perceptions of current champions of public art ranked:

- Local artists (91%)
- Local arts organizations (91%)
- Local museums and galleries (55%)
- City staff (36%)
- Citizens (27%)
- Local businesses (27%)
- Local non-cultural organizations (18%)
- City Council (0%)
- Development community (0%)

L. Community member involvement

- Experience public art (92%)
- Suggest potential locations for public art (75%)
- Attend a public art walk or talk (67%)
- Serve on an advisory board or working group
- Advocate for public art
- Attend a temporary public art event (50%)
- Participate in events to construct art with others in the community (50%)
- Contribute money and time (41%)
- Serve on an art selection committee (33%)
- Crowd fund public art initiatives (33%)

M. Locations to prioritize for public art

- Outdoor public space and parks (100%)
- Exterior of public buildings (100%)
- Indoor public places (82%)
- City gateway locations (73%)
- Select major infrastructure projects (64%)
- Trails / active transportation routes (64%)
- Privately-owned outdoor spaces and building exteriors (55%)
- Privately-owned indoor spaces open to the public (45%)

N. Areas of the city to prioritize for public art

- Spread across Greater Sudbury (73%)
- Transit hubs (64%)
- Downtown Sudbury (55%)
- Regional Parks (45%)
- Municipal buildings (45%)
- Neighbourhood / Community Parks (36%)
- Trails / Streetscapes (36%)
- Commercial / Employment areas (9%)
- Universities / Colleges (9%)
- New private development sites (0%)

O. Siting criteria

- Located in a high used or publicly active area (72%)
- Accessible to people of all abilities (72%)
- Visited by diversity of people (ages and cultures) (64%)
- Easily accessed from elsewhere in the city by a variety of transportation methods (64%)
- Has the space and capacity for public artwork (e.g. environmental conditions, heritage, safety, site servicing)
- Adds to the variety of types of public art experiences
- Experienced by a wide audience (55%)
- Maximizes public benefit (55%)
- Holds interest for an artist (36%)

APPENDIX B: LITERATURE AND PROGRAM REVIEW

The following City policies, strategic plans and programs related to public art either directly or indirectly were reviewed to identify gaps and opportunities.

Public Art Policy (PL2018-170A + CC2018-254)

- Strong definition, vision, guiding principles to be reconfirmed
- Site selection criteria to be reconfirmed and to consider locations/priorities for murals and other communitybased work
- Potential funding options/sources are not included.
- Funding for public art projects is currently available through several programs including Arts + Culture Grants through Economic Development, Community Improvement Plans (facade improvement murals) and the Legal Graffiti Wall Pilot Project. Funding amounts are limited and are expected to cover a wide variety of other priority areas. There is currently \$25,000 per year over four years earmarked to start the public art program.
- Artist protections (e.g. copyright, fair compensation) are not included.
- There is no exemption for art from the procurement by-
- Limitations currently preclude a developer public art program where art is on private land/buildings.
- Limitations currently preclude applying this policy to private buildings that may seek investments through the Downtown Facade Improvement program or other City
- The process could include more details on the approval/ decision-making process including any community engagement/input and how Council is or is not involved.

Public Art Webpage

- The webpage is new and can be improved with the inclusion of a public art inventory map.
- On the website the Public Art Master Plan (PAMP) is defined as follows: is a document that prioritizes sites for public art on municipally-owned land and makes recommendations for art on these sites. The PAMP would help guide the "what and the where" in the public art acquisition process. It is a tool used in many municipalities that have a public art program. Note: the wording is currently being updated to reflect the current work.

Public Art Application

The application form for public art requests can be further developed with guidance similar to the Filming Handbook.

- It should be clear that this process is for external applicants only, unless the process is intended to also be for City departments interested in public art investments.
- State how often the applications get reviewed annually, every six months, quarterly?
- The review should reference the acquisition criteria from the Public Art Policy and include any technical reviews required
- Make the point contact department and staff member clear to applicants, and establish a consistent group to review the applications (internal working group, Public Art Jury, Public Art Advisory)
- Page 2, it may be better to remove #1 Name of Artist and change #2 to Name of Applicant (could be the artist or a
- Consider whether the acknowledgement may be signed by the applicant OR the artist but not both. It could be a requirement that the applicant has an artist sign a consent form as part of the process, but not necessarily for the review. That gives more leeway to projects that may not have an artist on board on day one. Also, the artist should not be ultimately responsible for the application if they are not the applicant.
- #7 should include a request for a funding plan and a budget, instead of just a budget.

Public Art Advisory Panel Terms of Reference

- The initial panel Terms of Reference was related to creating the Public Art Implementation Plan. A new/ updated panel could have a revised mandate to include review of applications or acquisitions.
- To "ensure participation by a range of diversity" as it states, it may be good to consider the current barriers to participation from people who may be underrepresented, for example offering a stipend to cover the costs of being involved such as travel, caregiving and/ or allow for hybrid meetings and accommodations as needed.
- To be more welcoming, as Indigenous Peoples were the first ones on the land, you may consider listing them first in the membership bullet point.

Cultural Plan 2015-2020 + Culture Action Plan Strategic Direction #3: Creative Places.

Quality of place is a powerful driver in attracting and retaining talent in a global world. Goal: Grow beautiful environments that reflect the cultural richness and heritage of the city. Design infrastructure with intention and create a cultural estate.

Creative Places actions:

4. Develop a public art program with a standard policy and dedicated funding. Encourage the creation of public art in conjunction with private and public development.

Potential initiatives:

- 1.1 Develop a public art policy that outlines: commissioning process; priority/local themes; identifies key areas around the city; streamlines municipal approvals; and sets annual target levels.
- 1.2 Following adoption of public art policy, identify and meet with private and public funders to explore additional revenue sources for a public art budget to cover costs
- 1.3 Form a public art jury to evaluate artists' submissions
- 1.4 Pilot the public art program with smaller functional pieces
- 1.5 Partner with organizations to display artwork on a rotating basis in public spaces and local institutions

Arts + Culture Grant Program Policy, Arts + Culture Grants By-law

- There are approximately \$80-100,000 annually in project grants. Some projects are related to public art.
- There are also operating grants totalling approximately \$450,000 annually with some of the organizations using a small portion to fund public art programming.
- If the applicant is not incorporated and/or they have not received the grant at least three times, they can receive a maximum of \$3000.
- The three year criteria can limit new applicants who may be able to show that they have the capacity for larger projects.
- Could public art investment also run through a dedicated grant process similar or part of this program, rather than be managed by the City?

City Budget (from website)

- "The \$162.4 million capital budget (excluding water and wastewater) ensures the best investment choices are made by ranking projects based on standard criteria and moving forward with the highest priorities. Nearly one-third of the capital budget is dedicated to roads and drainage projects."
- Many Canadian municipalities base their annual public art budget on 1% or 0.5% of a rolling average of their capital budget, minus roads and below grade infrastructure investments.

Strategic Plan 2019-2027

Priority is to advance Sudbury's standing as a centre of excellence in economic, social, and environmental innovation. Actions related to public art directly or indirectly include:

- 7. Strengthen Community Vibrancy: Vibrancy is the collection of policies, activities and investments that create a 'sense of place' and makes Greater Sudbury distinct. Vibrancy is the result of efforts to make positive contributions to lifestyles and economic activity provided by community amenities, events, facilities and municipal policies. ... This objective will build upon the successes of our cultural and arts sectors and our neighbourhood actors and support further development and strengthening of our vibrant city."
- 7.1 Develop a Public Art Implementation Plan
- 7.3 Strengthen the framework of programs that support the artistic, cultural and creative expression of local citizens and groups
- 7.4 Review the Official Plan and other corporate policies to ensure they are appropriately aligned with the strategic objective of community vibrancy
- 7.5 Where relevant, incorporate the objective of community vibrancy into the development of new municipal facilities and infrastructure

Official Plan - redline version Feb 8, 2022

- Public Art Implementation Plan has an action to include Public Art in City Policies and in Phase Two of the Official Plan Review (launched in June 2019)
- The most recent Official Plan (OP) redline version does not include any specific mention of public art, including in the Urban Design section which is where it is typically found.
- The OP states that "Greater Sudbury consists of a large, central urban area surrounded by more than 20 smaller urban and non-urban settlements that are all tied together through an extensive network of hard and soft infrastructure. ... the dispersed pattern of growth poses challenges for the creation of a cohesive urban form" This dispersed growth also poses a challenge for public art provision across the City, so priorities on locations will need to be set.
- Downtown Sudbury is recognized as the heart of Greater Sudbury with a concentration of arts and culture uses.
- The OP is based on and informed by four broad principles: A Healthy Community, Economic Development, Sustainable Development, Focus on Opportunities
- Under Community and Neighbourhood Design the City will encourage community and neighbourhood design, the first bullet is: (a) creates a distinctive community character and strong sense of place.
- The Development Control section may be an area where

guidelines regarding developer provision for public art through Community Benefit Charges (CBC) may be added, if CBC are deemed to be applicable to public art.

Downtown Master Plan

- Vision for the future states that Downtown is a centre for creativity and that art installations that reflect the Spirit of Sudbury have found pride of place across the Downtown.
- "Public Art Strategy: Public art helps to define a city's image to the outside world. Public art can take the form of sculptures, murals, fountains, lighting, landscape design, street furniture or architectural elements. Master Plan initiatives that require a public art component include the Elgin Greenway, Paris Street regreening, Durham Street and Elm Street rebuild, Station Plaza, Tom Davies Square and Memorial Park upgrade. To bring more art into the Downtown, the Master Plan recommends the development and implementation of a comprehensive municipal Public Art Policy. In the more immediate term, the City should work with the BIA, DVDC, the Greater Sudbury Development Corporation, the Sudbury Arts Council, Le ROCS, local galleries, independent artists and other partners to develop a Public Art locational plan."

Strategic Core Areas Community Improvement Plan 2022

"Façade Improvement Program: a grant of 50% of the cost to improve a building façade, to a maximum of \$20,000 is available to private business. Art is one of the applicable investments"

Procurement By-law

- There is no mention of art in the exemptions to the by-law.
- Low value procurements (under \$100,000) must be by lowest price, therefore for low value acquisitions of art the Public Art Policy acquisition criteria cannot be followed unless a full Request for Proposal process is followed. In some cases an RFP process is too onerous/unnecessary for artist/art selection.
- Three quotes are required for \$25,000 and above, but only one quote is required below \$25,000. There is a process in 15-3 of the policy for awards NOT made to the lowest bid, but it is unclear if this would be accepted in practice.

Tourism Strategy 2019-2023

- Potential for funding through the Tourism Development Fund: up to \$1M to promote and grow the tourism industry supported by funds from the Municipal Accommodation
- A proposal for public art investment from the fund would need to be for significant artwork that meets the Tourism Strategy goals. A proposal could be connected one of the large infrastructure projects currently underway.

This fund had been used to invest in the promotion of public art experiences.

Parks Master Plan Review 2014

Under Action 56, "encourage public art" is one of the 10 bullets following "In designing parks, continue to:"

Library Services Strategic Plan 2011-2015

Goal 5: Build the Library's role in providing access to cultural and heritage programs and services. Planned Actions include "support[ing] local artists by providing space to display works for public viewing."

Greater Sudbury Development Corporation Diversity Statement

The statement relates to public art through considering how public art opportunities can "includes economic opportunities and community vibrancy for all."

From the Ground Up: A Community Economic Development Plan for Greater Sudbury, 2015-2025

Goal Six: Nationally recognized for artistic excellence, vibrancy and creativity

- Objective 6.1: Develop environments that reflect the cultural richness and heritage of greater Sudbury
- 6.1.3 Develop a public art program that encourages the creation of public art in conjunction with public and private development

Community Action Network (CAN) Terms of Engagement

- "Up to 25% of the annual grant may be spent on CAN projects. This may include capital expenditures"
- "CANs may not donate community grant funding to other groups or initiatives."
- Resources available to CANs (at no direct cost) through CGS includes liability insurance coverage for approved CAN activities and events.
- There is no rule that CANs need to pay at least CARFAC artist rates where they use grants to hire artists.

Healthy Community Initiatives Policy Revision June 2018

Not-for-profit groups or local organizations with a bank account are eligible to apply. Individuals and groups including artists and art collectives that are not incorporated as a not-for-profit or affiliated with a not-forprofit are not able to apply.

- Planned for development or redevelopment in City's capital budget (27%)
- Identified in the City's planning documents and strategic plans as a key site (18%)
- Planned for private development (9%)

Anything else to share?

"This plan absolutely requires dedicated staff time to succeed. The plan absolutely must recognize the significant amount of care that will be required for new pieces of public art owned by the City. The plan should also include provisions for creating a full inventory of the City's current public art assets and allocate resources for their care moving forward."

"I would love to be more aware of the funds available for public art yearly, since sculpture and other forms, may come at a greater cost, than murals"

"We must consider the risk of outdoor, static artwork being used as climbing apparatus for children. The attraction to a child creates a hazard that can become a serious injury."

"I'd like to see the research about public art from a number of cities similar to ours."

"Speaking as a local artist trying to create more opportunities for local artists, I find it odd seeing potential opportunities for artists from outside of our community/region to be highlighted through this planning. It seems odd to me as opportunities for these artists are already in place, and plentiful in a number of capacities, through a multitude of local organizations and performance bookers. Is it necessary to implement another access opportunity for these individuals, when artists in our own community have little/no other avenue to create/display/contribute to public art? Again, I wonder; is the focus too diluted."

"We need to be careful with the public art budget if and when it's established. We need to be specific as to what it will be used for. To complement the public art program, certain capital projects (to be defined) need to include a consideration/\$ set aside for public art - rather than taking from a public art budget."

City of Greater Sudbury

Public Art Policy
DRAFT (PL2018-170A & CC2018-254)

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1.0 Vision and Guiding Principles

1.1 Vision

Greater Sudbury is a Northern cultural capital celebrated from coast to coast to coast for its artistic excellence, vibrancy and creativity. The city's public art helps breathe life into our entire community, showcases the immense talent of its artists, draws inspiration from the land, and builds on the city's rich multicultural heritage.

1.2 Guiding Principles

"Greater Sudbury is a growing community, recognized for innovation, leadership, resourcefulness and a great northern lifestyle." Greater Together, 2015-2018 Corporate Strategic Plan

Creative Identity

Greater Sudbury is multicultural and has a unique historical relationship with its geographic landscape. Cultural resources help define the identities of individual communities as well as the shared identity of Greater Sudbury as a whole.

Creative Places

Quality of place is a powerful driver in attracting and retaining talent in a global world.

Creative People

Creative individuals are at the heart of the creative economy, and also foster social development. Nearly everyone participates in creative pursuits in some aspects of their lives and there are Professional Artists with specialized skills and who seek compensation for their work.

Creative Economy

Creativity and culture impact the economy in many ways, from directly employing people to being a component of almost any employment sector. There has been increasing recognition of the powerful role creativity and culture play in economic restructuring and generating wealth for our communities.

- 1.2.1 The City will support the binding effect that culture contributes towards maintaining a shared sense of community and identity.
- 1.2.2 The City will grow beautiful environments that reflect the cultural richness and heritage of the city.

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- 1.2.3 The City will design infrastructure with intention and create a cultural estate.
- 1.2.4 The City will foster and promote local talent within the creative cultural sector.
- 1.2.5 The City will nourish dynamic and diverse cultural experiences for all levels within the community.
- 1.2.6 The City will build awareness and public engagement in cultural activities.
- 1.2.7 The City will strengthen a diverse economy of cultural resources to maximize their contribution to economic development.
- 1.2.8 All Public Art projects that the City initiates and supports will respect Professional Artists' Moral Rights and Copyrights and will compensate Professional Artists' work in line with or above the Canadian Artists Representation (CARFAC) Minimum Fee Guide.

2.0 Process

Acquisition

- 2.1 Public Art, collected for municipally-owned public space, may be acquired through:
 - Purchase, commission or donation; or,
 - Creation of community art projects.
- 2.2 Each piece of art that is being considered for acquisition or donation to the City's Public Art Inventory will be evaluated according to the following criteria:
 - Consistency with the Vision and Guiding Principles of the Public Art Policy;
 - Compatibility with Public Art Master Plan and/or Collections Mandate, if established;
 - The quality of the art;
 - Artistic merit and quality of the art;
 - Artist's professional standing and/or connection to the community;
 - Suitability of the artwork to the site and context;
 - Suitability of the artwork for public display, including but not limited to public health and safety;
 - Authenticity of the artwork;
 - Condition of the artwork;
 - Maintenance and conservation costs and requirements;
 - Ethical and legal considerations regarding ownership;
 - Donor's standing and no conflict of interest and,
 - Other criteria established by the City from time to time.

Purchase or Commission

2.3 Public Art acquisitions are exempt from Pursuant to the City's Procurement By-law and will follow municipal best practices in Canada as per the processes outlined in the Public Art Master Plan.

- 1. Public Art acquisitions over \$10,000 shall be reviewed by a Public Art Jury except where they are selected through an existing grant program or through the Public Art Application Process. The selected Artist or artwork shall be recommended by the Public Art Jury to City staff.
- 2. The selection and commissions of Public Art shall involve Artists at the earliest possible stages and be undertaken through a range of fair, open and informed processes.
- 3. Council and staff, Public Art Advisory Panel members, and all members of a Public Art Jury shall declare a conflict of interest, pecuniary or any other interest, and remove themselves in all cases from any decision regarding the acquisition of Public Art in which they are involved either directly or indirectly.
- 4. The City may purchase or commission Public Art by the following means:
 - Request for Qualification (RFQ) or Request for Proposal (RFP)
 - Open Call
 - Invited/Limited Competition
 - Direct Commission or Direct Purchase
 - Artist on design team
 - Community Art
 - Artist residencies
 - Direct purchase
 - Alternative approaches
 - Development initiatives

The process used to purchase or commission Public Art will be determined by City Staff, in consultation with the Public Art Advisory Panel, if established.

Donation

- 2.4 The City may accept donations of Public Art, subject to the criteria in 2.2 above and the following considerations:
 - That donations be unencumbered;
 - That the City is not required to locate the work of art in a specific location in perpetuity;
 - That donated art is accompanied by a maintenance plan prepared by a qualified person;
 - That donated art includes funding for the installation, maintenance and conservation/restoration of the work being donated, the amount of which will be established as part of an acceptance agreement;
 - That funding donations must be free and clear of conditions and restrictions imposed by the donors regarding the City's use of these funds for the City of Greater Sudbury's Public Art Program;
 - That maintenance requirements are feasible;
 - That there is a safe and appropriate space to display and/or store the art until such time that it will be displayed;
 - That, for insurance purposes, the monetary value of the artwork, or appraisal conducted by a qualified person, is provided;
 - That the City has permission to display the work under Copyright matters, or that the permission to display the artwork can be established;
- 2.5 The City may decline to receive a donation of Public Art if it does not meet the above criteria or other criteria established by the City from time to time.

Artist Selection

- 2.6 The City, in consultation with a Public Art Jury Advisory Panel, if established, will consider the following criteria when selecting an Artist:
 - The Vision and Guidelines of this Public Art Policy, and the specific aims of the Public Art project;
 - Artistic excellence of previous work;
 - Professional qualifications;
 - Relevant working Experience as related to Public Art, project management and working with a design team, project team and/or community group, as appropriate relevant to the project.

Role of Artist

- 2.7 The role of the Artist may be established by the City on a per-project basis, and may include, without limitation:
 - Review of a Public Art project plan;
 - Development of a Public Art vision;
 - Public consultation;
 - Collaboration with the community and City staff;
 - Responsibility to obtain any required permits (e.g. building permit, road occupancy, etc);
 - Research and understanding of local knowledge and experience;
 - Development of a site-specific artwork;
 - Responsibility for delivering a maintenance plan

Community Art

- 2.8 The City will continue to encourage Community Arts projects as a means to grow public art engage community members in creative pursuits, and to increase local capacity for creative work in the community.
- 2.9 Community Art is an important component of the City of Greater Sudbury's Public Art Program but the administration processes can be more inclusive and flexible for Community Art to reduce unnecessary barriers and regulations for projects that may seek to involve youth, community members and designers in creative work. Therefore, the resulting work may or may not be insured or included in the Public Art Collection and it may not be subject to Artist Moral Rights and Copyrights.

Public Art Advisory Panel

- 2.10 The City may establish a Public Art Advisory Panel pursuant to the City's Procedural By-law.
- 2.11 The panel will represent the diversity among the city's residents, business, education and its arts and cultural communities. Panel members will be selected with consideration to fair representation of cultural and artistic disciplines, gender, geography, and cultural diversity.
- 2.12 The role of the Public Art Advisory Panel may include advising Council on the following Public Art matters:
 - Site selection;

- Artist selection;
- De-accessioning;
- Public Art project plan;
- Implementation plan;
- Themes;
- Public Art Master Plan;
- Public Art Policy review.

Public Art Jury

The City may establish a Public Art Jury from time to time to evaluate and select an Artist or artwork for a Public Art Project or Program. The Public Art Advisory Panel, in part or in whole, may also act as the Public Art Jury. A Public Art Jury will be composed of a majority of art professionals. It will include local citizens and/or experts relevant to the Public Art project or program they are evaluating, but will not include City staff and Council members.

Site Selection Criteria

- 2.13 Public Art and Community Art will be located in a diversity of sites across all of Greater Sudbury.
- 2.14 The City will coordinate and prioritize sites where capital projects are compatible with a commissioning of Public Art and the projects meet the acquisition criteria established in this policy. are of a high profile. Examples of high profile capital projects that may be considered for public art locations include:
 - a. New buildings
 - b. Additions to an existing building
 - c. Regional park design or redesign
 - d. Select major infrastructure projects
 - e. Establishment of Gateway Features
- 2.15 The City will encourage or support private landowners to invest in Public Art on their sites where the artwork would help to realize the Public Art Policy Vision and Guiding Principles and the project meets the acquisition criteria and approvals processes.
- 2.16 Sites for Public Art will be selected based on the following criteria:
 - a. Accessibility
 - b. Visibility
 - c. Compatibility
 - d. Safety, and
 - e. Maintenance
- 2.17 The City will consider the installation of Public Art at Gateways.

Lending or Borrowing Public Art

- 2.18 The City may consider third party requests for loans from its Public Art Collection, provided that the borrower guarantees that appropriate standards and terms be met.
- 2.19 The City may secure, on a temporary basis, works of Public Art for display in public spaces, which are not owned by the City. The City will have regard to the Public Art Policy and the Public Art Collections Mandate, if established.

Legal Graffiti Walls

- 2.20 The City may pass a by-law to regulate legal graffiti walls in certain instances.
- 2.21 Refer to Site Selection Criteria above for review of appropriate locations.

3.0 Management of Collection

Inventory and Maintenance

- 3.1 The City will maintain its Public Art Collection in a good and safe condition.
- 3.2 The City may create and maintain a Public Art Inventory and a Public Art Asset Management
- 3.3 All Public Art will be catalogued and included in the Public Art Inventory, if established.
- 3.4 The Public Art Inventory will include information on installation, maintenance, correspondence, contractual agreements, research, and other information required.

Insurance

- 3.5 All permanent, temporary or mobile All Public Art in the Public Art Collection whether works are owned by the City through purchase, commission and/or donation are the property of the City and are insured under the City's Insurance Policy, which has a deductible that may be higher than the art value.
- 3.6 The City may seek additional insurance coverage for specific Public Art.
- 3.7 The City may decide not to insure works of Community Art or works of Public Art under \$5000.

De-accessioning

- 3.8 Public Art may be de-accessioned by the City.
- 3.9 The City will consider de-accessioning if the Public Art, in consultation with a qualified person:
 - in consultation with a qualified person, has deteriorated or has been damaged beyond conservation efforts or repair;
 - endangers public safety;
 - is considered to be no longer relevant to the collection;
 - is of questionable quality or authenticity;
 - cannot be reasonably maintained, or the security of the art work cannot be guaranteed;
 - is no longer suitable for its current location, and there is no other appropriate location in which to display or store the artwork until such time as an alternate display location is determined; or,
 - no longer meets the terms of the Public Art Policy;
- 3.10 Unless public health and safety considerations require the immediate removal of the Public Art, the City will consult with the Artist (where available) and the Public Art Advisory Panel, if established, prior to de-accessioning Public Art.

4.0 Administration

Funding

- 4.1 The City may establish funding for Public Art through the annual budget process.
- 4.2 The City may establish a Public Art Reserve Fund to hold municipal investments or private donations for the purpose of Public Art Acquisitions and Asset Management.
- 4.3 Costs associated with Public Art Program include but are not limited to the following:
 - Acquisition
 - Repair and Maintenance
 - Honoraria
 - Storage
 - Project and Program Management
 - Administration
- 4.4 The City will continue to encourage the development of partnerships, grants and sponsorships from local organizations and businesses to further support the development of Public Art in public spaces.
- 4.4.1 The City will encourage the private sector to develop and grow Public Art in privately-owned spaces in the public realm.

Implementation

- 4.5 The City may establish guidelines and plans from time to time to help implement the Public Art Policy. Without limitation, these guidelines may include:
 - Public Art Master Plan
 - Public Art Inventory
 - Public Art Asset Management Plan
 - Public Art Collections Mandate

Policy Review

4.6 This City will review this policy from time to time in a manner consistent with the City's policy review procedures.

Limitations

- 4.7 The Public Art Policy does not apply to:
 - Privately-owned works on private lands or private space-that are not City-supported and that do not require City approvals;
 - Public Art or Community Art under \$5000 in value;
 - Community Arts Program (except where they result in the provision of public art);
 - Building, Property and Park Naming Policy;
 - Corporate Sponsorship Policy
 - Alteration or Maintenance of Heritage Buildings or Artifacts
 - Matters considered under the Sign by-law
 - Urban Design Features that do not involve an Artist, such as gateways and beautification projects

5.0 Glossary

Definitions

Community Arts: refers to collaborations between a Professional Artist and community members

in the creation of a new work engaging community in the development process

(source: Ontario Arts Council).

Gateway Feature: public art located at the entrance of a community which contributes to a sense

of identity for a community, helping to define community boundaries.

Public Art: art, either permanent or temporary, created by professional artists or in-

collaboration with professional artists through a public process and existing in-

publicly accessible property owned by the City of Greater Sudbury.

for the purposes of the City of Greater Sudbury Public Art Collection, is an original work in any medium that meets all the following criteria: the work is created by one or more Professional Artists; the work has been planned and executed with the specific intention of being sited or staged in the public realm; and the work has been acquired following the City of Greater

Sudbury's established processes.

Public Art Collection: shall be defined as the works of Public Art belonging to the City of Greater

Sudbury. The Public Art Collection will only include work that is defined as Public Art and that will be maintained and insured by the City of Greater Sudbury for more than one year. The Public Art Collection may include Stand-alone Public Art,

Integrated Public Art, Public Art Platforms, Social Practice Art and two-

dimensional works of art. It will include Commemorations and Street Art when they are conceived by a Professional Artist. The Collection will not include Temporary Art, Non-sanctioned Public Art, Community Art, Commemorations, Gateway Features and other Public Realm Elements that are not by a Professional

Artist.

Public Realm: is defined as all privately and public owned spaces, indoors and

outdoors, which are generally accessible, either visually or physically, to

the public free of charge. Also referred to as Public Places; when referred to as Public Domain it can act a social space, a forum for

discussion, a place to reach consensus.

Public Space: publicly-accessible property owned by the City of Greater Sudbury

Professional Artist: a professional who has developed skills through specialized training in the arts

discipline and/or through practice, and has significant history of professional public exposure and presentation, is recognized by professional peers and is paid professional fees for service. Short breaks in artistic history are allowed.

(Source: Ontario Arts Council)

ACQUISITION TERMS

Acquisition: procuring of Public Art through commission, purchase, donation, gift or bequest.

Accession: procedure of acquiring and recording an artwork as part of the Public Art

Collection.

De-accession: procedure for removing an object from its site and from the Public Art Collection.

Art Maintenance Plan: a plan created by the Artist (or by a qualified agent working with the Artist) and

agreed by the City at the time of commissioning a work that lays out the process for maintenance and conservation for an artwork that will be included in the Public Art

Collection.

Public Art Jury: refers to a group of people composed of a majority of art professionals, and

including local citizens and/or experts relevant to the art project, that are selected

to serve as members of a jury to evaluate an Artist or artwork for selection.

Copyright: grants the author of a work the sole right to reproduce, distribute, display, and alter

their works of art. It expires 50 years after the Artist's death. It may be assigned or licensed to another individual or institution and/or it may be assigned exclusively or jointly. Copyright also extends to the use of images of the artwork for promotional or educational purposes. Upon commissioning a work, the City should ask an Artist

to provide an irrevocable non-exclusive license in perpetuity for the City to

reproduce images of artworks for non-commercial purposes.

Artist's Moral Rights: includes the right to the integrity of the work in regard to associations or

modifications. They include the right to be associated with the work as its author by name, pseudonym or the right to remain anonymous. Moral Rights are non-transferable and endure even after copyright has been assigned. The rights may be waived by the artist agreeing to not exercise them in whole or in part, but this is something that should only be asked for in very specific and rare circumstances.

Examples of violation of Moral Rights may include:

 An act or omission performed on the artwork that affects the honour or reputation of the Artist; and

• Changing the colour of the artwork or adorning it with additional elements.

Taking steps to restore or preserve the artwork would not be included as long
as such work is performed in good faith. Also, changing the location of the
work does not generally constitute a violation, but in the case of works of
public art, the exact siting may be considered part of the work, so this should

be clarified in the contract.

PROFESSIONAL ARTIST TYPES

Established Artist: an Artist who has an extensive body of work, a history of national and/or

international presentation and who has achieved wide recognition by their peers.

Emerging Artist: an Artist in the early years of their career who may have had some previous

professional exhibitions, commissions, presentations or installations.

Local Artist: an Artist who lives or works in the City of Greater Sudbury, or who can demonstrate

a strong connection to the City of Greater Sudbury.

PUBLIC ART CATEGORIES

Stand-alone Public Art: a work of Public Art that is not a physical part of a building, structure or landscape.

Integrated Public Art: forms a physical part of a building, structure or landscape. If the site were to be

redeveloped, the art would be as well.

Temporary Public Art: created for a specific occasion, specific time frame or event and which is situated at

a particular site on a temporary basis.

Public Art Platform: a place and/or infrastructure in the Public Realm that is reserved for a rotating

exhibition of artwork. An art platform can take many forms including a physical podium (e.g. Trafalgar Square's fourth plinth), a sanctioned street art wall or a digital screen. An art platform could be dedicated exclusively to Public Art or shared with other content (e.g. transit ad space used for Public Art programming). To ensure success for an art platform, there should be a plan for regular funding or an

endowment in place for new works of art before it is established.

Commemoration: a work that is designed to honour a particular idea, individual or to commemorate a

particular event. If a Commemoration is created by a Professional Artist and sited or

staged in public space, it may also be a work of Public Art.

Street Art: an urban style of temporary art on walls, sidewalks and roadways that is

sanctioned and permitted. It is distinct from graffiti which is not-sanctioned or

permitted and is a form of vandalism.

Social Practice Art: work that is led and conceived by a Professional Artist, but that may involve

community members in its development or creation. Social Practice Art is a type of

Public Art and would therefore be subject to Copyright and Moral Rights

considerations.

Public Realm Elements: artistic elements in the Public Realm, that may or may not also serve a functional

purpose, that are not conceived or created by a Professional Artist.

Non-sanctioned Art: is work that did not follow the City of Greater Sudbury's established Public Art

processes. Therefore, such works are not sanctioned and are not included in the

Public Art Collection.

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ACQUISITION METHODS

Artist on Design Team: Artists can be contracted to collaborate with architects, engineers and designers

during the early stages of the design of a building, infrastructure or master plan. As a member of the design team, the artist can contribute to the overall design process, may identify specific opportunities for integrated artwork, or be responsible for a distinct area of design in consultation and coordination with the other team members. An Artist should be selected based on the quality of their work, but also their experience and desire to work in a collaborative way. Artists should be compensated for their time to attend meetings and develop their ideas. They may also be responsible for a distinct art budget, or they may be asked to contribute ideas that fall within the full project budget managed by the prime

consultant.

Artist Proposal Call: Artists are asked to develop a proposal that includes their art ideas, budget,

schedule and team. Artists shortlisted for a proposal are paid a stipend to cover some or all of the proposal costs. The call may be open, invited or limited.

Artist Credential Call: Artists are asked to submit examples of their previous work, answer why they are

interested, and how their art practice is suited to the opportunity. The call may be open, invited or limited. This may be the first stage in either a proposal call or

interview selection process.

Artist Interview Selection: A final selection of an Artist from those who are invited or shortlisted from a

credential call, may be selected through an interview process based on their

previous works, their suitability and approach to the opportunity.

Artist Residency: A residency is when an Artist works closely with a host organisation or a

community, often over an intensive period of time, to create artwork. Artists can be invited to reside on a full or part-time basis and in some cases accommodation or studio space is offered. Artists for a residency are typically selected through a

credential call and/or interview selection process.

Artist-initiated: At certain times, Artists may propose their own ideas for Public Art projects, or they

may be invited to propose an idea for a Public Art project without a defined site and parameters. An Artist-initiated call could ask Artists to respond to a specific topic of community interest or importance; encourage Artists to address topics that

motivate their work; or ask for proposals within a large park or neighbourhood but

with no specific site selected.

Artist Mentorship: is an opportunity for an Emerging Artist to work with an Established Artist, on a

project relevant to their area of work and interest. Mentee Artists should be

selected by the Established Artist together with an art professional or

administrator. Both the mentor and the mentee should be duly compensated for their time. The goal is to develop productive matches that help to develop

Emerging Artists' professional skills and experience.

Curated Selection: will involve a Curator using their expertise and knowledge of Artists' practice to

select one or more Artists for a Public Art opportunity.

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APPENDIX D: PUBLIC ART ADVISORY PANEL TERMS OF REFERENCE - SUGGESTED UPDATE

DRAFT July 2023

Mandate:

To advocate for the public art program with Council, citizens and potential partners.

To advise Tourism and Culture Services staff and Council on the Public Art Program including:

- Reviewing public art policies and plans to provide advice to staff in advance of reports to Council;
 and
- Reviewing and giving staff feedback on public art program activity.

Membership:

To fulfill the mandate, the Public Art Advisory Panel (PAAP) will have no fewer than 5 members and no more than 7, comprised of broad representation of the arts and culture sector, including representation from, but not limited to:

- Indigenous, Anglophone and Francophone people
- Independent artists and arts/cultural/heritage organizations
- Variety of artistic disciplines present within the City
- Private, not-for-profit, education and public sector
- Professional, emerging, community and commercial arts
- Geographical dispersion across the City of Greater Sudbury

In addition to the members outlined above:

- One or two Councillors may be appointed. They will be responsible for advocating for the Public Art Program with Council, stakeholders, staff and residents.
- A maximum of two further members of the City of Greater Sudbury staff may sit on the panel. These
 members should have relevant knowledge and interest in contemporary art and/or the public realm,
 but they should not also be members of the Interdepartmental Public Art Working Group.

Care should be taken in formulating the PAAP composition to ensure participation by a range of diversity in the areas of gender, ethnicity, age, and abilities, as well as geographic location within Greater Sudbury.

Operations:

A Chair and Vice-Chair will be appointed from among the citizen members.

Meeting material will meet AODA standards and reasonable accommodations will be offered.

Meetings to be either remote or hybrid (a combination of in-person and remote).

Time Commitment:

The PAAP will meet quarterly, with meetings for the full year scheduled in September. Extra meetings may be at the call of the Chair.

Term:

Terms will be three-years and staggered so that there will always be new perspectives and institutional knowledge.

City of Greater Sudbury

Public Art Application

Planning Services

200 Brady Street, Tom Davies Square Sudbury, ON P3A 5P3

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PUBLIC ART APPLICATION GUIDE APPLYING FOR FRONT-ENDING AGREEMENT

The City of Greater Sudbury has adopted a Public Art Policy. The policy has been developed to provide guidelines and outline policies for a coordinated approach to Public Art and Community Art on properties under the jurisdiction of the City of Greater Sudbury. The policy can be read in its entirety here:

https://www.greatersudbury.ca/play/arts-culture-and-heritage/public-art/pdfs-public-art/public-art-policy/

A Public Art Approval is required for:

- 1. New Public Art and Community Art projects on rights of way, parkland or other property under the jurisdiction of the City of Greater Sudbury;
- 2. Art projects on private property where municipal approvals are required, i.e.: noise, emergency personnel, etc;
- Legal graffiti walls;
- 4. Donations of art to the City.

Public Art and Community Art applications by the donor, artist and/or production company will be accepted by the Public Art Curator] and channeled through the necessary City departments for review through the Interdepartmental Public Art Working Group.

All applications should be submitted via email to publicart@greatersudbury.ca.

The purpose of this application process is to confirm the appropriate approvals and that the applicant has the funding in place required for the project. This process may also identify required drawings, supporting studies and reports that are necessary for the application(s) to be deemed complete. The applicant is also providing the opportunity to find out the policies which apply to the project, processing timelines, as well as potential areas of concern. The applicant is advised that the Interdepartmental Public Art Working Group will review complete applications quarterly for compliance and merit, based on Public Art Policy criteria. They may also seek external advice depending on the artwork location and content.

For applications that successfully pass the screening process, the Tourism and Culture Section will complete the Public Art Project Understanding form which will be signed by relevant City staff and the Applicant. This form will set out any additional information requirements, based on the information then available. The Applicant may, for example, be asked to provide supporting documentation and materials in support of the application, or evidence of required third-party approvals. Additional terms, requirements or conditions may be imposed as the application moves through the approval process.

Where an applicant fails to comply with and/or satisfy the criteria outlined in the Public Art Policy, the City of Greater Sudbury reserves the right to reject the proposal, or if it was previously approved, to terminate the approval.

The City of Greater Sudbury also reserves the right to not display, to remove from display, or to otherwise deaccession public art, as set out in the Public Art Policy.

There is no charge for the application, however, all out-of-pocket expenses and fees related to the use of municipal properties and services are the responsibility of the applicant. These may relate to training, parking, roads, facilities, parks, insurance, equipment, or additional staffing such as janitorial, security and site preparation.

NOTE: All initial comments and direction offered by City staff and outside agencies are preliminary and based solely on the information available at the time of the initial application. Additional information may be required during the processing of the application.



City of Greater Sudbury PUBLIC ART APPLICATION

For Office Use Only	
Date Received:	File Number:
Circulation Date:	
Comment Deadline:	
Applicants must submit the following information to the	e Tourism and Culture Section
1. Name of Applicant (Artist, Team, Donor or Agent)	
Telephone Numbers	
Home	
Mailing Address	
Business	
City Postal C	odeFax
E-mail	
2. Type of Public Art Application?	
New public art on City property Art requiring	g City approvals Legal graffiti wall Art donation

- 3. For new public art on City property, art projects requiring City approvals, and art donations please submit the following:
 - Artist and artwork name and artwork concept (submit preliminary sketches/maquettes/ideas/themes/materials or photos of existing art) or, where an artist is not yet selected, outline the artist/artwork selection process
 - Proposed location (with pictures) Note: the City prioritizes sites that are safe, accessible, visible, compatible with proposed artwork.
 - Proposed Public Art Project Plan (dates and time for installation, team and needs:electrical, water, lighting, washroom, road occupancy)



4. For legal graffiti walls, please submit the following:

- Specify if it is a City-owned Property or if not, provide the Property/building owner name and contact information
- Proposed graffiti wall location (with pictures) Note: the City prioritizes sites that are safe, accessible, visible, compatible with proposed artwork.
- Proposed maintenance plan (e.g. quarterly maintenance, twice a year, , duration of work, funding)
- Matters of copyright (See Part C: Image Use Permissions.)

5. For Donations of Public Art to the City, please submit the following:

- Title of piece
- Name of artist
- Name of donor (and indicate whether the donor wishes to remain anonymous)
- Monetary value of artwork
- Recommended location for display (if applicable)
- Include maintenance plan (materials, media)
- Amount of funding to be donated for the installation, insurance, maintenance and conservation/restoration of artwork
- Matters of copyright (See Part C: Image Use Permissions)
- Artist statement (include limitations)
- Provenance (e.g. proof of purchase)
- Any other additional information and documentation as may be required by the City to process the application.

6. The additional information may also be required. You will be advised by the City which, if any, of the following are required:

- An artist resume or CV andexamples of artist's previous work
- An artist concept statement andverall concept drawing (plan and elevation) and/or rendered 3D presentation drawing showing the work
- A site plan with building and grade elevation showing the placement of the proposed artwork
- An installation plan with stamped engineering drawings, where applicable (details of foundations or attachments)
- Suggested plaque wording and translations
- Proposed budget and funding sources
- Consultation plan
- Proof of insurance
- Proof of completion of the City's health and safety training
- Road Occupancy Permit
- For art on private land, permission from the Property owner
- Matters of copyright (See Part C: Image Use Permissions).
- Evidence of the value of the proposed artwork (appraisal for existing work and/or contract draft showing contract value and payment schedule)
- Maintenance plan (including frequency and anticipated costs of maintenance and description of materials)
- Any other additional information and documentation as may be required by the City to process the application.

If there is any additional information which may be relevant to the request and which should be considered by the City in reviewing this application, please attach outlining the particulars of same.

NOTE: If this application form is not fully completed, signed and submitted with the required supporting documentation it will not be considered by the City.

PART B: APPLICANT ACKNOWLEDGEMENT AND CONSENT

I/We,		(please print all names), the applicant of the
public art project(s) d	lescribed as	
in the City of Greater S	Sudhung	
•	Disclosure of Information:	
	personal information collected on this form ne purpose of processing this public art ap	n is collected pursuant to the Municipal Act, 2001, R.S.O. oplication;
	nission to reproduce, in whole or in part, the cose of review and implementation of the a	application and Supporting Documentation for internal application;
Authority to Enter La	and and Photograph	
	nission to attend, photograph and conduct i w and processing of this application.	nspections of the lands subject to this application as part
Dated this	day of	, 20
(witness) signature of A	Applicant	
Print Name:		



PART C: APPLICANT DECLARATION

I/We,		(please print all names), the applicant for the
public art project(s) describe	ed as	
in the City of Greater Sudbury:		
	solemn declaration conscientious	lication and in the Supporting Documentation are true and ly believing it to be true and knowing that it is of the same
Dated this	day of	, 20
Commissioner of Oaths		
Signature of the Applicant _		
Print Name:		

NOTES:

- Questions regarding the collection of personal information should be directed to the Manager of Strategic and Environmental Planning, City of Greater Sudbury, 200 Brady Street, Sudbury, ON, P3A 5P3
- Where an applicant is not the artist or artist team, the applicant must be authorized in writing by the artist(s) to
 act on their behalf or in the case of existing artwork, to hold a proof of purchase and/or copyright to the work.
 Unless otherwise requested, all communication will be sent to the applicant.
- Where an applicant is not the Property owner, the applicant must be authorized in writing by the Property owner on their behalf. Unless otherwise requested, all communication will be sent to the applicant.



PART D: IMAGE USE PERMISSION

The Copyright Holder of the Public Art piece(s) the following (checked items only):) listed in the table below grants the City of Greater Sudbury p	permission to do
[] Use images of the public art piece(s) in all mon-commercial purposes acy Act.	nedia including but not limited to print or online publication	ns for commercial and
[] Allow others to use images of the public art p	piece(s) in all media including but	
not limited to print or online publications for	non-commercial	
purposes only.		
Identification #	Public Art Piece Description	
I (We),	, hold copyright for the	public art piece(s)
Name of Copyright Holder (Printed)		
listed in the table above, agree to the terms laid	d out in this agreement.	
Signature of Copyright Holder(s)	Date	
Signature of City Representative		

Protection of Privacy Act.	
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APPENDIX F: MUNICIPAL PUBLIC ART FUNDING COMPARISON CHART

Ontario	City budget for public art	Population
Sault Ste. Marie	Various arts and culture projects, but no specific public art program/policy/funding	13,000
Timmins	Various arts and culture projects, but no specific public art program/policy/funding	41,000
North Bay	Funding may be through Growth Community Improvement Plan - Downtown Target Area	53,000
Waterloo	1% (City & Region, Region population is 535,000)	99,000
Thunder Bay	1%	113,000
Kingston	up to \$250,000 per year	132,000
Barrie	1% (projects over \$1 million)	159,000
Greater Sudbury		165,000
Peterborough	1%	184,000
Burlington	\$200,000-\$250,000 annually	197,000
Richmond Hill	1.5% (projects over 500 sqm)	202,000
Kitchener	1% (projects over \$100,000)	257,000
Windsor	1% (considered on selected capital)	340,000
Markham	\$250,000 annually (plus 1% of capital budget for major projects)	360,000
Oshawa	\$89,000 annual investment (of which \$9,000 is for maintenance)	406,000
London	1%	515,000
Hamilton	per project funding, contact for annual average	570,000
Mississauga	\$100,000-\$200,000 annually, plus specific projects	718,000
Ottawa	1% (projects over \$2 million)	1,423,000
Toronto	\$250,000 annually (plus 1% for relevant projects)	6,313,000
Other provinces	City budget for public art	Population
Moncton, NB	1%	79,000
Rouyn-Noranda, QB	unclear from website, contact for info	42,000
Montreal, QB	1% of public buildings	1,763,000
Saskatoon, SK	1% of selected capital projects over \$5M in budget, up to \$500,000 for art	283,000
Banff, AB	Various arts and culture projects, but no specific public art program/policy/funding	9,000

Note: where percentages are mentioned, this is calculated on construction costs, but not on land and servicing costs.