

City of Greater Sudbury

Public Art Policy

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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.

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

- 1.2.3 The Community will design infrastructure with intention and create a cultural estate.
- 1.2.4 The Community will foster and promote local talent within the creative cultural sector.
- 1.2.5 The Community will nourish dynamic and diverse cultural experiences for all levels within the community.
- 1.2.6 The Community will build awareness and public engagement in cultural activities.
- 1.2.7 The Community will strengthen a diverse economy of cultural resources to maximize their contribution to economic development.

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;
 - 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 requirements;
 - Ethical and legal considerations regarding ownership; and,
 - Other criteria established by the City from time to time.

Purchase or Commission

- 2.3 Pursuant to the City's procurement by-law, 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

2.4 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

2.5 The City may accept donations of public art, subject to 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 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;

2.6 The City may decline to receive donations of public art if it does not meet the above criteria.

Community Art

2.7 The City will continue to encourage Community Arts projects as a means to grow public art, and local capacity, in the community.

Public Art Advisory Panel

2.8 The City may establish a Public Art Advisory Panel pursuant to the City's Procedural By-law.

2.9 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.

2.10 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

- 2.11 The City may establish a Public Art Jury from time to time. The Public Art Advisory Panel, in part or in whole, may also act as the Public Art Jury.

Site Selection Criteria

- 2.12 Public art will be located in a diversity of sites across all of Greater Sudbury.
- 2.13 The City will coordinate and prioritize sites where capital projects are compatible with a commissioning of public art and the projects are of a high profile. Examples of high profile capital projects 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
- 2.14 Sites for public art will be selected based on the following criteria:
- a. Accessibility
 - b. Visibility
 - c. Compatibility, and
 - d. Safety
- 2.15 The City will consider the installation of public art at Gateways.

Artist Selection

- 2.16 The City, in consultation with the Public Art 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

Role of Artist

2.17 The role of the artist may be established by the City on a per-project basis, and may include, without limitation:

- Review of public art project plan;
- Development of 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 site-specific artwork;
- Responsibility to obtain a maintenance plan;

Lending or Borrowing Public Art

2.18 The City may consider third party requests for loans from its 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 Collections Mandate, if established.

Legal Graffiti Walls

2.20 The City may pass a by-law to regulate legal graffiti walls in certain instances.

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 Plan.

3.3 All public art will be catalogued and included in the Public Art Inventory, if established.

3.4 The inventory will include information on installation, maintenance, correspondence, contractual agreements, research, and other information required by the City

Insurance

- 3.5 All permanent, temporary or mobile public art works 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.
- 3.6 The City may seek additional insurance coverage for specific public art.

De-accessioning

- 3.7 Public art may be de-accessioned by the City.
- 3.8 The City will consider de-accessioning if the public art:
- 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;
- 3.9 Unless public health and safety considerations require the immediate removal of the public art, the City will consult with 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 Costs associated with public art program include but are not limited to the following:
- Acquisition
 - Repair and Maintenance
 - Honoraria
 - Storage

- Administration
- 4.3 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.
- 4.3.1 The City will encourage the private sector to develop and grow public art in private spaces.

Implementation

- 4.4 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
 - Collections Mandate

Policy Review

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

Limitations

- 4.6 The Public Art Policy does not apply to:
- Privately-owned works on private lands or private space;
 - 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

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.
- Public Space:** publicly accessible property owned by the City of Greater Sudbury
- Professional artist:** an artist 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)