



Stratford City Council
Regular Council Open Session
AGENDA

Meeting #: 4722nd
Date: Monday, June 12, 2023
Time: 7:00 P.M.
Location: Council Chamber, City Hall
Council Present: Mayor Ritsma - Chair Presiding, Councillor Beatty, Councillor Biehn, Councillor Briscoe, Councillor Burbach, Councillor Henderson, Councillor Hunter, Councillor McCabe, Councillor Nijjar, Councillor Sebben, Councillor Wordofa
Staff Present: Tatiana Dafoe - City Clerk, Kim McElroy - Director of Social Services, John Paradis - Fire Chief, Tim Wolfe - Director of Community Services, Taylor Crinklaw - Director of Infrastructure and Development Services, Karmen Krueger - Director of Corporate Services, Anne Kircos - Director of Human Resources, Jodi Akins - Council Clerk Secretary

To watch the Council meeting live, please click the following link:

<https://video.isilive.ca/stratford/live.html>

A video recording of the meeting will also be available through a link on the City's website

<https://calendar.stratford.ca/meetings> following the meeting.

Pages

1. Call to Order:

Mayor Ritsma, Chair presiding, to call the Council meeting to order.

Land Acknowledgment

Moment of Silent Reflection

Singing of O Canada

2. Declarations of Pecuniary Interest and the General Nature Thereof:

The *Municipal Conflict of Interest Act* requires any member of Council declaring

a pecuniary interest and the general nature thereof, where the interest of a member of Council has not been disclosed by reason of the member's absence from the meeting, to disclose the interest at the first open meeting attended by the member of Council and to otherwise comply with the *Act*.

Name, Item and General Nature of Pecuniary Interest

3. **Adoption of the Minutes:** 10 - 25
- Motion by
THAT the Minutes of the Regular Meeting of Council of The Corporation of the City of Stratford dated May 23, 2023 be adopted as printed.
4. **Adoption of the Addendum/Addenda to the Agenda:**
- Motion by
THAT the Addendum/Addenda to the Regular Agenda of Council and Standing Committees dated June 12, 2023 be added to the Agenda as printed.
5. **Report of the Committee of the Whole In-Camera Session:**
- 5.1 **June 12, 2023, Committee of the Whole In-camera Session**
- The June 12, 2023, Committee of the Whole In-camera Session has been cancelled.
6. **Hearings of Deputations and Presentations:**
- 6.1 **Request for Delegation by the Downtown Stratford Business Improvement Area (BIA) Board** 26 - 130
- Jamie Pritchard, General Manager of the BIA, Pamela Coneybeare, Former BIA Chair, and Kiersten Hatanaka, Chair of the BIA Beautification Committee, have requested to address Council on behalf of the Downtown Stratford BIA. The purpose of the delegation is to present the Public Art Plan and to request Council approve the use of the Plan by the City for future projects. Action of the individual opportunities identified in the Plan is not being requested at this time.
- Motion by
THAT the delegation by Jamie Pritchard, Pamela Coneybeare and Kiersten Hatanaka, on behalf of the Downtown Stratford BIA, be heard.

6.2 Request for Delegation by Stratford-Perth Pride

AJ Adams, on behalf of Stratford-Perth Pride, has requested to address Council asking that the City of Stratford commit to true allyship and support of the 2SLGBTQIA+ community by taking on ownership and regular maintenance of the rainbow crosswalk located in front of City Hall.

Motion by

THAT the delegation by AJ Adams, on behalf of Stratford-Perth Pride, be heard.

7. Orders of the Day:

7.1 Resolution - Zone Change Application Z09-22, 46 General Hospital Drive & 130 Youngs Street (COU23-077)

131 - 161

Following the staff presentation, Kristen Barisdale, GSP Group Inc. has requested to address Council on behalf of the applicant.

Motion by

THAT the delegation by Kristen Barisdale on behalf of the applicant, be heard.

Motion by

Staff Recommendation: THAT application Z09-22 to amend the site-specific zoning at 46 General Hospital Drive to permit the expansion of a parking lot BE APPROVED for the following reasons:

1. The request is consistent with the Provincial Policy Statement;
2. The request is in conformity with the goals, objectives, and policies of the Official Plan;
3. The zone change will provide for the expansion of a parking lot that is appropriate for the subject lands; and
4. The public were consulted during the application circulation and comments that have been received in writing or at the public meeting have been reviewed, considered, and analyzed within the Planning Report.

AND THAT Council pass a resolution that no further notice is required under Section 34(17) of the Planning Act.

7.2 Proclamation - National Blood Donor Week

Motion by

THAT Stratford City Council hereby proclaims June 14, 2023, as "World

Blood Donor Day" and June 11 to 17, 2023, as "National Blood Donor Week" in the City of Stratford.

7.3 Proclamation - Kiwanis Club of Stratford Week

Motion by

THAT Stratford City Council hereby proclaims the week of July 30 to August 6, 2023 as "Kiwanis Club of Stratford Week" in the City of Stratford in recognition of 75 years of service in the community;

AND THAT Stratford City Council hereby authorizes the Kiwanis Club flag to fly at City Hall from July 28 to August 3, 2023.

7.4 Proclamation - Stratfords of the World

Motion by

THAT Stratford City Council hereby proclaims Thursday, August 3, 2023 as "Stratfords of the World Day" and the week of August 2-9, 2023 as "Stratfords of the World Week" in the City of Stratford in celebration of all attending Stratford delegates from around the world;

AND THAT Stratford City Council hereby authorizes the flying of the Stratfords of the World flag at City Hall from August 3-10, 2023.

7.5 Resolution - Perth & Stratford Housing Corporation update – 9 Fulton St., Milverton (COU23-072) 162 - 163

Motion by

Staff Recommendation: THAT the report titled, "Perth & Stratford Housing Corporation update – 9 Fulton St., Milverton" (COU23-072), be received for information.

7.6 Resolution - 2023 Procedural By-law Review (COU23-073) 164 - 166

Motion by

Staff Recommendation: THAT direction be given on the principles guiding the Procedural By-law review.

7.7 Resolution - T-2023-13 Erie Street Watermain Relining Tender Award (COU23-074) 167 - 170

Motion by

Staff Recommendation: THAT the Tender (T-2023-13) for the Erie Street Watermain Relining Contract, be awarded to Fer-Pal Construction Ltd. at a total tender price of \$1,498,876.07, including HST;

AND THAT the Mayor and City Clerk, or their respective delegates, be

authorized to sign the necessary Contract Agreement for the Erie Street Watermain Relining project T-2023-13.

- 7.8 Resolution - Chair of Ad-Hoc Grand Trunk Renewal Committee (COU23-075) 171 - 173

Motion by

Staff Recommendation: For the consideration of Council.

- 7.9 Resolution - T-2023-21 Asphalt Resurfacing Tender Award (COU23-076) 174 - 178

Motion by

Staff Recommendation: THAT the Tender (T-2023-21) and additional scope of work for the Asphalt Resurfacing 2023 Contract, be awarded to Steve Smith Construction Corporation at a total tender price of \$2,512,705.92, including HST;

AND THAT the Mayor and City Clerk, or their respective delegates, be authorized to sign the necessary Contract Agreement.

- 7.10 Correspondence - Special Occasion Permit Request

The Smash It Sports Canada Summer Shaker baseball tournament will be held on July 14-16, 2023 at the Packham Road Sports Complex and the organizer has applied for a special occasion permit liquor licence.

Huron Perth Public Health and Corporate Services indicated no concerns with the event.

The Community Services Department indicated they have no concerns with the event, with the provision that adjustments be made to the location of the fencing.

The Fire Department provided the following comments:

- LLBO Special Occasion Permit and inspection from Fire Prevention required if applicant proceeds with liquor license.
- a list of food vendors/food trucks with applicable fire suppression system certificates to be submitted to Fire Prevention for approval.
- fire route to remain clear of obstructions.

Comments were not received from Police Services or the Building Division.

Motion by

THAT City Council does not express concern with the issuance of a special occasion permit for the Smash It Sports Canada Summer Shaker baseball tournament to be held July 14-16, 2023 at the Packham Road Sports Complex, subject to the necessary permits being obtained, compliance with the City's Municipal Alcohol Risk Policy and the required certificates of insurance being provided.

8. Business for Which Previous Notice Has Been Given:

None scheduled.

9. Reports of the Standing Committees:

9.1 Report of the Community Services Committee

Motion by

THAT the Report of the Community Services Committee dated June 12, 2023 be adopted as printed.

9.1.1 Golf Course 2023 Budget and Fee Schedule (COM23-003) 179 - 183

THAT the 2023 Municipal Golf Course Budget and Fee Schedule be approved as presented in Report COM23-003.

10. Notice of Intent:

10.1 Notice of Public Meeting under the Planning Act 184 - 188

Stratford City Council will hold a public meeting on Monday, June 26, 2023 at 7:00 p.m. to hear from interested persons with respect to the following planning application:

- Official Plan Amendment Application OPA01-23 and Zone Change Application Z01-23 for 198 Mornington Street, Stratford

For more information, please see the attached Notice of Application and Public Meeting.

11. Reading of the By-laws:

The following By-laws require First and Second Readings and Third and Final Readings and could be taken collectively upon unanimous vote of Council present:

Motion by

THAT By-laws 11.1 to 11.3 be taken collectively.

Motion by

THAT By-laws 11.1 to 11.3 be read a First and Second Time.

Motion by

THAT By-laws 11.1 to 11.3 be read a Third Time and Finally Passed.

11.1 Award Tender for the Erie Street Watermain Relining Project 189

To authorize the acceptance of a tender and the entering into and execution of a contract with Fer-Pal Construction Ltd. for the Erie Street Watermain Relining Project (T-2023-13).

11.2 Amend Zoning By-law 10-2022 to Rezone Lands Known Municipally as 46 General Hospital Drive and 130 Youngs Street 190 - 192

To amend By-law 10-2022 as amended, with respect to Zoning By-law Amendment application Z09-22 by the Stratford General Hospital to amend the site specific regulations at 46 General Hospital Drive and 130 Youngs Street to reduce the landscaped open space setback from 55 metres to 7.7 metres to accommodate an 89-space parking lot.

11.3 Award Tender for the Asphalt Resurfacing Contract 2023 193

To authorize the acceptance of a tender and the entering into and execution of a contract with Steve Smith Construction Corporation for the Asphalt Resurfacing 2023 Contract (T-2023-21).

12. Consent Agenda: CA-2023-067 to CA-2023-078 194 - 203

Council to advise if they wish to consider any items listed on the Consent Agenda.

13. New Business:

14. Adjournment to Standing Committees:

The next Regular Council meeting is June 26, 2023 in the Council Chamber, City Hall.

Motion by

THAT the Council meeting adjourn to convene into Standing Committees as follows:

- **Planning and Heritage Committee [7:05 p.m. or thereafter following the Regular Council meeting];**
- **Finance and Labour Relations Committee [7:10 p.m. or thereafter**

following the Regular Council meeting]; and

- Infrastructure, Transportation and Safety Committee [7:15 p.m. or thereafter following the Regular Council meeting];

and to Committee of the Whole if necessary, and to reconvene into Council.

15. Council Reconvene:

15.1 Declarations of Pecuniary Interest made at Standing Committees

The Municipal Conflict of Interest Act requires any member of Council declaring a pecuniary interest and the general nature thereof, where the interest of a member of Council has not been disclosed by reason of the member's absence from the meeting, to disclose the interest at the first open meeting attended by the member of Council and otherwise comply with the Act.

Declarations of Pecuniary Interest made at Standing Committee meetings held on June 12, 2023 with respect to the following Items and re-stated at the reconvene portion of the Council meeting:

Name, Item and General Nature of Pecuniary Interest

15.2 Reading of the By-laws (reconvene):

204

The following By-law requires First and Second Readings and Third and Final Readings:

By-law 11.4 Confirmatory By-law

To confirm the proceedings of Council of The Corporation of the City of Stratford at its meeting held on June 12, 2023.

Motion by

THAT By-law 11.4 be read a First and Second Time.

Motion by

THAT By-law 11.4 be read a Third Time and Finally Passed.

15.3 Adjournment of Council Meeting

Meeting Start Time:

Meeting End Time:

Motion by

THAT the June 12, 2023 Regular Council meeting adjourn.



**Stratford City Council
Regular Council Open Session
MINUTES**

Meeting #: 4721st
 Date: Tuesday, May 23, 2023
 Time: 7:00 P.M.
 Location: Council Chamber, City Hall

Council Present: Mayor Ritsma - Chair Presiding, Councillor Beatty, Councillor Biehn, Councillor Briscoe, Councillor Burbach, Councillor Henderson, Councillor Hunter, Councillor McCabe, Councillor Nijjar, Councillor Sebben, Councillor Wordofa

Staff Present: Joan Thomson - Chief Administrative Officer, Tatiana Dafoe - City Clerk, Kim McElroy - Director of Social Services, John Paradis - Fire Chief, Tim Wolfe - Director of Community Services, Taylor Crinklaw - Director of Infrastructure and Development Services, Karmen Krueger - Director of Corporate Services, Anne Kircos - Director of Human Resources, Chris Bantock - Deputy Clerk, Gabby Rodriguez - Accessibility, Diversity and Inclusion Coordinator, Andy Woodham – Manager of Airport

Also Present: Members of the public and media

1. Call to Order:

Mayor Ritsma, Chair presiding, called the Council meeting to order.

Land Acknowledgment

Moment of Silent Reflection

Singing of O Canada

2. Declarations of Pecuniary Interest and the General Nature Thereof:

The *Municipal Conflict of Interest Act* requires any member of Council declaring a pecuniary interest and the general nature thereof, where the interest of a member of Council has not been disclosed by reason of the member's absence from the meeting, to disclose the interest at the first open meeting attended by the member of Council and to otherwise comply with the *Act*.

Name, Item and General Nature of Pecuniary Interest

No declarations of pecuniary interest were made by a member at the May 23, 2023, Regular Council meeting.

3. Adoption of the Minutes:

R2023-245

Motion by Councillor Beatty

Seconded by Councillor Nijjar

THAT the Minutes of the Regular Meeting of Council of The Corporation of the City of Stratford dated May 8, 2023 be adopted as printed.

Carried

4. Adoption of the Addendum to the Agenda:

There was no addendum to the May 23, 2023, Regular Council agenda.

5. Report of the Committee of the Whole In-Camera Session:**5.1 At the May 23, 2023 Session, under the Municipal Act, 2001, as amended, matters concerning the following items were considered:**

Item 4.1 - Collective Bargaining Update – SPFFA Local 534 - Labour relations or employee negotiations (section 239.(2)(d));

Item 5.1 – Proposed Disposition of Land (Long-Term Care Home) - Proposed or pending acquisition or disposal of land by the municipality or local board (section 239.(2)(c)) (includes municipal property leased for more than 21 years); Advice that is subject to solicitor-client privilege including communications necessary for that purpose (section 239.(2)(f)); and A position, plan, procedure, criteria or instruction to be applied to any negotiations carried on or to be carried on by or on behalf of the municipality or local board (section 239.(2)(k)).

At the In-camera Session direction was given to the City's bargaining unit regarding Item 4.1. On Item 5.1, legal advice was received, and direction was given to the Chief Administrative Officer and City Solicitor.

6. Hearings of Deputations and Presentations:

6.1 Presentation by the Accessibility Advisory Committee

R2023-246

Motion by Councillor Henderson

Seconded by Councillor Burbach

THAT the presentation by Roger Koert and Diane Sims on behalf of the Accessibility Advisory Committee be heard.

Carried

Roger Koert, Chair, and Diane Sims, Vice-Chair, on behalf of the Accessibility Advisory Committee, provided a PowerPoint presentation regarding the advisory committee's ongoing projects, the Accessibility for Ontarians with Disabilities Act (AODA) and the launch of Stratford's Facility Accessibility Design Manual (FADM). Highlights of the presentation included:

- National AccessAbility week being a week to reflect on accessibility efforts and being a better and more inclusive Canada;
- the makeup of the advisory committee and its current members;
- the advisory committee representing all persons, including those with invisible disabilities;
- future projects of the advisory committee including the launch of the accessibility design manual, accessible entrance to the existing police station, track modernization at the Stratford Education and Recreation Centre (SERC), improving the design of the Rotary Complex parking lot, implementation of the tax deferral program, and the multi-year accessibility plan;
- access being for everyone and the need to remove barriers to hand down a more accessible world;
- the accessibility requirements under the AODA being required by 2025;
- the fourth interim report of the AODA having been released;

- 2.9 million people reporting disabilities in Ontario, putting approximately 670 people in the City who cannot get into the police station;
- the advisory committee having made a recommendation to Council in 2007 to have the police station become accessible; and
- the need for leadership and accountability to create meaningful change.

Discussion was held with respect to:

- recent activity related to the accessible projects at the police station and the SERC track;
- the accessibility design manual being shared with all municipalities and already being available to developers through the City's planning and building divisions; and
- consulting work for the police station redesign beginning in 2023 with the intent to proceed with improvements in 2024.

7. Orders of the Day:

7.1 Resolution - Community Hub Campaign Planning Study - Phase 1 Findings (COU23-071)

Celeste Bannon Waterman, Partner at KCI, provided a PowerPoint presentation regarding phase 1 findings for the Community Hub Campaign Planning Study. Highlights of the presentation included:

- KCI having helped with such initiatives for over 30 years;
- the campaign planning study process being to understand the goal and capacity of the community to support the project from a philanthropic perspective;
- a document review, environmental scan and prospect identification having been completed to date;
- consultations, steering committee involvement and development of a final report having been put on hold;
- the importance of external consultations in having a successful campaign;

- factors involved in campaign readiness including a case for support, institutional leaders, fundraising team, donors, and volunteers; and
- recommendations before continuing with the rest of the study being to create a memorandum of understanding, honing the case and project details, developing a communications strategy, building a prospect pipeline, and creating supportive policies and procedures.

A question and answer period was held with respect to:

- capital contributions by municipalities for a successful project of this size being 90% but also being dependent on several factors;
- funding opportunities from other levels of government not being committed at this phase;
- completing a review of existing sponsorship and naming policies;
- KCI having previously assisted in similar projects with Vancouver Public Library, Vaughan Animal Services, Guelph Public Library, Ottawa Public Library, and Library and Archives Canada;
- the Community Hub not being the entire Cooper site property;
- the potential involvement of the University of Waterloo as a stakeholder; and
- whether the fundraising target is realistic and not wanting to test a number that does not match closely to the final goal.

R2023-247

Motion by Councillor Burbach

Seconded by Councillor Henderson

THAT the Community Hub Campaign Planning Study Phase I report be received;

THAT the following recommendations be adopted and Staff be authorized to proceed with:

- **Creating a Memorandum of Understanding between the City of Stratford and YMCA of Three Rivers to clarify roles and responsibilities for Council's consideration;**

- **Honing the case and project details including confirming the project costs and the city's contribution;**
- **Developing a communications strategy;**
- **Building the prospective pipeline;**
- **Creating policies and procedures that will support campaign activity when the time comes,**

AND THAT Staff report back on time frames for Phase 2 and 3 of the Campaign Project.

Carried

7.2 Resolution - Stratford Municipal Airport Study 2023 (COU23-067)

Ben Crooks, of HM Aero, provided a PowerPoint presentation regarding the 2023 Stratford Municipal Airport Study. Highlights of the presentation included:

- the previous presentation being more of a snapshot of the study and now having data to review;
- foundational questions regarding costs and financial sustainability being addressed;
- having now completed community engagement, financial analysis, and future strategy identification;
- the airfield and infrastructure being well maintained and operating as a Transport Canada certified airport;
- major social impacts of the airport being air ambulance operations, search for missing and lost persons, law enforcement, and youth education;
- economic benefits of the airport including intercommunity air access, aviation career training, investment attraction, and economic impact estimates;
- the airport operating at a deficit and being funded by tax supports averaging \$155,000 annually;
- various revenue generation opportunities including new aviation land development being a significantly high source of revenue opportunity;

- annual contributions to the reserve fund needing to increase to \$207,000 in order to address future capital project expenses;
- the study aligning with the 2018-2022 Council Strategic Priorities and the United Nations Sustainable Development Goals;
- community survey respondents reporting that the airport is overall extremely important;
- retention and continued operation of the airport being the preferred path forward for community survey respondents; and
- recommending that the City continue to own the airport with third-party operation and a clear position and direction on the future and strategy for the airport being needed from City Council.

A question and answer period was held with respect to:

- consideration for charging facility user fees being within the purview of the City as the airport owner;
- funding supports being available through Transport Canada but only for passenger travel airports;
- making requests to the Province for more supports and financial tools for smaller municipal airports;
- it not being uncommon for smaller airports to run a deficit;
- the economic characteristics of the region having an impact on financial opportunities for small airports;
- survey responses being low and the potential to utilize Engage Stratford for future engagement activities;
- use of the helicopter pad by Ornge and consideration for a pad somewhere within City limits versus at the airport;
- reviewing agriculture cropping revenues per acre when undertaking request for proposals; and
- industries attracted to airport use typically moving things of high value but not in bulk.

R2023-248

Motion by Councillor Beatty

Seconded by Councillor Nijjar

THAT the 2023 Stratford Municipal Airport Study be received;

AND THAT Staff prepare a report outlining recommendations based upon the findings within the 2023 Stratford Municipal Airport Study.

Carried

7.3 Resolution - Appoint Deputy Chief Building Official (COU23-066)

R2023-249

Motion by Councillor Briscoe

Seconded by Councillor Burbach

THAT a By-law to appoint Kelsey Hammond as Deputy Chief Building Official for the City of Stratford, be adopted.

Carried

7.4 Resolution - Follow-up Report on Wellington Street 30-minute Meters (COU23-067)

R2023-250

Motion by Councillor Sebben

Seconded by Councillor Nijjar

THAT the report titled, "Follow-up Report on Wellington Street 30-minute Meters" (COU23-067), be received for information.

Carried

7.5 Proclamation - National AccessAbility Week

R2023-251

Motion by Councillor Henderson

Seconded by Councillor Wordofa

THAT Stratford City Council hereby proclaims the week of May 28 to June 3, 2023 as "National AccessAbility Week" in the City of Stratford.

Carried

7.6 Proclamation - Longest Day of SMILES

R2023-252

Motion by Councillor Burbach

Seconded by Councillor Nijjar

THAT Stratford City Council hereby proclaims June 18, 2023 as the "Longest Day of Smiles" in the City of Stratford to raise awareness and funds to help children born with a cleft condition smile and change their lives with free, safe cleft surgery.

Carried

7.7 Resolution - T-2023-16 Albert Street Reconstruction Phase 1 Tender Award (COU23-068)

R2023-253

Motion by Councillor Hunter

Seconded by Councillor Beatty

THAT Tender (T-2023-16) for the Albert Street Reconstruction Phase 1 project, be awarded to Birnam Excavating Ltd., at a total tender price of \$4,038,453.94 including HST;

AND THAT the Mayor and Clerk, or their respective delegates, be authorized to sign the necessary Contract Agreement for the Albert Street Reconstruction Phase 1 project T-2023-16.

A member noted their opposition to the motion due to the inclusion of a traffic circle in the project.

Mayor Ritsma called the question on the motion.

Carried

7.8 Resolution - Closed Meeting Investigation Report CMI-23-01 (COU23-069)

R2023-254

Motion by Councillor McCabe

Seconded by Councillor Briscoe

THAT the Closed Meeting Investigation Report dated May 11, 2023, be received for information.

Carried

7.9 Resolution - Council Strategic Priority Setting Exercise (COU23-070)

Councillor Burbach and Councillor Hunter advised of their interest in serving on the Evaluation Committee

Motion by Councillor Burbach

Seconded by Councillor Hunter

THAT Council authorize the CAO to issue a Request for Proposals to retain a consultant to undertake a Strategic Priority Setting exercise;

AND THAT Councillor Burbach and Councillor Hunter serve with Mayor Ritsma on the Strategic Priority Setting Exercise RFP Evaluation Committee.

Councillor Briscoe expressed an interest in serving on the Evaluation Committee.

The Chief Administrative Officer advised that three volunteers could be accepted for a total of four members of Council involved.

Discussion was held with respect to:

- evaluations occurring throughout the summer;
- concerns with consultant costs and priority setting being too broad of an exercise; and
- the priority setting exercise encompassing consideration of both strategic priorities and a strategic plan that the successful proponent will discuss with Council.

Mayor Ritsma called the question on the motion, as amended.

R2023-255

Motion by Councillor Burbach

Seconded by Councillor Hunter

THAT Council authorize the CAO to issue a Request for Proposals to retain a consultant to undertake a Strategic Priority Setting exercise;

AND THAT Councillors Hunter, Burbach, and Briscoe serve with Mayor Ritsma on the Strategic Priority Setting Exercise RFP Evaluation Committee.

Carried

8. Business for Which Previous Notice Has Been Given:

None scheduled.

9. Reports of the Standing Committees:

9.1 Report of the Infrastructure, Transportation and Safety Committee:

R2023-256

Motion by Councillor Burbach

Seconded by Councillor Henderson

THAT the Report of the Infrastructure, Transportation and Safety Committee dated May 23, 2023 be adopted as printed.

Carried

9.1.1 2022 Stratford Water Pollution Control Plant Annual Report (ITS23-014)

THAT the 2022 Stratford Water Pollution Control Plant Annual Report be received for information to ensure transparency between the owner and operating authority.

9.1.2 Drinking Water Quality Management Standard Operational Plan Endorsement by Council (ITS23-015)

THAT the Drinking Water Quality Management Standard Operational Plan for the City of Stratford's drinking water system be endorsed by Council.

9.1.3 Energy and Environment Advisory Committee Recommendations

THAT the Terms of Reference for the Energy and Environment Committee be amended to add a voting representative from Climate Momentum as a permanent position on the Committee.

9.1.4 Energy and Environment Advisory Committee Recommendations

THAT the City of Stratford recognizes the value of an Invasive Species Management Plan for the City as a first step towards the goal of reducing invasive species in the City;

AND THAT staff be directed to develop an Invasive Species Management Plan for consideration of Council;

AND THAT Lot Maintenance By-law 94-2008 be amended to include Japanese Knotweed and Phragmites in the list of noxious weeds.

10. Notice of Intent:

None scheduled.

11. Reading of the By-laws:

The following By-laws required First and Second Readings and Third and Final Readings and could have been taken collectively upon unanimous vote of Council present:

A member requested that By-law 11.2 be taken separately.

R2023-257

Motion by Councillor McCabe

Seconded by Councillor Burbach

THAT By-laws 71-2023 to 73-2023 be taken collectively.

Carried unanimously

R2023-258

Motion by Councillor Henderson

Seconded by Councillor Beatty

THAT By-laws 71-2023 to 73-2023 be read a First and Second Time.

Carried two-thirds support

R2023-259

Motion by Councillor Hunter

Seconded by Councillor Burbach

THAT By-laws 71-2023 to 73-2023 be read a Third Time and Finally Passed.

Carried

R2023-260

Motion by Councillor Beatty

Seconded by Councillor Nijjar

THAT By-laws 74-2023 be read a First and Second Time.

Carried two-thirds support

R2023-261

Motion by Councillor Burbach

Seconded by Councillor McCabe

THAT By-laws 74-2023 be read a Third Time and Finally Passed.

Carried

11.1 Appointment of a Deputy Chief Building Official - By-law 71-2023

To appoint a Deputy Chief Building Official.

11.2 Award Tender for the Albert Street Reconstruction Phase 1 Project - By-law 74-2023

To authorize the acceptance of a tender and the entering into and execution of a contract with Birnam Excavating Ltd. for the Albert Street Reconstruction Phase 1 Project (T-2023-16).

11.3 Amend Tax Rates and Ratios By-law 61-2023 - By-law 72-2023

To amend the 2023 Tax Rates and Ratios By-law 61-2023, to revise the tax ratio for the industrial property class and amend Schedule "B".

11.4 Appointment of Park Patrollers for 2023 - By-law 73-2023

To amend By-law 60-2003 as amended, to appoint Park Patrollers for 2023.

12. Consent Agenda: CA-2023-057 to CA-2023-066

12.1 CA-2023-063

A member requested CA-2023-063 be endorsed and that City of Stratford stats be inserted into the endorsement letter.

R2023-262

Moved by Councillor Burbach

Seconded by Councillor Sebben

THAT CA-2023-063, being a resolution from Prince Edward County declaring intimate partner violence and violence against women an epidemic, be endorsed.

Carried

12.2 CA-2023-066

With respect to CA-2023-066 received from Canadian Blood Services, a member requested that staff review a City social media campaign to support National Blood Donor Week.

R2023-262

Moved by Councillor Briscoe

Seconded by Councillor Biehn

THAT staff be directed to review the creation of a social media campaign to support National Blood Donor Week from June 11 to 17, 2023.

Carried

13. New Business:**13.1 Constituent Meeting Space**

A member questioned if rooms were available to book for Council members to meet with constituents. The Chief Administrative Officer advised that members could reach out to the Mayor and Councillor Administrative Assistant to arrange for meetings and finding an appropriate size space for City business.

14. Adjournment to Standing Committees:

The next Regular Council meeting is June 12, 2023 in the Council Chamber, City Hall.

R2023-264

Motion by Councillor Sebben

Seconded by Councillor Burbach

THAT the Council meeting adjourn to convene into Standing Committees as follows:

- **Community Services Committee [7:05 p.m. or thereafter following the Regular Council meeting]; and**
- **Social Services Committee [7:10 p.m. or thereafter following the Regular Council meeting];**

and to Committee of the Whole if necessary, and to reconvene into Council.

Carried

It was the consensus of Council to take a five minute recess at 8:46 p.m., before convening into Standing Committees.

15. Council Reconvene:

15.1 Declarations of Pecuniary Interest made at Standing Committees

The Municipal Conflict of Interest Act requires any member of Council declaring a pecuniary interest and the general nature thereof, where the interest of a member of Council has not been disclosed by reason of the member's absence from the meeting, to disclose the interest at the first open meeting attended by the member of Council and otherwise comply with the Act.

Declarations of Pecuniary Interest made at Standing Committee meetings held on May 23, 2023, with respect to the following Items and re-stated at the reconvene portion of the Council meeting:

Name, Item and General Nature of Pecuniary Interest

No declarations of pecuniary interest were made by a member at the May 23, 2023, reconvene Council meeting.

15.2 Reading of the By-laws (reconvene):

The following By-law required First and Second Readings and Third and Final Readings:

Confirmatory By-law - By-law 75-2023

To confirm the proceedings of Council of The Corporation of the City of Stratford at its meeting held on May 23, 2023, 2023.

R2023-265

Motion by Councillor Biehn

Seconded by Councillor McCabe

THAT By-law 75-2023 be read a First and Second Time.

Carried two-thirds support

R2023-266

Motion by Councillor Beatty

Seconded by Councillor Henderson

THAT By-law 75-2023 be read a Third Time and Finally Passed.

Carried

15.3 Adjournment of Council Meeting

R2023-267

Motion by Councillor Beatty

Seconded by Councillor Biehn

THAT the May 23, 2023 Regular Council meeting adjourn.

Carried

Meeting Start Time: 7:00 P.M.

Meeting End Time: 8:46 P.M.

Reconvene Meeting Start Time: 8:57 P.M.

Reconvene Meeting End Time: 8:58 P.M.

Mayor - Martin Ritsma

Clerk - Tatiana Dafoe



Downtown Stratford BIA Public Art Plan

Created by STEPS Public Art for Downtown Stratford BIA

February 2023



ACKNOWLEDGEMENTS

This project was funded by the Government of Canada through the Federal Economic Development Agency for Southern Ontario.

Website: <https://www.feddevontario.gc.ca/eic/site/723.nsf/eng/home>

The Downtown Stratford Business Improvement Area Beautification sub-committee (James Hough, Shawn Malvern, Pamela Coneybeare and Vanja Mistic) steered this project on behalf of the Downtown Stratford BIA with further assistance from a working group made up of Pamela Coneybeare, Kim Griffiths and Angela Brayham.

The Downtown Stratford Business Improvement Area would also like to thank and acknowledge Gallery Stratford, Springworks-Puppetworks, Stratford Summer Music and the City of Stratford for their support during the community engagement and outreach stages of the public art plan.

This project was created in partnership with STEPS Public Art, a charitable organization that envisions a world where artists and communities co-create meaningful, welcoming and safe public spaces. Together with their partners, they transform urban areas into dynamic public spaces, helping artists, community organizations, Municipalities, and Business Improvement Areas (BIAs), push creative boundaries.

Funded by:

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Agency for Southern Ontario

Financé par :

Agence fédérale de développement
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The logo for the Government of Canada, featuring the word "Canada" in a serif font with a small red maple leaf icon above the letter "a".

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EXECUTIVE SUMMARY

The Downtown Stratford BIA Public Art Plan seeks to identify a vision and guiding principles to ensure the benefits of public art are felt throughout downtown Stratford. Through a community-led process, the Public Art Plan was formed to identify current strengths, challenges, and opportunities for public art while setting aesthetic and thematic guidelines and approaches to various scaled pilot projects. To help foster a culture of vibrant and effective public art, the Public Art Plan also details a framework for community engagement, guidelines for project management, detailed process for how to acquire public art and engage artists, how projects can be documented, shared, and celebrated as well as methods for funding public art projects.

The Public Art Plan has been developed acknowledging that Downtown Stratford has a distinctive heritage character and covers an area of 3.5 square kilometers with approximately half of the municipality's population living within a 15 minute walking distance of the downtown area.

The City is well known for its tourism draw connected to the Stratford Festival which has had a significant impact on the fabric of the municipality, and there is a burgeoning public art scene through events such as Lights On Stratford and Art in the Park and permanent public art installations. At the same time, there is a strong desire to further invest in public art initiatives and infrastructure that builds a more robust and inclusive public art ecosystem that is both a draw for visitors and reflects the unique character and evolving demographics of Stratford's residents.

Through the engagement of over 500 stakeholders including arts organizations, artists, and members of the public, seven key challenges and opportunities were identified as areas of focus for this Public Art Plan, which include:

- Funding and Accessing Support for Public Artwork
- Education Around Public Art
- Accessibility and Wayfinding
- The Heritage Conservation District and Designated Buildings
- Ecosystem of Emerging Artists
- Limited Knowledge and Representation of Local Indigenous Culture and History, and
- Underutilized Public Space

Looking forward, the Downtown Stratford BIA Public Art Plan identifies a set of key guiding principles informed by insights collected through the engagement process including: creating a year-round cultural destination, engaging the Stratford community, supporting a robust and sustainable creative community, enabling cross-sector partnerships, fostering placemaking and placekeeping for Indigenous communities and equity-deserving groups, and developing an integrated network of connected artworks. This along with aforementioned sections of the Public Art Plan provides strategies and methods in which to tangibly invest in developing public art initiatives within Downtown Stratford - making it an inclusive and liveable city as well as a premier visitor destination where public art can be enjoyed by residents and visitors alike.

INTRODUCTION

PROJECT BACKGROUND

In the absence of a Municipal Public Art Plan to guide the development of public art in Stratford, the Downtown Stratford BIA initiated and commissioned a Downtown Stratford Public Art Plan to establish a framework for and support the growth of public art in the downtown core. In May 2022, the Downtown Stratford BIA retained STEPS Public Art to develop a Public Art Plan that would reflect on the history and future of the Stratford community and identify opportunities and commitments to ensure that the benefits of public art are felt throughout the downtown. The project launched in June 2022, and over the course of three months, the BIA along with community members, art and cultural organizations, property owners, businesses, City Staff, and Councillors were brought together to identify a strategic vision for public art in downtown Stratford.

WHAT IS PUBLIC ART?

For the purposes of this plan, public art can be defined as creative action or artwork, both permanent and temporary, taking place in a public space that is accessible (physically and monetary) and adds social, cultural, and economic value to a space. Public art can be grouped into the following categories:

Sculpture, Installation or Significant Works

Three-dimensional artwork made of materials such as metal, wood, plastics, stone, glass, clay, etc.



On-going sculpture by Soheyl Bastami. Photo by Kyle Jarencio.

Functional Works

Artwork that provides a purpose or function, for example, street furniture or bike racks. Functional artwork can also enhance city street infrastructure, for example street lights, utility boxes, etc.



Quiet Place (2021), Aditi Kashyap. Photo by May Shi.

Natural Artworks (Eco-art)

Eco-friendly or sustainable art forms that use natural elements in their construction and often mimic, interact, or complement natural environments.



Cedar Cone Rain Catcher (2022), Laara Cerman. Photo by Sebastian Boon.

Temporary Artworks

An activation or installation that is only installed for a short period of time. This can be from a few hours to months.



Yue Moon: Tiger With Wings (2022), PUFF Paddy and Meegan Lim. Photo by May Shi.

Participatory Works

Community-engaged artwork where a piece is co-created with an artist and community members. Involvement can be through shared insights that inform a final artistic design or where community members can contribute or add to the final artwork.



Daily Migration (2022), Shalak Attack. Photo by Kyle Jarencio.

Performance

Performance artwork including dance, theatre, storytelling, music, and spoken word that takes place in the public realm, outside of traditional indoor venues.



From Weeds We Grow Spoken Word Performance (2021), Zara Rahman. Photo by May Shi.

WHY A PUBLIC ART PLAN?

Public art is being increasingly understood as having immense benefits to the social, cultural, and economic systems within a city. Research has shown that public artwork can improve the quality and vibrancy of streetscapes, increase community pride, foster community connections and a sense of belonging, improve mental health, happiness, and well-being, create an identity of a place/community, and create a place as a destination for both tourists and residents which in turn supports local economy and businesses.

A Public Art Plan provides a strategic vision and action for public art to be supported in communities and enable the full benefits of public art to be realized.

The Public Art Plan for Downtown Stratford aims to:

- Assess current public art assets located around the downtown
- Identify current strengths and challenges for implementing public art across Downtown Stratford
- Provide a cohesive vision for public art with outlined opportunities to ensure the benefits of public art are felt in downtown Stratford

This plan will guide the future of public art exhibits and programming to position Downtown Stratford as a leader in art and culture.

OUR APPROACH

Our approach to developing a Public Art Plan was to center the Stratford community through a community-led planning process. Multiple avenues for engagement were used to ensure diverse experiences and perspectives were included in the development of the public art plan.

The goals of the community-led process were to:

- **Examine** current uses and opportunities for use by mapping and documenting, identifying area nodes, connections, barriers, and stakeholders;
- **Connect** with local stakeholders, including residents, businesses, community, arts and culture organizations;
- **Engage** local residents and stakeholders in sharing their cultural values and vision for the area through both creative and established consultation methods;
- **Facilitate** free participatory arts programming that reflects local needs while gaining community insights through creative placemaking;
- **Transform** public spaces through community-inspired public art, installations, services, programming or public space innovations; and
- **Exchange** insights through online city-wide visitor outreach, creative in-person on-site engagement, and collaborative community stakeholder workshops.

STEPS launched a two-step engagement process in the Summer of 2022, from July to September.

In total, we connected with over 500 stakeholders and community members.



450+

Local Residents



7

Property and Business Owners



9

Arts and Cultural Organizations



7

City Staff, Councillors, or Advisory Committees



30

Tourists



6

Local Emerging and Established Artists

The phased engagement approach is outlined below.

Phase 1 - Exploring and Asset Mapping

Goal: To connect with local stakeholders including residents, businesses, community, and arts and culture organizations to conduct asset mapping and identify any potential opportunities and challenges for Public Art in Downtown Stratford.

Process: Conduct an exploratory walking tour throughout downtown at key public art landmarks and attractions, including: Shakespearean Gardens; Boathouse Public Washrooms and Tourism Kiosk; Cenotaph and Memorial Gardens; O’Higgins Alley; tír na nÓg Gates (Land of the Youth); Stratford Market Square; Allen’s Alley; and the Bandshell.

Timeline: Three-hour walking tour on June 22, 2022.

Who: STEPS Staff, Downtown Stratford BIA, Heritage Stratford, Destination Stratford, Stratford City Councillor Art In The Park, Stratford residents, property owners and business owners.

Phase 2 - Community Outreach & Participatory Arts Engagement

Goal: Understand current challenges and opportunities for public art within the downtown area; identify the role of public art in Stratford; create a vision for public art within the downtown area, and develop guiding principles for public art.

Process: STEPS used both quantitative and qualitative methods to connect with stakeholders and community members in Stratford. These included creative data gathering stations, direct interviews with public art stakeholders, focus group activity, and a virtual survey that was distributed through both online methods and in-person through intercept interviews.

Timeline: August 2022 - September 2022.

Who: We connected with two key stakeholder groups:

- Key Public Art Stakeholders, including individuals, departments, or organizations that are directly involved in or connected to public art in Stratford.
- Community members, including local residents, property and business owners, visitors, and tourists.

See *Exploratory Walk Summary and Appendix 2: Community Engagement Summary*.

ABOUT DOWNTOWN STRATFORD

COMMUNITY CONTEXT

The city of Stratford is currently home to over 33,000 residents. Based on a study by My Main Street, approximately 16,451 people live within a 15 minute walk of the downtown area (My Main Street, 2022). Situated on the traditional territory of the Anishnaabe, Haudenosaunee, and Ojibway/Chippewa peoples, and covered by the Upper Canada Treaties.

The city has a growth rate of 5.6%, sitting just below the provincial average of 5.8% (Statistics Canada, 2021). Looking at Stratford's population, the median age is 46 with 62% of the population being between the ages of 15 to 64 years old (Statistic Canada, 2021).

Stratford at a Glance

Population of
33,000+

Population of
16,000+
in the
downtown area

Growth Rate of
5.6%

5.6%
Residents identify
as Indigenous, First
Nations, Métis or
Inuit

Median Age of
46

62%
of the population is
between the ages of
13-64 years old



Stratford's Visible Minority Population

1,815 residents or ~ 6% of Stratford's population identify as a visible minority

The South Asian
Community

23.94%

The Black African
Diaspora

18.51%

The Southeast Asian
Community

15.49%

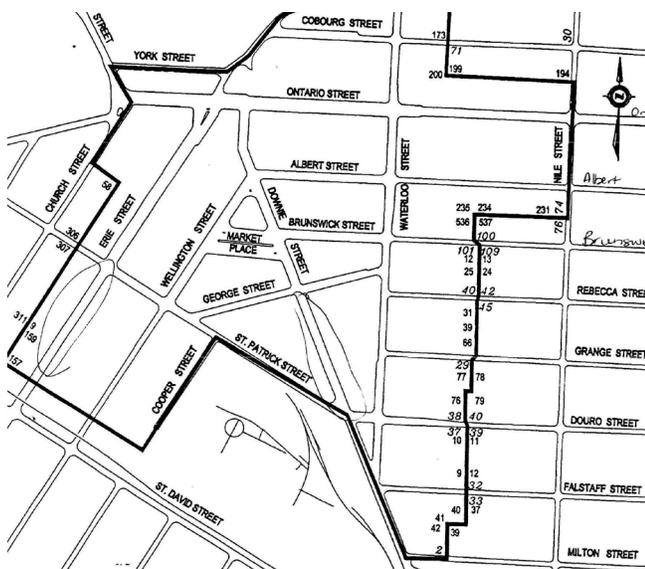
The Chinese
Community

9.37%

(Statistics Canada, 2021)

Downtown Stratford is approximately three and a half square kilometers in size and is known for its distinctive heritage and character (Grand Trunk Master Plan, 2018). The downtown area is home to historic Victorian-style brick buildings and a Main Street that is home to over 300 stores and businesses (Grand Trunk Master Plan, 2018). Tourism is one of Stratford's most significant economic drivers due to its picturesque setting and the presence of the Stratford Festival. Tourism in Stratford is largely driven by the Stratford Festival, which draws over 500,000 visitors a year and employs approximately 1,200 people, more than any other single entity in the city (Grand Trunk Master Plan, 2018).

Downtown BIA Core Boundary



(Downtown Stratford BIA, n.d.)

Downtown Heritage Conservation District Boundary



(City of Stratford, n.d.)

Overlaying the Downtown Stratford BIA, is the Part IV Designated Heritage Conservation District (HCD) under the Ontario Heritage Act (R.S.O 1990), which identified all buildings, streets, and open spaces within the boundary as having unique characteristics deeming it as an asset that requires protection from a course of change. The intent of the designation is to, "conserve significant elements of the City's heritage character through future development" (City of Stratford, n.d.). This provision allows the City to control alterations and determine the compatibility of any proposed changes in the HCD. Additionally, within the HCD there are also individual properties that have been designed under Part IV of the Ontario Heritage Act (R.S.O 1990), meaning these properties are deemed of provincial significance. The designation prohibits the demolition or removal of buildings or structures and requires ministerial approval for alterations.



ARTS & CULTURE IN STRATFORD

The city of Stratford is well known for its robust cultural events and activities as well as a diverse creative community.

When speaking with community members, we heard that Lights On Stratford and Art in the Park were some of the favourite public art events held in Stratford. In addition to events, the downtown also has a collection of temporary and permanent public artworks including murals, sculptures, monuments, and memorials. Public art can be found in public spaces, parks and on city infrastructure including utility boxes or flag poles on light fixtures. When asking Stratford's community which public artworks they cherish, there were mentions of murals, including Allen's Alley and #LoveWins at Revival House. Community members also mentioned they enjoyed permanent sculptures, including *tír na nÓg* (Land of the Youth), the Cenotaph, and Raising of the Tent, as well as sculptures around the Stratford Gallery.

While the city of Stratford does not currently have a public art policy in place, at the time of the writing of this plan, the City is in the process of creating a city-wide Municipal Cultural Plan which will provide a further framework for supporting public art and culture across the city.

Other frameworks that are in place include Stratford's Official Plan (2019), which outlines the City's commitment to undertaking improvements and public investment in the Downtown Core, including mention of public art. Public art is further outlined in the City's Urban Design and Landscape Guidelines. The Guidelines reference where public art is encouraged in Stratford, including Downtown Stratford, Commercial, and Mixed-use areas. Other mentions include areas of cultural significance, and high activity areas, including waterfront, public parks, plazas, key streets and intersections, gateways, trails, courtyards, gardens, and institutional or public building sites. It is also mentioned that public art should be located in areas that are both physically and visually accessible and barrier-free.

STRENGTHS OF PUBLIC ART IN STRATFORD

Impactful Cultural Festivals

Stratford is best known for its theatre and live music and hosts one of the finest live-theatre festivals in the region, the Stratford Festival, driving interest from local and international visitors. Coinciding with Stratford Festival are smaller cultural events, including Springworks Puppet Festival. Stratford's Music scene is noteworthy, with the concert band, symphony orchestra, and concert choir regularly putting on performances. The Stratford Summer Music Festival attracts international artists and music lovers to this destination. While music and theatre are well established in Stratford, there is an emerging development of public art festivals and programming. Lights On Stratford is an annual winter festival that transforms Stratford's downtown core and park system with temporary luminous art and interactive light installations from both local and international artists. Starting in 2020 as an initiative under the Covid-19 Economic Support and Recovery Task Force, it has since blossomed into a highly anticipated annual event. Other arts-based events include Art in the Park and programs led by Gallery Stratford.

Lively Arts and Creative Community

When looking at the current community in Stratford, it is teeming with artists and creatives. The main artist communities include emerging and established visual and public artists, sculptors, photographers, writers and poets, and fabricators. There is also a large community of theatre workers, from performance artists to artists in the makeup and prop departments. The creative community in Stratford injects lively energy into events and programming around the downtown.

Unique Heritage Fabric

When looking at the current community in Stratford, it is teeming with artists and creatives. The main artist communities include emerging and established visual and public artists, sculptors, photographers, writers and poets, and fabricators. There is also a large community of theatre workers, from performance artists to artists in the makeup and prop departments. The creative community in Stratford injects lively energy into events and programming around the downtown.

Vibrant Public Spaces

Stratford has a variety of public spaces cherished by the community members, ranging from ornamental and water gardens to hidden alleyways and the Stratford Market Square, which is recognized as the main gathering space and has been a place for Canada Day Celebrations, markets, events, movements and protests for social and human rights.

Natural Heritage and the Avon River

Picturesque views of the Avon River can be experienced when in Downtown Stratford. Enjoyed year-round, the Avon stretches nearly 2km and features various recreational activities. Parks within the downtown, including Shakespearean Gardens and Veterans Drive Parkland, were described as a peaceful and tranquil oasis within the urban fabric. Parks are brought to life through public art programming such as Art in the Park, Lights On, Stratford Festival, and Springworks Puppet Festival.

CHALLENGES & OPPORTUNITIES

We engaged with arts organizations, artists, and members of the public to identify the following challenges and opportunities regarding public art in downtown Stratford. Recommendations can be adjusted based on current needs.

Funding and Accessing Support for Public Artwork

The Challenge: Without dedicated funding streams available at the Municipal level, it was identified that funding is a challenge for both independent artists and organizations looking to produce public art in Stratford. The city of Stratford's population does not provide a large operating budget within the City, resulting in limited funds available for arts and culture, and competition is high between different cultural fields for the funds that do become available. When funding is available from the City, artists experience lower budgets which limit the size, impact, and community involvement in the work. Public art production currently largely depends on grants from provincial, federal or other funding bodies and is self-led by artists and arts organizations.

Opportunities:

- Explore external funding opportunities to support both artists and organizations seeking to implement public artwork.
- Advocate for the creation of a Public Art Policy at the City level and a distinct Public Art Fund.
- Advocate for the formation of an Arts Council or Agency to provide funding support and advocate on behalf of artists as well as foster community and solidarity between artists.
- Building appreciation and investment from the private sector to invest in and sponsor public art initiatives.

Example: Brampton Arts Organization (BAO) is a unique organization created by the City of Brampton that focuses on growing, celebrating, advocating for, and connecting the creative sector through the delivery of programming, services, and resources.

Education Around Public Art

The Challenge: We heard that residents, business owners, and City representatives find it difficult to define and identify what constitutes public art. This can lead to intimidation due to fear of the unknown. It can also lead to apprehension toward change in communities when the results and impact are not understood fully.

Opportunities:

- Launch a public art awareness campaign to provide education on types of public art, the public art process, and the positive impacts of public art.
- Create opportunities for community members and stakeholders to be engaged in the public art process to foster understanding, a sense of ownership and pride in the works.
- Organize artist talks for community members and artists to familiarize themselves with different public art practices. Artist guests can be local as well as non-local artists who can share new perspectives and ideas for inspiration.

Example: Brampton Arts Organization (BAO) and the City of Brampton partnered with STEPS Public Art to host a series of community training workshops in Fall 2021. The first workshop was with the Downtown Brampton BIA to introduce public art, its diverse forms and benefits to local businesses and property owners. STEPS then hosted two workshops for Brampton-based artists to learn about public art, artist calls, and how to create successful applications.

Accessibility and Wayfinding

The Challenge: Not all artwork located Downtown is physically accessible, creating barriers to who can access and reap the benefits of public art. The current collection of artwork is also viewed as disconnected and can be difficult to find and locate. For example, during the Exploratory Walking Tour, local residents and business owners did not know about Memorial Gardens. It was also difficult to find information about the tír na nÓg Gates (Land of the Youth) and the artists who created it when visiting the sculpture.

Opportunities:

- Enhance walkability by using artistic wayfinding signage to locate public art activations.
- Create a public art map or walking tour of public art to increase awareness of different installations.
- Ensure that future public art activations are fully accessible, both physical and monetary.
- Curatorial or information panels recognizing the artist(s), year of creation, and a description of the works should be in place at all public art activations.
- Use of ground murals as visual indicators to connect space, for example, crosswalks to connect one space to the next, identify areas for pedestrians, or create visual connections between spaces (i.e., painting Veterans Drive can visually connect the two green spaces on either side).
- Consider creating a digital public art registry and app, in which current and new projects can be highlighted and showcased.

Examples:

- The STEPS Public Art app provides a list of projects and artists STEPS has worked with as well as guided walk tours and a public art map.
- The City of Toronto hosts a registry of public art and a public art map on their website.

The Heritage Conservation District and Designated Buildings

The Challenge: While the Heritage Conservation District and Part I Designated Buildings do not prohibit public artwork, there is still an approval process and restrictions in place to ensure artworks do not negatively impact protected built heritage. The HCD covers all built forms and public spaces within its boundary, meaning that restrictions apply to non-designated buildings and public space around Part IV designated buildings.

Opportunities:

- Use digital technology, including Virtual and Augmented Reality, that can be overlaid onto heritage-protecting buildings, spaces, or monuments that activate the place using animation and storytelling through text and audio.
 - Continue implementing temporary installations that do not cause permanent damage or change to heritage buildings. For example, projection art used in Lights On Stratford.
 - Murals on cement walls on non-designated buildings can be easier to receive approvals from Planning Services, City of Stratford, and Heritage Stratford as there are fewer protects in place for cement, compared to brick.
 - Explore how contemporary artwork can complement and provide a positive contrast to heritage buildings.
- Further reading: *Mapping Contemporary Art in the Heritage Experience: Industry Stakeholders Report (2020)* by Black et. al.

Ecosystem of Emerging Artists

While there are many artists living and practicing in Stratford, not all artists have developed the skills necessary to produce mid- to large-scale public art projects. There are many emerging artists who, in order to grow their practice, would need to further develop their skills and understanding of public art. There are also many visual artists who are currently not working in public spaces.

Opportunities:

- Host skill-building workshops and programs for emerging artists that cover topics relevant to public art, such as introductions to public art, how to write successful proposals for Call to Artists, Working at Heights and elevated platform training, information on liability insurance, etc.
- Create mentorship, residency or shadowing opportunities for emerging artists to have hand-on experience learning from established mural artists.
- Provide opportunities for emerging artists to showcase their current styles, allowing them to further develop their skills through experience.
- Engage youth and children in the creation of public art projects to help inspire the next generation of artists in Stratford.

Example: STEPS CreateSpace Programming, involves a series of educational and capacity-building workshops, forums, and artist talks for emerging Black, Indigenous, and racialized artists. In 2021, the artist talk topics included digitizing artwork, new media as a tool for placemaking, accessibility of public space, and art in alternative spaces.

Limited Knowledge and Representation of Local Indigenous Culture and History

There is a lack of recognition or celebration of Indigenous culture, art, and history within the Downtown's current artwork collection. When we asked community members about Indigenous histories, there was limited knowledge available.

Opportunities:

- Build partnerships with local Indigenous communities, leaders, and artists to identify their needs and desires for Indigenous art and culture within the downtown.
- Dedicate space for Indigenous artwork to be showcased and celebrated.
- Raise awareness of local Indigenous artists by promoting their work through social media.

Example:

- Kingston's Manidoo Ogitigan "Spirit Garden" at Lake Ontario Park was made in partnership with the City of Kingston and Alderville First Nation and speaks to the treaty rights and historical occupation of Alderville First Nation's territory in Katarokwi/Kingston.
- ᐃᑦᑎᑦᑎᑦᑎᑦ (ÎNÎW) River Lot 11, Edmonton's Indigenous Art Park features six artworks by Canadian Indigenous artists that "tell the story of this place."

Underutilized Public Space

Stratford has a beautiful system of public spaces throughout the downtown area; however, some spaces are not used for their full potential. Spaces that were emphasized as being underutilized included Market Square, tír na nÓg (Land of the Youth), Cenotaph and Memorial Gardens, and the Bandshell area.

Opportunities:

- Some spaces are underutilized due to a lack of shade or seating. Functional art can be used to beautify a space while providing seating or shade.
- Pop-up installations, artworks, or performance art can be used to activate spaces temporarily (seasonal, event-based). Temporary projects can determine what could work best for a space and can help advocate for and create permanent programs or structures.
- Interactive or play artwork can draw people to a place.
- Programming can help infuse community into a space through organized events that involve food, drink, showcasing artwork (open galleries, installations, screenings, markets), games, performances (dance, theatre, poetry, music, etc.), talks, or workshops/lessons.

Example:

Better Block, a Dallas-based non-profit urban design firm, has a gallery of free design files for temporary street activations, from pop-up benches to stages or libraries. Designs can be brought to light through a CNC machine, plywood, and light tools.



VISION AND GUIDING PRINCIPLES

VISION

Based on the community consultation feedback where the values and beliefs of participants were articulated, the following vision statement for Public Art in Downtown Stratford was developed:

“Downtown Stratford will be a community where Public Art is innovative, diverse, and accessible to create vibrant public spaces and meaningful connections while complementing the heritage core, celebrating local community talents, showcasing Stratford’s diverse stories and experiences and beautifying public spaces to enhance the city’s reputation as a cultural destination.”

Public Art has the ability to transform a neighbourhood, evoke connections between people and place, stimulate the local economy and turn ordinary infrastructure into unique elements that not only excite but also create identity in where residents live, work and play.

GUIDING PRINCIPLES

The following are principles to define the future direction of public art in Downtown Stratford to foster a creative, vibrant, and attractive downtown. They are intended to guide the creation of future public art projects and programming. The Guiding Principles are directly informed by insights from the engagement process.

1. **Create a year-round cultural destination:** Strive to integrate high-quality and impactful artwork that beautifies the city, bringing forward contemporary styles and community values that balance and complement Stratford's heritage core. Artwork should invite local residents and visitors to experience Downtown Stratford throughout all times of the year and attract local, national, and international artists, supporting a robust local economy.
2. **Engage the Stratford community:** Community engagement in artwork processes allows for community values to be represented and fosters a sense of place and pride in the resulting works. Engagement can be integrated into all stages of the development process, from conception to production to final installation, and should include those of all ages and abilities.
3. **Support a robust and sustainable creative community:** Create opportunities to support local artists and creatives through paid employment that can showcase their practice to broad audiences and retain artists to live, work, and produce in Stratford.
4. **Enable cross-sector partnerships:** Build relationships and partnerships between public visual artists, the performing arts sector and businesses to strengthen support and collaboration amongst the creative sector as well as the private sector.
5. **Foster placekeeping and placemaking for Indigenous communities and equity-deserving groups:** Artwork as a tool to create a sense of place and showcase, celebrate, connect, and educate viewers on diverse lived experiences, cultures, and ethnicities. In particular, foster opportunities for Indigenous artists and their cultures and art to be reflected within the fabric of downtown.
6. **Develop an integrated network of connected artworks:** Create a physically accessible collection of artworks that are connected both visually and spatially and encourage walkability throughout the downtown.

AESTHETIC AND THEMATIC GUIDELINES



Aesthetic and thematic guidelines create a standard for the quality and types of public art to create a cohesive public art collection. However, guidelines should be broad and adaptable to enable artists to bring their unique style and techniques to projects and allow for continuous innovation and new ideas or practices.

The City of Stratford has some current guidelines and standards for public art already in place within the **Urban Design and Landscape Guidelines**, including the following aesthetic and thematic considerations:

- Public art should be site-sensitive and consider opportunities to showcase Stratford’s historical and current events, including the Stratford Festival, and figures of local, national and international relevance.
- Public art pieces should be durable and easily maintained.
- Public art should be both physically accessible and barrier-free. The incorporation of universal design principles is encouraged.
- Public art should be installed at highly visible sites that provide an opportunity for casual observation, such as views from adjacent buildings and/or public streets.

In addition to the Urban Design and Landscape Guidelines, the following are additional aesthetic and thematic considerations that were developed through the community consultation process.

ARTWORK AESTHETIC

Through the community consultation process, we asked what types of public artwork community members would like to see initiated in Stratford. The following are different aesthetics of artwork that can be considered when developing public art activations:

- Develop interactive artwork that allows for the activation of human senses, play, or viewers to contribute to the creation of the work. These works create immersive experiences through sound or music, touch, and light.
- Showcase the diversity of emerging and established artwork styles from both local and non-local artists.
- Create temporary or pop-up installations.
- Use contemporary styles that complement the HCD and location of part IV designated buildings.

THEMATIC GUIDELINES

The following themes can be considered when looking to activate space:

- Reflection of current social values and trends.
- Representation of equity-deserving groups including but not limited to Black, Indigenous, People of Colour, 2SLGBTQ+, and Disabled artists.
- Representation and celebration of Indigenous values, culture, stories, and traditions.
- In natural settings, preservation of peace and tranquillity through eco-artwork or natural material.

APPROACH TO PILOT PROJECTS, SCALED FOR SHORT, MID, AND LONG-TERM INVESTMENT

The following section outlines various pilot projects that can be considered by the BIA to implement the guiding principles and opportunities within this Public Art Plan. Suggestions are scaled for short-term, mid-term, and long-term.

SHORT-TERM PILOT PROJECT

Temporary Event and Performance Space

Temporary event space can be a small-scale way to impactfully activate public space. Open public spaces, especially those that were deemed underutilized, can be transformed by incorporating a stage and partnering with local visual, sculptural, and performance artists to create an event space that brings together community members.

Stages can be manufactured by local sculptural or visual artists and provide a space for performance art such as poetry, storytelling, music, or theatre to animate streets and public spaces.

Program Structure:

A temporary stage can be commissioned by a local artist or fabricator. The stage should be designed to be quickly assembled, disassembled, and moved to locations around downtown or storage. To bring public artwork into the design of the stage, a mural or sculptural elements can be considered. The BIA can use the stage to program spaces around the downtown area that complement current events, such as the farmers market, or create new ones, such as summer music nights in Market Square. Local performance artists can be invited to perform or showcase their talents on the stage or the stage can be used for community programming such as a talent show or karaoke.

Creating a temporary stage creates a flexible resource that can showcase multidisciplinary artists and talents and be used as shared commodity by local businesses, community members, and artists.

Estimated Annual Budget: \$5,000 - \$15,000

Costs would include honorariums for one artist or artistic team to create the stage, material and production fees, and programming for up to 4 events.

Estimated Timeline:

- Project Planning: 1-2 months;
- Artist Selection for Fabricators and Partners: 2 months;
- Project Development and Construction: 2-4 months;
- Project Launch.

Example: Better Block, a placemaking organization out of Dallas, Texas activated a parkette in Aberdeed, South Dakota with a temporary stage and benches for community performances.

MID-TERM PILOT PROJECTS

Annual Mentorship and Artist Residency Program

A vibrant and sustainable creative community cannot exist without supporting local artists and creatives to live, work, and create within Stratford. Paid opportunities to showcase work and ideas must be provided. There should be acceptance for experimenting with new and innovative ideas, and a diversity of styles and approaches. Fostering a robust creative community will be unique to each place. In Stratford, we learned that much of the creative community are emerging artists who may not have the skills, resources, or connections to begin exhibiting their work in the public realm. Programs can be developed to build skills and capacity amongst emerging artists, such as networking events, artist talks, workshops, training, public art assistant positions, residencies, and mentorships.

A recommendation to build the capacity of emerging artists is to create an annual mentorship program where one to three emerging artists are each mentored by an established artist in their field, culminating in a public art activation in the BIA that can be displayed or experienced for a temporary or permanent amount of time.

Program Structure:

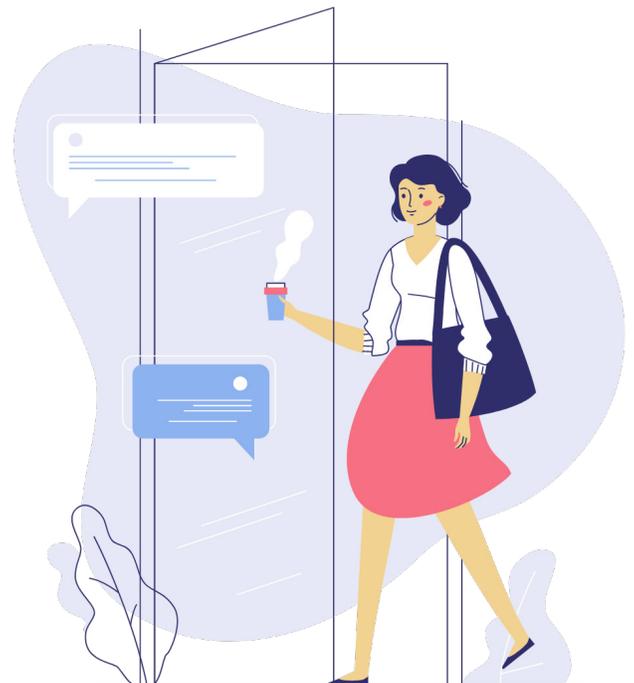
Through a Call for Expression of Interest (EOI), self-identifying emerging artists will be invited to share an application to be considered for the program. Applications should identify as emerging artists, describe their practice, identify who their selected mentor would be, and what type of project they would like to create through their mentorship. Participants in the program would be selected through a selection committee. The program can be tailored to specific artist groups (i.e., equity-deserving artists), types of activations (i.e., murals, installations, sculptures), or themes and topics (e.g., interactive artwork).

Estimated Annual Budget: \$20,000 - \$30,000

Costs would include artist fees for one to three artists, mentor honorarium, and material and installation fee. The budget will depend on the number of selected emerging artists and mentors.

Estimated Timeline:

- Project Planning: 1-2 months;
- Launching Artist Call and Selection Process: 2 months;
- Project Initiation and Development: 3-5 months;
- Project Installation or Project: 1 month.



Examples:

The following examples demonstrate different mentor/mentee relationships, program structures, and financial supports.

STEPS CreateSpace Project

- The CreateSpace Public Art Residency is a national program for emerging Black, Indigenous (First Nations, Inuit, and Métis), and racialized artists to build and advance their public art practices through mentorship and workshops that result in the development of unique public artwork in their community. Emerging artists receive individual support valued at \$3500, inclusive of a \$1500 participation stipend as well as production, documentation, engagement and accessibility support. STEPS connects each participant to a mentor in their field who receives a \$1000 honorarium to help guide and work with the artists in residence.
- **Funding Body:** The 2022 CreateSpace Public Art Residency is supported by the City of Toronto as part of ArtworxTO: Toronto's Year of Public Art 2021 – 2022, TD Bank Group through the TD Ready Commitment, Canada Council for the Arts, and Ontario Arts Council.

AGO x RBC Artist-in-Residence Program

- The Artist-in-Residence Program was started in 2022 to provide resources, learning opportunities, platforms, and mentorships for emerging artists to be mentored by AGO staff. In 2023, the program will support the development of three projects or experiences from emerging artists over a three-month period. Artists are provided a \$10,000 artist fee and \$3,000 for materials and production costs.
- **Funding Body:** RBC Emerging Artists.

Yukon Emerging Artist Program

- The Program provides an honorarium of \$500 for a mentee and \$500 for a mentor/collaborator. Emerging artists are encouraged to apply by proposing a mentor and project that they would like to complete through the mentorship program.
- **Funding Body:** RBC Foundation.

LONG-TERM PILOT PROJECTS

Augmented Reality (AR) Walking Tour of Heritage and Art in the Downtown

Currently, heritage protections and conservation efforts can limit where public art is permitted within the downtown. To create unique public art experiences within the Heritage Conservation District, there is an opportunity to use creativity, innovation, and technology. Augmented Reality Technology creates an interactive experience, typically through a person's cellular device, that connects real-life physical objects to digitally-generated animations and content. Using a mobile camera and a web-based or app-based platform, physical objects can be scanned using QR code or a camera which detects key characteristics, causing the digital platform to overlay visual, auditory, and other sensory information onto the screen, making the physical object come to life. This technology can be used to activate heritage buildings and memorial sites to share stories, bring to life current artwork, sculptures, and installations, and develop a collection of completely digital artworks.

Program Details:

The Downtown Stratford BIA can create an Augmented Reality (AR) walking tour that achieves the following:

1. Share stories and histories of historic buildings, areas, and memorial sites
2. Bring to life current and future murals, sculptures, and installations
3. Showcase digital artwork in spaces where approval of physical artwork may not be permitted

Through voice recordings and animations, historical sites such as Memorial Gardens and the Cenotaph can be brought to life by partnering with Heritage Stratford or the Stratford & District Historical Society to record the stories and histories. Working with a digital artist, these stories can be linked through an AR platform to the sites, along with animations that bring them to life.

In addition to storytelling of heritage buildings, AR public artworks can be integrated into city landmarks and existing artwork. Animations can be overlaid to landmarks such as City Hall, the Court House, facades of buildings, or public spaces like Market Square. Even existing artwork can be brought to life, such as the #LoveWins mural or tír na nÓg (Land of the Youth). Digital Artists can be hired through a Call for Expression of Interest (EOI), Open Competitions, Direct Commissions or through a partnership with the University of Waterloo Stratford School of Interaction Design and Business. Together the physical and digital landmarks can be integrated into a self-guided walking tour.

Examples of AR platforms include: Artive, Roar AR, ImagineAR

Estimated Annual Budget: \$50,000 - \$100,000

Costs would include honorariums for recording historical stories, artist fees for 1-8 digital artists, and platform membership fees. The budget will depend on the number of selected emerging artists and mentors.

Estimated Timeline:

- Project Planning: 1-2 months;
- Launching Artist Call and Selection Process or Forming Partnerships: 2 months;
- App or Webpage Development: 4 months;
- Project Initiation and Development: 5 months;
- Project Launch.

Examples:

The following examples demonstrate different mentor/mentee relationships, program structures, and financial supports.

Heritage Walk Examples:

- Streetsville Business Improvement Area (BIA) in Mississauga created a walking tour of key heritage locations that are layered with Augmented Reality through the ImagineAR app. Through self-guided tours, visitors can scan images at each historic stop to watch educational videos and stories. Additionally, visitors were encouraged to shop at local businesses along the way.

Public Artwork Examples:

- The Vancouver Mural Fest in 2022 integrated AR artworks with both current murals and physical spaces around Vancouver. Using the Vancouver Mural Fest app, a map indicated where both physical and AR artwork was located. Visitors could scan QR codes to bring the AR artwork to life.
- The SAN app creates large-format digital artwork in public spaces such as the Louvre in Paris.

Yukon Emerging Artist Program

- The Greenway Conservancy partnered with local AR artists and local historians to transform the Rose Kennedy Greenway by overlaying digital artwork and historical imagery.



SUMMARY OF ACTIONS AND IMPLEMENTATION PLAN

In order to achieve the Vision and Guiding Principles set out in the Public Art Plan, the following actions in the areas of administration, education, and promotion and project development would need to be implemented:

ACTIONS AND IMPLEMENTATION PLAN

NUMBER	ACTION	TIMELINE	ROLES AND RESPONSIBILITIES
1	Approval of the Public Art Plan.	Short term, within one (1) year period.	BIA Board and Staff, City Council.
2	Reporting back to the community, sharing the outcomes of the community engagement process, the final Public Art Plan, and next steps.	Short term, within one (1) year period.	BIA Board and Staff.
3	Approval of the recommended funding model and strategy.	Short term, within one (1) year period.	BIA Board and Staff.
4	Investigate future funding sources as outlined in the Potential Funding Sources list.	Ongoing basis	BIA Board and Staff.
5	Allocating Internal resources to implement the Public Art Plan and monitoring the BIA capacity to achieve the Plan objectives.	Short term, within one (1) year period.	BIA Board and Staff.
6	Convene Public Art staff team on a bi-annual basis (or as required based on project implementation).	Ongoing Basis	BIA Board and Staff.
7	Create a Downtown Stratford Public Art Task Force with members from the BIA businesses, community members, and the creative sector.	Short term, within one (1) year period.	BIA Board and Staff to initiate the Public Art Task Force and invite relevant stakeholders.
8	Develop and revise the BIA Communication Plan, updating the BIA website and social platforms to include the BIA's new branding, and projects, and updates on the Public Art Plan.	Short term, within one (1) year period.	BIA Board and Staff.

Actions and Implementation Plan (continued)

NUMBER	ACTION	TIMELINE	ROLES AND RESPONSIBILITIES
9	Determine governance and decision-making process for approving public art.	Short term, within one (1) year period.	BIA Board and Staff, Stratford City and City Council.
10	Exploring opportunities that correlate with Stratford's Municipal Cultural Plan.	Short term, within one (1) year period.	BIA Board and Staff, Stratford City and City Council.
11	Investigate the development of grant and/or cost-sharing program(s) to support the acquisition of Public Art on private lands/properties.	Medium-term, one to three years (1-3).	BIA Board and Staff.
12	Develop associated procedures for the administration of a Public Art program. Example, Call for Artists Procedure.	Medium-term, one to three years (1-3).	BIA Board, BIA Staff and the Public Art Task Force.
13	Evaluate the existing collection of public art to determine maintenance status, review relevancy and impact and evaluate if decommission or deaccession is required.	Medium-term, one to three years (1-3).	BIA Board and Staff, Stratford City, City Council, and the Public Art Task Force.
14	Develop a decommissioning and deaccessioning program for evaluating, conserving, and deaccessioning current and future public art projects.	Medium-term, one to three years (1-3).	BIA Board and Staff, Stratford City, City Council, and the Public Art Task Force.
15	Develop and execute a community engagement strategy for engaging and collaborating with Indigenous communities to determine actions for reconciliation and decolonization within the public art process.	Medium-term, one to three years (1-3).	BIA Board, BIA Staff and the Public Art Task Force.
16	Develop an artist network or directory of local artists to log different practices, mediums, and skills along with contacts for dissemination of information.	Medium-term, one to three years (1-3).	BIA Board and Staff.
17	Education program: Develop educational components to support public learning and promotion of art (e.g. online tools, Public Art workshops, talks, walking tours).	Medium-term, one to three years (1-3).	BIA Board, Staff and Public Art Task Force.

Actions and Implementation Plan (continued)

NUMBER	ACTION	TIMELINE	ROLES AND RESPONSIBILITIES
18	Determine if pilot projects should be implemented and allocate internal resources towards developing a process for implementing recommended pilot projects.	Medium-term, one to three years (1-3).	BIA Board and Staff.
19	Select further opportunities outlined in the Public Art Plan and Community Engagement Summary to execute.	Med-long Term, three to five years (3-5)	BIA Board, Staff, and Public Art Task Force.
20	Develop professional development opportunities for local artists to gain knowledge and information about the submission process and create toolkits for applying and creating Public Art.	Med-long Term, three to five years (3-5).	BIA Board, Staff, and Public Art Task Force.
21	Determine partnerships for future projects and programs with local arts and cultural organizations, community organizations, secondary and post-secondary educational institutes, property owners, and business.	Med-long Term, three to five years (3-5).	BIA Board and Staff.
22	Conduct an annual review with Internal Staff of the Public Art Plan and Reevaluate within the next 5 years.	Short, Med, and Long Term, one to five years (1-5).	BIA Board, Staff, and Public Art Task Force.

FRAMEWORK FOR COMMUNITY ENGAGEMENT

WHY COMMUNITY ENGAGEMENT?



Effective community engagement is becoming an integral component in how local governments, organizations, and community-focused agencies conduct their affairs and it is now seen as a cornerstone of good governance. There is an increasing expectation amongst citizens to be consulted on decisions that affect them. It serves both the lead organization and the community members to have policies, programs, and services that reflect the expressed needs of the public. Undoubtedly, any conducted work or action is more acceptable to citizens if community engagement processes have been part of the overall decision-making process. Community capacity building developed through engagement activities can provide significant long-term benefits for Downtown Stratford BIA. Public participation can provide insight and enhance knowledge, skills and resources thus building the capacities of both community members and the local government to meet more complex challenges of the future.

Getting It “Right”

Getting community engagement “right” is essential. It must be well designed, properly supported and resourced, well communicated throughout the process, and born from a genuine desire to engage the public in a way that makes sense for the issue or decision at hand. Getting it “wrong” is frustrating to both the lead organization and the public and can lead to mistrust, poor decisions, and discontent. It can also lead to a reluctance to commit to future engagement activities. Effective community engagement needs to be meaningful to those participating.

Effective community engagement should:

- Inspire enthusiasm and passion to get people involved;
- Demonstrate to citizens that their feedback and opinions matter;
- Indicate how the information collected will be used;
- Share information from the small group discussions with a wider audience;
- Show participants that their input has been heard;
- Indicate why and how decisions are reached;
- Include a range of opinions and perspectives;
- Change direction if the community points in that way;
- Use multiple approaches;
- Make people feel it is important and meaningful for them to be involved.

Community Engagement Definition

Community engagement is the process of involving community members in the decision making processes of local governments and organizations. It enables a two-way interaction process between the Downtown Stratford BIA and its community members, to provide them with a role in the planning and decision-making for programs, services, and policies that affect their lives. Effective community engagement results in decisions that are more sensitive and responsive to public concerns, needs, interests, and values.

Community Engagement Framework

This framework is based on the International Association for Public Participation (IAP2) model, which is considered to be the gold standard amongst community engagement practitioners. The IAP2 identifies and defines a range of levels of community engagement, with increasing levels of public influence. These are referred to as the Spectrum of Public Participation:

- **Inform:** One-way communication providing balanced and objective information to assist understanding about something that is going to happen or has happened.
- **Consult:** Two-way communication designed to obtain public feedback about ideas on the rationale, alternatives, and proposals to inform decision-making.
- **Involve:** Participatory process designed to help identify issues and views to ensure that concerns and aspirations are understood and considered prior to decision making.
- **Collaborate:** Working together to develop an understanding of all issues and interests to work out alternatives and identify preferred solutions.
- **Empower:** Providing opportunities and resources for communities to contribute to solutions by valuing local talents and skills and acknowledging their capacity to be decision-makers in their own lives.

Community Engagement Framework with the Spectrum of Public Participation

COMMUNITY ENGAGEMENT SPECTRUM	INFORM	CONSULT	INVOLVE	COLLABORATE	EMPOWER
Goals	To provide balanced and objective information to assist understanding of the topic, alternatives, opportunities, and/or solutions.	In obtaining public feedback on analysis, alternatives and/or decisions.	To work with the public throughout the process to ensure that concerns and aspirations are consistently understood and considered.	To partner with the public in each aspect of the decision including development of alternatives and identification of a preferred solution.	To place final decision making in the hands of the public.
Promise to the Public	We will keep you informed.	We will keep you informed, listen to and acknowledge concerns and aspirations, and provide feedback on how input influenced the decision.	We will work with you to ensure that your concerns and aspirations are directly reflected in the alternatives developed and provide feedback on how input influenced the decisions.	We will look to you for direct advice and innovation in formulating solutions and incorporate your advice and recommendations into the decisions to the maximum extent possible.	We will implement what you decide.
Methods of Engagement	<ul style="list-style-type: none"> • Fact Sheets • Websites • Open Houses 	<ul style="list-style-type: none"> • Public Comment • Focus Groups • Surveys • Data Gathering Stations 	<ul style="list-style-type: none"> • Workshops • Deliberate Polling 	<ul style="list-style-type: none"> • Citizen Advisory Committees • Consensus Building • Participatory Decision Making 	<ul style="list-style-type: none"> • Citizen Panels • Ballots • Delegated Decisions

Community Engagement Guiding Principles:

At the heart of engagement processes, are guiding principles that serve to inform the design and delivery of effective community engagement. These five interdependent principles serve both as ideals to pursue and as criteria for assessing quality.

Guiding Principles for Effective Community Engagement

GUIDING PRINCIPLE	DESCRIPTION
Clarity of Purpose	<ul style="list-style-type: none"> • Understanding the purpose for engaging the community • Knowing which individuals and groups are important to include in the engagement process • Recognizing which engagement methods would be most suitable • Being clear about how participants can influence decision • Being clear about what decisions cannot be influenced • Recognizing the underlying principles and values that are important in the process
Transparency	<ul style="list-style-type: none"> • Communicating clearly about the engagement process, including the purpose, timing, roles, and responsibilities, constraints and outcomes • Ensuring that community members are given information about the full scope of the project • Publicizing information about the outcome of the engagement process
Effective Communication	<ul style="list-style-type: none"> • Valuing and providing opportunities for dialogue • Providing timely and accessible information to all who are interested in a project or issue • Using a variety of communication approaches to reach the community • Using clear language that is jargon-free in communications materials • Working to enhance the quality of relationships throughout the processes
Integrity	<ul style="list-style-type: none"> • Being open to and expressing appreciation for the diverse views being shared • Having high regard for the expressed views and opinions provided through public input • Being open about how the community's voice has influenced the final decision • Addressing public concerns in an honest and forthright way • Demonstrating respect while seeking the advice and input of diverse community members • Ensuring that the community engagement process does not focus on a predetermined outcome
Continuous Learning and Improvement	<ul style="list-style-type: none"> • Monitoring and evaluating throughout the process and making modifications in the approach as necessary • Encouraging community feedback on the process itself as well as the subject of the engagement • Building on past experiences and reflecting on ways to improve processes • Finding out what has already happened in an area relevant to the engagement process subject matter • Reporting within the organization to ensure that others learn from the process • Recognizing that human systems require continual refinement as they work toward excellence

Challenges and Risks:

The BIA needs to be aware of the key challenges and risks involved in community engagement and how to address them. The following table highlights some challenges and what organizations can do to address them:

Challenges, Risks and Mitigation Methods for Community Engagement

CHALLENGES AND RISKS	WHAT THE BIA CAN DO
<p>Managing community expectations</p> <p>Residents may have unrealistic expectations that the BIA will implement all their suggestions or that the BIA has broader authority than it actually has.</p>	<ul style="list-style-type: none"> • Be clear about the reasons for engagement • Clearly state the parameters for the decision about which the BIA is engaging (what is negotiable/non-negotiable, possible/impossible, what the BIA has authority over/no authority over). Be clear that the intent is not to generate a “wishlist” • Don’t engage beyond the ‘inform’ stage if the issue is one where people will have little influence on decisions or outcomes • Explain the process fully and provide feedback at key points in the process about decisions and approaches being taken • Inform and involve key community members in implementation
<p>Lack of follow through</p> <p>If the municipality is not seen to follow through on the outcomes of a community engagement process, the community may lose faith in the process.</p>	<ul style="list-style-type: none"> • Make sure some smaller actions are implemented in a short time after initial engagement • Before engaging, ensure that the municipality has the necessary resources and implementation arrangements in place • Have explicit and achievable action plans • Let the community know what is being implemented • Before engaging, ensure that the BIA has the necessary resources and implementation arrangements in place • Have explicit and achievable action plans • Let the community know what is being implemented and provide updates on the process involved
<p>Lack of representativeness and inclusiveness</p> <p>More vocal and well-organized interest groups may be more active than marginalized groups in the community. Some people may lack the time, confidence, language skills or mobility to contribute equitably. Unrepresentative participation will undermine the quality of the outcomes and the credibility of the process.</p>	<ul style="list-style-type: none"> • A judgment needs to be made about representation and the level of input that is practical and achievable • Use existing social networks, key informed people, and appropriate methods for engagement • Provide multiple opportunities and means for people to provide input • Ensure that engagement events are accessible, culturally appropriate, and welcoming for a range of different participants • Be prepared to tailor engagement activities to the needs of different groups • Ensure that feedback is provided and people have an opportunity to be involved in implementation • Where appropriate, look to involve (and compensate) representatives from a particular community to provide feedback on or lead engagement of the process

CHALLENGES AND RISKS	WHAT THE BIA CAN DO
<p>Over-engagement</p> <p>Unnecessary or unproductive engagement can lead to ‘consultation fatigue’, making people cynical and antagonistic about community engagement.</p>	<ul style="list-style-type: none"> • Build in the results of previous engagement processes • Focus on issues relevant to people, rather than broader issues or issues more relevant to the BIA • Coordinate engagement processes with those of other stakeholders • Use established social networks to ‘piggyback’ on existing community meetings rather than having additional events • Ensure that consultation is meaningful and has outcomes • Focus efforts on the stakeholder groups whose concerns, aspirations and needs are less well understood, rather than those whose perspectives are already well known
<p>Not enough time or resources to engage well</p> <p>Half-hearted, poorly planned or poorly resourced community engagement will lead to poor outcomes.</p>	<ul style="list-style-type: none"> • Be realistic about what level of engagement is possible with the available time and resources • Ensure adequate time and resources are available before starting
<p>Constituents’ lack of interest in participating</p> <p>Many organizations struggle to get sufficient participation by residents in engagement processes such as community meetings and workshops and therefore reluctant to spend resources on engagement.</p>	<ul style="list-style-type: none"> • Plan the process to make sure that you are inviting all relevant people and groups, and that the ways of involving them are appropriate • When possible, and before undertaking an engagement, ask people from different groups how they would like to be involved • Identify the natural community ‘hubs’ around which people gather and engage with people there, rather than expecting them to come to council. These hubs will vary for different groups. • Ensure the activities are fun, social, and held at a time of day and in locations that are convenient for people • Make sure that everyone has a chance to be involved, by offering flexibility in engagement times or methods • Be clear to people about the influence that they can have over the issue you want to discuss with them; people are more likely to participate if they know their views will have an impact • Provide feedback to people about how their input has been reflected in the project or idea and follow up with them about any ideas or actions they suggested

Community Engagement Cycle

The effective community engagement cycle consists of six phases:

1. **Assess:** The community engagement process project begins with an assessment of purpose, objectives and a decision whether to engage or not.
2. **Plan:** The planning phase usually takes 50% of the engagement process. In this phase the BIA and/or consultant should identify the target population and audience, define the engagement topics and align them with the targeted audience, refine the engagement objectives and outcomes, plan for recruiting the participants and develop a communication plan, allocate resources and assign roles and responsibilities and create an action plan.
3. **Engage:** At the beginning of the engagement activity it is important to clarify for the participants what the intention is by clarifying the purpose and scope of the engagement, clarifying participant roles and how their Input will be used, planning for flexibility and exploring further community engagement opportunities where applicable, committing to providing a report to participants about how their input was utilized.
4. **Report Back:** To both participants and decision-makers. Reporting back to participants and decision-makers after an event, and at key stages of the engagement project, with documentation of input gathered and next steps is crucial to building trust and accountability.
5. **Evaluate:** The community engagement results need to be evaluated from the perspective of both the decision-makers and the participants. The evaluation process should begin by considering the perspectives of the participants and the BIA, and establishing what criteria to evaluate and analyze results. A report of the community engagement project should be made available for the BIA, staff, and the participants of the engagement activities. Consideration should be given to providing the report to the community at large as well.
6. **Post Project:** Being mindful that one of the core purposes of community engagement is to build relationships, and ensure that everyone is thanked for their input. If numbers are not too large, personal notes of thanks would be ideal. Ensure that all records and contact lists are stored where other staff may access them for future engagement activities. It is helpful to add notes to the contact list, record the networks or groups that each participant is connected to, or remarks about the capacities they possess such as an ability to encourage others to participate, the ability to help with organizing or assisting with the design of future engagement activities, etc. Care must be taken to ensure that all privacy laws are taken into account. Taking time to celebrate recognizes the high value placed on community engagement and helps to instill enthusiasm for continued activity.

Downtown Stratford Public Art Plan Community Engagement Summary: (See Appendix 2)

GUIDELINES FOR PROJECT MANAGEMENT, INCLUDING PERMITS / PERMISSIONS

Successful implementation of public art projects takes considerable amounts of time, planning, resources, communication, and collaboration. There are many different approaches that can be taken to develop public art, however, to make the process more seamless some key steps and considerations have been outlined below. This list of non-exhaustive steps should be tailored to each project.

STEP 1: DECIDE ON A GOAL FOR THE ACTIVATION

It is important to have a clear vision and goal to guide the project. To identify what the BIA would like to achieve, the following questions can be asked:

- What does the BIA hope to accomplish or create?
 - * A gathering space? A destination? Improved wayfinding? Beautification? Storytelling? Community interaction or play?
- What type of artwork would the BIA want to create?
 - * A painted or vinyl mural? A permanent sculpture? A temporary installation? A light or sound installation? A walkway or path? A digital artwork using projection? A digital experience using AR? Street furniture? Signage or wayfinding? Eco-artwork? Performance art?
- What type of artwork would the BIA like to showcase?
 - * Commissioned: New artwork that is created for a specific site or place and reflects the desired theme or imagery
 - * Existing: Showcase an original or reproduced copy of an artwork that is already a part of an existing body of work
- What medium would the BIA like the artwork to be?
 - * Painted? Digitally created (i.e., illustrations, collages, etc.)? 3-D works made of: paper, metal, plastic, glass, wood, stone, etc.? Virtual or augmented Reality? Sound recording? Photography or video?

STEP 2: SITE SELECTION CRITERIA

In order to adequately assess and set priorities, the selected site needs to maximize the following objectives:

- High visibility and public accessibility;
- Cultural and/or historical significance to the community;
- High response rate during the community engagement process;
- Greater opportunity to link with other BIAs or City projects (e.g. capital projects, special events).

In order to achieve Public Art Plan goals and objectives, we recommend assessing the site and prioritizing the selection by using the scoring system below in order to evaluate the potential of each location:

Public Art Site Assessment Scoring System

SITE SPECIFICITY	CRITERIA DESCRIPTION	EVALUATION AND SCORING SYSTEM
Pedestrian Use	The site is in a high-traffic pedestrian area and allows for pedestrians to easily experience and interact with Public Art.	<p>Maximum Score = 5</p> <p>5 – very high pedestrian traffic and visible by most people</p> <p>3 – moderate pedestrian traffic</p> <p>1 – limited to no pedestrian traffic and visibility</p>
Vehicular Traffic	The site is visible from the road, and the road has high traffic use by cars and buses.	<p>Maximum Score = 5</p> <p>5 – very high vehicular traffic</p> <p>3 – moderate vehicular traffic</p> <p>1 – limited to no vehicular traffic</p>
Dedicated Funding	The site has funding associated.	<p>Maximum Score = 5</p> <p>5 (yes) – there is a dedicated source of funding for this location</p> <p>3 (partial) – there is partial funding (e.g. via grant source/ matching funding)</p> <p>0 (no) – there is no funding dedicated to this location</p>
Cultural or Historical Significance to the Community	The proposed site is historically and/or culturally significant to the community (e.g. historical importance, formal and informal community gathering areas, landmark, heritage designation).	<p>Maximum Score = 5</p> <p>5 – The proposed location is of high cultural and/or historical significance</p> <p>3 – The proposed location is somewhat culturally and/or historically significant</p> <p>1 – The proposed location has no cultural and/ or historical significance</p>

Public Art Site Assessment Scoring System (continued)

SITE SPECIFICITY	CRITERIA DESCRIPTION	EVALUATION AND SCORING SYSTEM
High Response During the Community Engagement Process	The site was identified by the public during the community engagement process.	<p>Maximum Score = 5</p> <p>5: 50 or more people suggested the site/project</p> <p>4: 20 – 50 people suggested the site/project</p> <p>3: 10 - 19 people suggested the site/project</p> <p>2: 5 – 10 people suggested the site/project</p> <p>1: 5 or fewer people suggested the site/project</p> <p>0: No people suggested the site/project</p>
BIA Capital Projects or Programs	Part of or potential opportunity to link with other BIAs or City projects.	<p>Maximum Score = 5</p> <p>5 (yes) – there is a capital project forecasted within the next 10 years associated with this location</p> <p>0 (no) – there is no capital project forecasted within the next 10 years associated with this location</p>

Public art should be located somewhere that is highly visible, physically accessible, and in areas where it can be easily viewed and appreciated by those passing by. Alternatively, it can be used as a tool to animate, engage and draw people to a particular space.

The following are some ways to analyse the site conditions and if the area is suitable for artwork or what measures will need to take place in order for the site to become suitable, it is by no means an exhaustive site analysis, but highlights key considerations for common sites:

General Area

- Is the area highly visible or physically accessible? Does the area have regular pedestrian traffic? Will artwork positively impact the space? Are there other artworks nearby and will they complement or overwhelm the new activation?

Wall Conditions

- What is the substrate of the wall? Does the wall need any repairs (i.e., peeling paint, cracked or missing brick or concrete)? Is the wall dirty and does it need to be power washed?
- Is the wall accessible from the ground? If the portion of the wall that is to be activated is above 10ft the following can be considered: Scaffolding (10+ft), Boom lift or Scissor lift (12ft to 100+ft), Swing or Platform Stage (100+ft)

Ground Conditions

- Is the ground even or are there different grade changes (i.e., sloped sidewalks or curbs)? What is the substrate (i.e., grass, pavement, gravel, stone)? Is the ground in need of repair or replacement (i.e. large cracks, missing stones)? Are there water retention issues that may impact where the work is installed? Is there an area in proximity to buried infrastructure, and will an Ontario Locate (Ontario One Call) need to be requested before extensive digging takes place?

Overarching Area Conditions

- How will the site be accessed? Are there hazards or safety considerations when thinking about doing an installation on the site?
- What types of equipment will need to be used to support the installation, and will the area be able to host them?
- What might be the surrounding environment during the installation process (i.e., construction site, park, narrow laneway, roadways, adjacent buildings, etc.), and will special requirements need to be made to facilitate an artist coming and installing the works on site?

Utilities

- Is there a power outlet located nearby? Are there power or communication lines that are within or close to the production or installation site? Are the power lines live and do they need to be turned off or covered by a hydro provider?

STEP 3: PERMISSIONS & PERMITS

All sites that are not under the ownership of the BIA will require gaining the permission of the property owner to install the activation. Permission should be obtained as early as a site is decided. It is important to have documentation that the property owner provided their permission through executing an agreement recognizing the following:

- Location of the artwork
- Site of the artwork
- Timeline of the artwork
- Amount of funds if the property owner is financially supporting the project (optional) and payment schedule for receiving funds
- Duties of the property owner (i.e., cleaning the area, overseeing maintenance, providing access to the site, providing notice if the artwork needs to be relocated or removed, reviewing and approving artwork design, etc.)
- Guidelines for using the property owner's operating names, affiliations, and logos in publicly facing materials
- Guidelines for photo and video documentation of the site that may be including in publicly facing materials
- Acknowledgment that copyright rights and moral rights for the artwork and related design, drawings, sketches and models will remain and continue to be owned by the subcontracted artists or arts organization
- Signatures of both parties (e.g. BIA and Property Owner)
- Other Optional Sections:
 - Detailed Timeline
 - Penalty Fees for Early Removal of the Works

The following overviews the types of permissions and property owners. Depending on the site, multiple permissions may be needed:

- **Private Property Owner Permissions:** Permission is needed when an artwork is located on privately owned businesses, buildings, parking lots, and laneways. You may also need permission from adjacent property owners if access to their property is required for installation/de-installation or production.
- **The City of Stratford Permissions:** Areas which may need permission include City-owned buildings, public space, green space, roads and sidewalks, utilities, or street infrastructure. Additionally, within the HCD, permission will be required on all public spaces, publicly owned buildings, and privately owned buildings.
- **Regional Permissions:** The City of Stratford is a single-tier municipality and therefore governs independently from Perth County. However, if the artwork is to be located on any Perth County property or services permission will be required.
- **Provincial Permissions:** For IV Designated Heritage Buildings, any alterations will require approval from the Minister of Heritage, Sport, Tourism, and Culture Industries

When applying for the City's permission, it is important to create a proposal that outlines the following: Description of activation. The following should be considered in the description:

- Is the activation permanent or temporary?
 - * What is the size of the activation?
 - * What themes or imagery will the activation touch on?
 - * Proposed design concept or rendering
- Goal or impact of activation
- Overview of budget
- Maintenance plan
- Timeline

Certain sites and locations within the downtown will be subject to further approval processes. The following overview considerations for specific sites and activities.

Heritage Conservation District and Part IV Designated Buildings

Heritage Stratford, an Advisory Committee to City Council, provided the following insights for public art within the HCD. Currently, the HCD bylaw, which was adopted by the City in 1997, does not include mention of public art. This means that public art within the HCD is often evaluated on a case-by-case basis by Planning Services at the City of Stratford and then Heritage Stratford. Proposals are to be shared with Planning Services who may approve the activation or consult Heritage Stratford for their approval. Some considerations for approval include:

- Can the proposed work be considered a sign? If so, there are restrictions that the sign must be 'of Heritage style'.
- Is the work considered outdoor furniture? If so, there are restrictions that the outdoor furniture must be 'of Heritage style'.
- What is the substrate that the artwork will be applied to?
 - * If it is masonry, there are restrictions as original masonry must be retained wherever possible. For instance, if the masonry brick is unpainted then it shall remain unpainted. Even painted masonry can be considered for repainting only if the state of the facade is in disrepair. If there is cladding, new surfaces or coatings that alter the appearance of cladding should not be used. For example, metal or vinyl.
 - * Concrete substrates have fewer protections which would provide an avenue for murals on buildings that do not have a Part IV designation.
- Is it freestanding? If so, consider the following:
 - * Is it located near a Part IV building? If so, the compatibility of the works near the building will be assessed. For example, if a contemporary artwork is placed near a Part IV designation it may not receive approval if it is deemed that the contemporary artwork negatively impacts the heritage building. However, there have been increasing examples in other municipalities where contemporary public artworks have been a powerful and compelling juxtaposition alongside heritage sites and offer contemporary interpretations of heritage.
 - * Does it cast shadows that could negatively impact nearby structures?
- Does the work negatively impact any site lines (e.g. City Hall)?

Parks Systems

The permission process for art activations within the park system goes through the Board of Park Management, which is responsible for setting policies to maintain, improve and expand the City's existing designated parkland and consider the overall municipal beautification of parks and cooperate with future expansion and development of parks. The board is made of 10 citizens and two councillors who meet monthly. Currently, there are no specific policies, guidelines, or directions for public art within City parks. The approval process consists of submitting a proposal to the Board. Prior to sharing a proposal with the Board, there is an opportunity to gain early feedback from the City's Park and Forestry Department.

When the Board or Parks and Forestry Department reviews a proposal, they may consider the following:

- **Location:** Does it complement surrounding passive uses (picnicking, reading, socially gathering) or active uses (i.e., running, walking, sports)? Is the artwork sensitive to memorial sites (i.e., cenotaph, memorial gardens, etc)? Are there sufficient pathways to access the artwork in order for the work to be accessible or to avoid damaging natural areas from high foot traffic?
- **Timeline:** Is the piece permanent or temporary?
- **Maintenance:** Is there a vandalism risk? Can the works be easily maintained or repaired? Who is responsible for maintenance or repair?

Public Infrastructure (utility boxes, light posts, garage cans, etc.)

The Public Works Division oversees the delivery and maintenance of street infrastructures, such as sidewalks, roads, street lighting and utilities, and furniture.

Approval of Public Art

The Public Works division should be consulted when considering public art on City-owned infrastructure.

Events or Programming

Requests for renting or use of public space for events, workshops, markets, and walks can follow the following process:

- **Parks System:** Within the parks system, event organizers should contact the Clerk Secretary of Parks and Forestry to confirm the availability of the space and make a reservation. Events are subject to approval from the Stratford Board of Park Management.
- **Market Square:** Requests for booking Market Square should be directed to the City's Event Coordinator along with a completed Special Event Application. If the event charges admission, daily rental fees will apply. Review [Schedule C: Market Square Special Event Fee Schedule](#) for more information.
- **Public Space, Sidewalks, and Streets:** Events held in general public areas must complete a Special Event Application and direct inquiries to the City's Event Coordinator.

If unclear where requests should be directed, the City's Event Coordinator can be contacted, and they will direct the inquiry to the corresponding department.

Types of Permits:

Requiring permits may be involved in various public art activations depending on the project's size, location, and timeline. Permits provide formal permission to install structures, host events, and temporarily close roads or sidewalks. The following are types of permits that may be required. Permits are obtained by completing an application form.

- **Building Permits:** These permits can be applied to permanent and temporary structures and are to ensure safety measures are followed. A building permit will be required if the foundation of the structure or the whole structure is larger than 10 square meters (108 square feet) in area. To obtain a building permit you must complete a [Building Permit Application](#). The application fee is associated with applying for permits. Fees are based on project types and can be reviewed in the [Building By-Law schedule A](#). Questions regarding building permits should be directed to the City of Stratford Building Department.
- **Special Event Permits:** Special Event Permits are required for all organized outdoor events held on the municipal property including City streets, sidewalks, trails, parks, open space, and Market Square. Examples of events are parades, walk-a-thons, concerts, fairs, public gatherings, and other activities that include temporary road closures. It is the responsibility of the event organizer to obtain approval for their event. To obtain a permit you must submit a [Special Event Application](#) a minimum of 12 weeks prior to the event date, there is no permit fee if the event application is completed at least 3 weeks prior to the events. Applications that are submitted after this timeline will be subject to a \$150 fee. Questions regarding Special Events Permits should be directed to the City of Stratford Community Services Department.
- **Street/Road Closure Permits:** If the road closure is a part of a planned event please follow the protocols for Special Event Permits. If a temporary road closure is being requested outside of an event you should contact the City of Stratford Infrastructure and Building Services Department.
- **Heritage Permit:** A heritage permit is required for any new construction or "alteration" work within the Heritage Conservation District, or to a designated property. A [Heritage Permit Application](#) can be submitted to the City of Stratford Infrastructure and Building Services Department. Questions regarding heritage permits should be directed to the City of Stratford Infrastructure and Building Services Department.

For more information please visit the [City of Stratford - Application, Licenses & Permits](#) webpage or the following departments.

City of Stratford Building Division

82 Erie Street, 2nd Floor
Stratford, ON N5A 2M4
Phone: (519) 271-0250 ext 345

City of Stratford - Community Services Department

Heather Denny - Events Coordinator
P.O. Box 874
Stratford, ON N5A 6W3
Email: hdenny@stratford.ca
Phone: (519) 271-0250 ext 270

City of Stratford - Infrastructure and Development Services Department

82 Erie Street, 3rd Floor
Stratford, ON N5A 2M4
Phone: (519) 271-0250 ext 345

Other City Regulations and Requirements:

- For larger permanent and temporary 3-D works, the City may also require the following studies and plans:
 - * Architectural Plans and Drawings
 - * Wind Studies
 - * Shadow Studies
 - * Environmental Impact Assessment
 - * Elevation Studies
 - * Material Guidelines / Durability & Longevity Studies

STEP 4: DETERMINE THE BUDGET

There are multiple factors that need to be considered when determining a project's budget. Determining costs will involve research and outreach to various businesses, vendors, and supplies. The following should be considered when creating a budget:

- **Project Management and Support:** Identification of time and hourly rates for project managers, BIA staff, or consultants that will be needed to complete the project from start to finish.
- **Artist Fees:** Unfortunately, there is no standard guideline for artist fees regarding public art. Additionally, each artist will have a different value associated with their work. As a starting point, CARFAC's Minimum Recommended Fee Schedule for Artist Professional Service Fees can be used as a reference point. Final fees should be agreed upon in conversation with the selected artist. Depending on the scale of the project, additional artist fees may need to be supplied to assistants subcontracted under the hired artist. Depending on the agreement in place, the BIA or the lead artist could be in charge of honouring the assistants payments. We recommend that the BIA takes responsibility for payment to all parties involved.
- **Community Engagement:** Community engagement facilitator fees, material costs, promotion, and space rental should be considered when outlining community engagement costs. For facilitator fees, CARFAC's Minimum Recommended Fee Schedule for Artist Professional Service Fees can be used as a reference.
- **Artist Call:** Fees for promotion of the call, artists sharing proposals, and commitment from selection committee members should be considered. CARFAC's Minimum Recommended Fee Schedule for Artist Professional Service Fees can be considered to determine fees for proposals and selection committee members.
- **Materials and Equipment:** Outreach to different material vendors, suppliers, and manufacturers will help to identify costs for materials and equipment. Within the costs, the delivery of materials should be considered.
- **Print Material:** If any materials will need to be printed it is important to receive multiple quotes from different vendors to determine the best suited for the particular project. Print materials include promotional materials, curatorial panels, artwork, etc.
- **Installation:** If the artist is not directly involved in the installation process, it will be important to identify qualified individuals or organizations to manage the installation. For example, if you are having artwork printed on vinyl, a vinyl installer must be hired, which can be through the printer directly.
- **Permits and Permissions:** The City of Stratford's website displays many of the fees associated with different permits.
- **Transportation:** These are costs associated with transportation of individuals (artists or volunteers), van rentals, and material delivery costs.
- **Celebration:** At the end of the project, there may be costs associated with a celebratory event including space, food, ribbon cutting, and music or other artistic animation.
- **Contingency:** In all projects, it is important to identify potential risks and plan to have certain funds set aside. The larger the project, the more funds should be set aside.

STEP 5: SELECT FUNDING SOURCES

Once a project has been selected and a budget has been created, it is important to determine how a project will be funded. There are some avenues for funding outlined below:

- Previously budgeted BIA funds
- Private Sector Investors, Funders or Sponsors: Businesses and organizations within the BIA or local community that are willing to support the project and its vision for creating an attractive business district area.
- City Programs: The City of Stratford can provide funding for specific projects or offer programs that beautify streets, infrastructure improvements, or support economic recovery or development.
- Provincial and Federal Grant Programs: Annual or rolling deadline grant programs that aim to support arts and culture, community development, economic development, and improving infrastructure.
- National and Local Foundations: These are organizations that align with supporting arts and culture and provide grants and funding for specific projects.
- Private Banks: Many of the national banks in Canada have programs to support communities that advance projects associated with arts and culture.

For an overview of some current funding sources available, see Appendix 3.

STEP 6: DETERMINE ROLES & EXPLORE PARTNERSHIPS

Creating public art at any scale involves immense expertise, resources and time. When starting a project, it is important to determine who will be the key person responsible for ensuring the project is delivered. If the BIA will be wholly responsible for the project or if there are opportunities to divide up the roles and responsibilities through collaboration with organizations, individuals, or professional consultants. For example, partnering with public arts organizations can provide expertise regarding public art management as well as other benefits including connections to artist networks, fabricators and installers, and processes for engaging artists. These types of partnerships can be utilized to provide expert delivery of high-quality public art projects while reserving the BIA's resources for other projects and opportunities.

STEP 7: SELECT AND HIRE ARTIST(S)

There are two ways to select an artist, the first is directly hiring an artist. This is when you want to work with one specific artist or group of artists. If you do not have a previous relationship or experience working with the artist, you may want to interview them to determine if their skills match the requirements for the project.

The second option is to go through a Call to Artists process. This is where you request interest or applications from multiple artists for a specific opportunity. The process for Call to Artist is discussed in-depth in the following section, but generally, it involves writing a description of the project including what you hope to achieve and the qualifications necessary to be successful, you identify a method for receiving applications (i.e., email or portal), receiving applications from multiple artists, conducting a technical review of the application, hiring a selection committee made of art experts, community members, and stakeholders, and holding a meeting(s) for an artist or artwork to be selected for the project and contracting artist(s) for a specific project.

STEP 8: DETERMINE COMMUNITY ENGAGEMENT PROCESS

Local residents and stakeholders can be engaged at any point in the artwork creation process. The following outline some engagement tactics that can be used at various points in the artwork process:

- **Project Initiation:** Through walking tours, workshops, or surveys community members can be involved in selecting the site, type of activation, the artist(s) or arts organization, or the desired themes or imagery of the activation.
- **Design Development:** Throughout the design, community members can work directly with the artist to share ideas that can be incorporated into the design. There is also the option to host art-based workshops where artwork created can be incorporated into the final design by the artist. These can take place through workshops or community meetings (both online or in-person), surveys, and email or social media campaigns.
- **Design Production:** Depending on the final medium of the design, there are opportunities for communities to co-create artwork alongside an artist. For example, a mural artist may have sections or areas designated for community members to contribute their own designs.
- **Celebration and Storytelling:** Once a project has been completed, it is important to share the accomplishment with the local community and invite those who participate in the process to a celebratory event or ribbon-cutting ceremony.

In most cases, the community engagement process should be determined in consultation with the selected artist to ensure the approach and tactics align with their overall vision and abilities. Sometimes artists do not have the required skills, time or resources to conduct community engagement. In these cases, professional facilitators should be consulted.

STEP 9: DESIGN BRIEF AND PROCESS

Commissioned artwork, which is artwork that is uniquely made for a specific site goes through a process that involves setting the desired design requirements through a design brief and providing opportunities for stakeholders to provide feedback or request revisions before ending at a final design. Below are some considerations for what to include in a design brief and the process for feedback and revisions.

Design Brief: A document is created by the BIA and relevant stakeholders which outlines the desired design characteristics to act as a guideline for an artist(s) to follow. It is important that the design brief is created uniquely for the project and artist. When creating a design brief, the following sections can be considered:

- Description of the project including size, medium, budget, and location
- Description of what characteristics about the artist's work led to their selection or what you would like to see replicated
- Description of desired themes and subject matter
- What colour palette you would like to see or not see (i.e., full colour, black and white, warm or cool tones)
- What style you would like the artwork to be in (abstract or realism, organic or geometric, 2D or 3D, illustrative or realistic, patterned, with or without negative space)
- What imagery you would like to see (i.e., figures, nature, animals)
- What should be avoided?
- Should text be included? If so, is there any specific text or words?

After a design brief has been shared with an artist(s), it is best to set up a call to review the brief to ensure all parties are on the same page and answer any questions.

Once the design process begins an artist will present one to multiple concepts for feedback and approval before arriving at a final design. It is important that the number of rounds of revisions is outlined before the project commences. Since each revision and concept will take time and creativity from the artist, it is important that the number of revisions is considered in the artist's fee. If the number of revisions exceeds the agreed-upon amount, further compensation may be required. When providing feedback, the following questions can be considered:

- Does the concept match the design brief? If it does not, how so?
- What elements of the concept do you like?
- Is there anything missing that you would like to see incorporated?
- Is there anything you would like to see changed or removed?

When providing feedback, it is important to ensure all comments align with the artist's skills and style. Keep in mind that artists may not accept all comments and it is important to balance their vision for the artwork while ensuring that it meets the overall desired outcomes. If an agreed-upon design cannot be met, artists must be paid based on the amount of work that was done to date.

STEP 10: PRODUCTION AND INSTALLATION

The production and installation process and timeline will vary depending on the type of project or activation. Timelines can vary from hours or days to multiple weeks. Production and installation may be overseen by artist(s) or artist groups or organizations that specialize in fabrication and installation. When an artist or organization is on-site the following are some general guidelines to consider:

- People working in a space should have insurance that protects themselves as well as the property they are working with or on.
- Individuals should have the proper training and certification to use the materials/equipment required for production or installation (i.e., working at heights, elevated platform training, etc.).
- The area which is under production or installation should be visually defined, tapped off, and signs listed to warn passersby not to enter the space.
- First aid kits and individuals with current training in first aid should be on-site at all times.
- It should be determined if a safety plan will need to be created.
- If certain protocol should be followed (i.e., how to prep the site, how to clean up the site, any required daily tasks, safety protocols or plan) these should be outlined before production/installation begins. It can be helpful to have a checklist on-site which can be signed by artists or installers present.
- Permits and permissions should be printed and remain on site.

STEP 11: DOCUMENTATION, STORYTELLING, AND CELEBRATION

Once a project or activation has been completed, it is important that it is documented with photographs or videos (this can also take place throughout the project). The project can then be shared and promoted across online social media platforms, newsletters, outlets, or print materials. It is also always nice to celebrate the project and the creatives and community members who made it possible. Celebratory events, unveiling, or ribbon-cutting ceremonies can be organized with food, music, or programming that brings people together and appreciate the accomplishment.

STEP 12: MAINTENANCE

Maintenance is a vital step for all projects to ensure it will have long-lasting impacts on the environment. A maintenance plan should be defined by the artist or creative during the design process. For more in-depth details on Maintenance, please refer to the Public Art Maintenance and Remediation Strategy.

PUBLIC ART ACQUISITION AND ARTIST ENGAGEMENT

PUBLIC ART ACQUISITION AND ARTIST ENGAGEMENT APPROACH

1. The selection and commission of public art involves artists at the earliest possible stages, and should be undertaken through a range of fair, open, and informed processes.
2. Public art can be acquired through the following processes:
 - a) RFPs/RFQs/EOIs; b) Open competitions; c) Invitations and limited competitions; d) Direct commissions; e) Direct purchase; f) Alternative approaches and development initiatives.

Public Art Acquisition Criteria:

1. Public art acquisitions shall be reviewed by a Public Art Selection Panel. The selected winning design shall be recommended to the Downtown Stratford BIA Board, Staff, and the Public Art Task Force.
2. Public Art Selection Panels will consider the following criteria when selecting an artist:
 - * The vision, mandate, and objectives of the public art program overall, and the specific aims in the project/program brief;
 - * The artistic excellence of the candidate's previous work;
 - * Relevant experience and ability to complete the project within the project parameters;
 - * Interest in and understanding of the public art opportunity, the community and the context;
 - * Ability to work with design teams, stakeholders, fabricators, project teams, and/or community group, as appropriate.
3. When evaluating specific art proposals, Public Art Selection Panels will use the following criteria:
 - * Artistic excellence and originality;
 - * Compliance with competition requirements and Design Brief;
 - * Appropriateness to the site and community context;
 - * Maintenance requirements, durability, and resistance to vandalism;
 - * Budget estimates and value.

Public Art Selection Panel Guidelines:

A Public Art Selection Panel must be established for each acquisition or donation over \$5,000 in value, but they may also be established for works of a lesser amount. The Selection Panel will be responsible for selecting an artist for a commission or an artwork for purchase following the Acquisition Criteria above. Selection Panel members shall be independent of the Downtown Stratford BIA and should be made of people with diverse backgrounds, skills, understanding of arts and culture, lived experience or expertise related to the calls theme, location, or community knowledge. An odd number of members should be included to ensure there are no ties in the voting process. Members of a committee should be tailored to each project but the following groups can be considered:

- **Professional Artists:** Artists who developed their skills through training and/or practice and are recognized as such by artists working in the same artistic field or area;
- **Project Stakeholders:** People who have a direct connection to the project (i.e., property owner, project managers, funders, etc.);
- **Local Community Members:** Members of the public that have lived experience within the area that the project is located;
- **Arts Community Members:** People who are affiliated with arts or cultural organizations or galleries who have in-depth knowledge on arts and culture;
- **Thematic Experts:** Depending on the specifications of the call, the BIA may want to involve people with lived experience or expertise on a particular subject matter or theme.

During the selection process, other participants can be involved in the selection process but their role will be to advise and they will not be provided voting or decision-making power. These include but are not limited to engineers, manufacturers or fabricators, installers, and relevant City departments where applicable.

It is understood that any member will not be in a conflict of interest. Depending on the scope of the project, the Selection Panel usually consists of three or five members, with the majority being qualified art and design experts. While the ultimate objective of the panel is to reach a unanimous decision, members may be divided in their evaluations, and as such, a panel will consist of uneven numbers to enable a majority vote. Depending on the scope of the competition, invited members may be local, national, or international art professionals. The Selection Panel shall recommend a competition winner to Downtown Stratford BIA. All recommendations will remain confidential until the BIA announces the results. Relevant BIA staff and other experts may attend the adjudication session as applicable to the project, but they will be non-voting advisors. The Selection Panel shall be offered modest honoraria for their time spent evaluating the art proposals and recommending their selection as per CARFAC guidelines. Selection Panel fee guidelines in [CARFAC's Artist Professional Service Fee Schedule](#) can be used as a reference guide for determining honorarium amounts.

Remuneration:

- It is the practice to pay artists for their work as per the Canadian Artists Representation (CARFAC) Minimum Fee Schedule.
- It is the practice to pay artists for their time to submit proposals where there is an artist selection process of two stages or more. The CARFAC Minimum Fee Schedule will be used to determine an appropriate amount to be paid to all short-listed artists.
- It is the practice to pay arts professionals and local representatives on a Selection Panel for their time reviewing submissions as per the CARFAC Minimum Fee Schedule. However, the project design representative on the panel is not paid if this is already included in their scope of work. BIA staff and representatives from any organization partnering on the project are also not paid if this is included in their agreements and contracts.

Artist Contract Terms:

1. In creating standard agreements with artists, it is important to note artist's moral rights, and to take into consideration practices in the arts sector that differ from other professional service providers or suppliers.
2. When the BIA will contract an artist for a public art commission, we recommend that the artist agreement includes, but not be limited to, the following:
 - a. Scope of work (maybe design services only, or design, fabricate and/or install)
 - b. Location with the specified address and details of the available canvas (substrate, size, etc.)
 - c. BIA's and Artist's obligations, appropriately apportioning risk and responsibility
 - d. Timelines
 - e. Ownership, maintenance, conservation obligations, and decommissioning where applicable
 - f. Intellectual Property, Copyright, and Artist Moral Rights
 - g. Artist Recognition
 - h. Warranty, liability and insurance (as appropriate)
 - i. Payment schedule
3. In cases where the artist is not contracted directly by the BIA but is a sub-contractor (e.g. for integrated artworks or artist on a design team) or for developer-provision of public art, then the BIA should stipulate that the contract must include terms related to intellectual property rights, ownership, and maintenance obligations as appropriate.

LOCAL CALL-TO-ARTISTS GUIDE

Artist Calls are used when you do not have a specific artist to hire for an opportunity. Instead, many artists or artist teams are invited to apply for a specific project. The final artist(s) or artist team is then selected through a selection panel composed of professional artists, community members, and stakeholders.

Call for Artist processes can be from 3 months to nearly a year, depending on the scale of the project and the call's approach and if a one-step or two-step process will be needed. Generally, applications should be accepted for a minimum of three-four weeks once a call has been launched. The selection process after a call closes will vary depending on the number of applications received, review and selection meetings, and if proposals are being created.

Step 1 - Project Initiation:

Prior to launching the call, it is recommended that the following be identified:

- What type of project would the BIA like to bring to life (e.g., mural, installation, etc.)? Does the work need to be a particular medium?
- Where does the BIA want the project located? Does the BIA need to gain any permits or permissions before launching the call?
- What are the BIA's goals and desired outcomes?
- When would the BIA like the project to be installed?
- Is there an overarching theme for the call (i.e., community or nature)?
- Is there a specific artist group the BIA would like to connect with (i.e., local or national)?
- What is the available budget for the project and the ancillary engagement, review, and celebration costs?

Step 2 - Call Creation:

Once the BIA has set parameters for the call, the BIA can create promotional material (social media tiles, flyers, webpage) and a communications strategy, determine selection criteria and create an evaluation rubric (e.g., Does the application align with the theme project vision? Is it suitable for the site?).

Step 3 - Call Launch:

When the call is ready to be public, it is recommended the BIA determine how they would like to promote the call (e.g. through a sponsored social media campaign or published on an arts publication website such as akimbo.ca). It should be made clear how applications should be shared (i.e., by email or through an online form) and when they are due. See the section below for the Submission Template for more details. Once a call is launched, it may be helpful to host information sessions where potential applicants can learn more about the opportunity and ask questions.

Step 4 - Creating a Selection Panel:

This can happen before or after the call has launched. Committee members should be identified and their commitment to the role should be confirmed by signing a contract outlining their responsibilities and agreeing to declare any conflicts of interest and keep information regarding the selection process and its outcomes before an official statement confidential.

Step 5 - Close the Call:

A call can close once the deadline for applications has passed. However, in cases where the desired amount of applications was not received, a call can be extended. Once a call is closed, a technical review can take place to determine which applications meet the minimum qualifications (i.e., Is the application complete? Does the applicant have the required skills to successfully complete the project? Is the applicant located within the specified area, for example, within Stratford if the call was local?). Applications that meet the minimum requirements can be further considered by the selection panel.

Step 6 - Selection Meeting(s):

Once the number of successful applications is determined through the technical review process. A process should be determined for how many selection meetings will be held and how votes will be collected. To help decide on the process, it is recommended that the following questions are asked:

- Does the BIA want to hold the selection meeting in person or online?
- How many meetings will be needed to make a decision (typically 1-2 meetings are necessary, but many applications may require more meetings)? Should a backup meeting be scheduled in case a consensus is not reached during the allotted time?
- How will votes be counted? Should the evaluation rubric be digital or analog?
- How many backup applications should be selected in case the top choice is not available?

Once a process has been determined, an orientation meeting with selection panel members or an instruction manual that details the decision-making process can be shared for selection panel members to review.

Step 7 - Confirming the Artist(s):

Once consensus has been reached during the selection process, the next step is to reconfirm the availability of the selected applicant(s) to work on the project or determine multiple shortlisted applicant(s) to be considered. A contract should be issued and signed.

Step 8 - Proposal or Artwork Creation:

If the artist has been selected by the selection panel, the artist can begin creating the selected works. If multiple artists were shortlisted then the artists are paid to prepare a proposal that is reshared with the selection panel. Steps 5 and 6 are repeated for the selection panel to make a final decision on which proposal to move forward with.

Equity, Diversity, and Inclusion within Artist Calls:

To support equity, diversity, inclusion, and accessibility the following should be considered when planning a Call-for-Artists.

- **Curriculum Vitae (CV):** Artists or Artistic groups from equity-deserving groups are historically underrepresented in arts and culture and face systemic barriers and access to opportunities, knowledge, education, and resources. For this reason, their CVs may have different opportunities and experiences compared to counterparts who are historically privileged in society. We would highly recommend to evaluate the suitability of artists based on their letters of intent and examples of previous work or shared proposals instead of their CVs.
- A necessary standard is paying artists when they have inputted time, knowledge, artistic expertise, or creative vision into a project. This practice is in conflict with Request for Proposals where artists who share a proposal or design for the opportunity are not paid for their work and only the selected artist(s) or art groups are paid. There are some circumstances where an RFP process may be suitable. For example, requesting proposals may be useful for emerging artists whose technical or creative abilities will not be demonstrated in their CV or project experience (portfolio). Another reason an RFP process may be used is that the project has a small budget and a small scale. However, winning applications and selected artist(s) or artist groups should be awarded funds to cover the cost of creating the proposal.
- The word selection committee should be used in place of 'jury'. The vocabulary around 'jury' has associations with folks who have been disproportionately affected by the criminal justice system.
- Build accessibility within your art call can take a variety of forms. Accommodations available should be detailed clearly along with contact information in case further support is needed. Accommodations to consider include:
 - * Multiple avenues for how applications can be shared. For example, submitting video or voice recordings, for those who cannot submit written applications. Support for artists to share applications through other methods should also be available and advertised.
 - * Providing information from a landing page or call description in multiple formats (i.e., video and voice recordings).
 - * Preparing a call in multiple languages or offering translation services.
 - * Hold information sessions where potential applicants can learn more about the opportunity and ask questions.
 - * Offer 'office hours' where potential applicants can ask questions in person or online. Answers to questions should be publicly available.
 - * Use guidelines and standards within the Accessibility for Ontarians with Disabilities Act (AODA).

CALLS FOR SUBMISSION TEMPLATE

It is vital for the call for submission process to detail what a successful application would look like and how to share your application with a deciding body. It is recommended that a landing page is created to share information about the call and details on sharing applications.

Sections to consider within the submission template include:

- Project Description outlining the type of activation and desired outcomes
- Overview of call parameters, including:
 - * Description of theme or aesthetic
 - * Desired activation (mural, 3D works, etc)
 - * Desired medium (paint, wood, metal, digital animation, video, photographs, etc.)
 - * If commissioned or existing art would be accepted
 - * If there are certain demographic or location requirements
- Outline of artist fee. A set fee or range can be used. The fee should mention what is covered and what is not covered (i.e., if materials are included within the fee or are a part of a separate budget).
- Overview of the project timeline including when a selection decision would be made public and when the final artwork will be installed
- Submission details on if a pdf should be shared through email to a particular person or if an online form should be completed. The online form should be linked to the landing page.
- Deadline for Receiving Applications
- Accessibility accommodations should be written clearly on the call
- Contact name and information should be provided

PUBLIC ART MAINTENANCE AND REMEDIATION STRATEGY



Outdoor artwork is exposed to severe conditions and pollution throughout the year, which will affect the artwork over time. Standards should be established to include long-term care of public art, starting with a comprehensive inventory of the collection, its material composition, site placement, and condition. It should include all artworks under the BIA jurisdiction and catchment. Responsibilities and obligations for the maintenance and conservation of artworks on private lands and/or properties are included in the terms and conditions of each development agreement.

The Public Art within the BIA currently varies between murals and sculptures. Although these artworks are within the BIA catchment area, most of it is not part of the BIA art collection. Some are privately owned, while others were commissioned by the City of Stratford.

Many Public Art programs consider murals temporary, with a lifetime of approximately 10 to 20 years. Murals are more vulnerable to weather damage, infrastructural changes, or evolution in urban planning than other forms of Public Art since they often cannot be relocated or easily removed. While excluding the recently commissioned murals, some of the murals in Downtown Stratford are nearing the end of their life expectancies (Allen's Alley). Unfortunately, conservation and preservation of the downtown murals cannot be applied in a "one size fits all" approach. The BIA wishes to replace the artwork with a work of greater significance or appropriateness.

The following criteria should be considered in developing the evaluation, conservation, and deaccession recommendations:

- The cost of the adequate care and maintenance required for the project over a five-year period in comparison to its original value;
- The BIA's vision, mission, and goals for Public Art;
- The Community attachment to the artwork;
- The function of the public space where the public artwork is located, changes in the nature of the space and the public artwork's intended place-making significance;
- Authenticity and Integrality of the public artwork;
- Whether the public artwork poses a risk to the public;
- Adequate care and maintenance required for the public artworks;
- Integrational aspects into the fabric of BIA buildings, streets, or parks that are subject to redevelopment;
- The life span expiration date of the work;
- The artwork has been damaged to the extent that repair is impractical or unfeasible, or the cost of repair or renovation is excessive in relation to the original cost of the work;
- The artwork is of lesser quality than other works in the collection or is incompatible with the rest of the collection;
- The BIA wishes to replace the artwork with a work of greater significance or appropriateness.

It is the responsibility of the BIA to maintain, preserve and restore all art owned by the BIA. In this manner, the Public Art Collection is inspected, cleaned, and conserved according to an artist-supplied maintenance plan, under the direction of the BIA staff. At a minimum, the maintenance plan should include a maintenance dossier, stamped drawings, all relevant specifications, key contacts, manufacturers' lists, and budgets.

The BIA should conduct an annual review of the BIA-owned art and identify priority work in accordance with the budget. All repairs and restoration are made in accordance with recognized principles of conservation. The maintenance and conservation strategy is essential to the ongoing value and enhancement of the public realm as well as to the integrity of the artwork.

Through the Public Art Plan, we recommend that a separate Art Maintenance Budget be established and that the annual contribution be transferred and administered through the reserve in order to more effectively fund and track activity related to the maintenance and conservation of BIA-owned art. The BIA should continue to support a sustainable source of funding for the long-term conservation and maintenance of its art collections. With this in mind, it may be necessary to increase the annual budget contributions as new permanent public art projects are completed, and the BIA's collection increases over the years. Notwithstanding, temporary public art installations do not typically require a maintenance allocation. Furthermore, maintenance of projects that are integrated into or as part of public infrastructures, such as benches or light standards, should, where possible, be financed through the annual operating budgets of the relevant Stratford City Department responsible for the infrastructure. Any proposed maintenance should be conducted in consultation with the BIA, the City, and a certified specialist working on the BIA behalf. Privately owned public art is the responsibility of the owner, and any responsibilities and obligations for such works should be included in the terms of conditions of each individual development agreement.

COLLECTION MANAGEMENT

1) Collection management standards shall be implemented to address:

- The goals of the public art plan;
- Requirements for the documentation of artwork;
- Responsibilities and methods of care of collection (including maintenance and conservation);
- Proposed methods of donations, de-accessions, and disposals.

2) Funds should be earmarked within the Public Art Reserve for the collection's maintenance and conservation as recommended in the Funding Strategy (section below).

3) A public art inventory process shall be established, maintained, and updated regularly. This will catalogue:

- Information about the artist and their intention;
- Information about the artwork's materials and construction;
- Maintenance requirements;
- The monetary value of the artwork;
- Documentation of the artwork.

MAINTENANCE AND CONSERVATION

We recommend that 10% of each of the following will be directed towards the Public Art Reserve Fund to be earmarked for the maintenance and conservation of the public art collection as a whole:

- The value of a public artwork acquired or accepted as a donation;
- The cost of all BIA developed public art;
- The value of any public artwork acquired by the BIA through the development process.

Inspection, ongoing maintenance, and periodic treatment is essential to keep a public artwork in good condition. When a public artwork is in need of maintenance, the original artist or a conservator should be consulted to determine major treatment or alteration of the work or its context. The actual treatments can range from a traditional conservation approach, such as painting the damaged areas or replacing pieces of an Installation, to a more extreme intervention, such as reconstruction, refabrication, and/ or repainting of damaged parts to the remaining original material and illustration.

De-accessioning Process:

- The de-accessioning of artwork only be considered upon the acceptance of a detailed background and rationale report.
- De-accessioning will consider technical, legal, and financial implications.
- De-accessioning will be undertaken in a respectful and documented manner, with all attempts made to contact the artist or the artist's family prior to de-accessioning.

Through the Public Art Plan, and for existing public art within the BIA that it's nearing its life span, we recommend that a de-accession procedure be developed to define the process, expectations, and responsibilities of the BIA to make it actionable with specific considerations on the approach to de-accession artworks located on private lands/properties.

Graffiti and Vandalism Management:

In an effort to increase opportunities for art creation, it is necessary to explore the possible negative implications such as graffiti vandalism (tagging, writing, etching, stenciling, images or scribbling), inappropriate art or language (profane, vulgar or offensive), or illegally zoned art on both private and public property.

At present, the City of Stratford does not have a Graffiti By-law or a Graffiti Management Plan. A Graffiti By-law would be helpful to the City, the BIA, and its residents because it would define appropriate and inappropriate forms of Public Art, determine methods of reporting, and would lay out expectations and responsibilities for the City, the BIA, and its residents in regards to the removal and police involvement.

A Graffiti Management Strategy captures the information presented in the Graffiti By-law but is written in a more accessible and easily comprehensible format for the public. It also includes opportunities for education, methods and techniques for removal, and additional support that the BIA may offer, such as community cleanups, adopting a road program, and more.

As an example, the City of Ottawa has partnered with the Ottawa Police Service to administer a program called the 4E model of graffiti management, which may be a program that the BIA and the City of Stratford consider in their Graffiti Management Strategy.

The 4E model stands for:

- **Education** – Raising awareness in the community about the negative impact and costs associated with graffiti and about the importance of prevention and rapid removal.
- **Empowerment** – Maximizing available resources and relationships and encouraging property owners to take a key role in deterring graffiti.
- **Eradication** – Removing graffiti quickly and efficiently and encouraging timely reporting of graffiti.
- **Enforcement** – Applying municipal and other relevant laws when necessary, including the Graffiti Management By-law.

COMMUNICATIONS STRATEGY FOR STORYTELLING AND DOCUMENTATION

The success and awareness of a project can be determined by a strong communications plan. It is important to begin planning the communication strategy at the very start of the project and continue after the project has been completed or installed. Successful communications can help with reaching both local residences and new audiences outside of Stratford.

Consider the following checklist when creating a communications strategy.

PLANNING STAGE

Before the public art project begins, it is important to identify the following:

- ☑ What are the goals of the documentation or storytelling?
- ☑ What documentation materials will be required (i.e., photographs, videos)?
- ☑ What is the target audience (i.e., local residents or visitors)?
- ☑ What is the best way to reach the target audience (social media/online, print marketing, direct outreach)?
- ☑ What communications channels are available (i.e., website, social media, newsletter, email)?
- ☑ What are the promotional budgets?
- ☑ What resources, assets, or partnerships are currently available?
- ☑ What needs to be promoted (e.g. call for artists, event celebration, project spotlight, artist feature, community survey, etc.)?
- ☑ What are the different project stages and the promotional timeline for each project stage?
- ☑ Who can support communications internally within the BIA? Does the BIA need to assign or hire specific roles to support storytelling and promotion?
 - * Designer (social media graphics, posters, project signage)
 - * Photographer/videographer
 - * Writer (social media posts, web copy, etc.)
- ☑ What methods can be used to track engagement?
 - * E.g. Registration numbers, website visits, feedback forms, social media impressions

Promotional Tools to Consider:

- ☑ Social media (Instagram, Facebook, TikTok, Twitter, LinkedIn, Eventbrite, etc.)
- ☑ Print marketing (posters, postcards, flyers, signage)
- ☑ Media release and media contacts
- ☑ Newsletters
- ☑ Direct outreach (email, community newspapers, local businesses, schools, libraries, community centers, etc.)
- ☑ Paid campaigns (sponsored social media ads)
- ☑ Website

Production Stage

During this stage, it is important to gather as much documentation to support the project storytelling once the project is completed. Documenting a project-in-progress creates anticipation and excitement if shared with the community before the official launch or installation. Methods include:

- Photo/video documentation of the various stages of production
- Announcement post
- Progress/sneak peek posts throughout production
- Community outreach

Project Completion/Wrap-Up

Once a project has been completed, it is important to plan how to share the project with the community and what can be involved in the project wrap-up based on available resources and assets, and tactics to invest in. Some engagement tools and tactics to consider include:

- Documentation of the project
 - * Photo documentation
 - * Video documentation
 - * Interviews, testimonials, artist statements (written, on-camera, audio, etc.)
 - * Dedicated webpage or news post
- Social media posts announcing the completion and other important details (e.g. location, events, collaborators involved)
- Permanent or temporary signage
- Community celebration or ribbon cutting at the site

General Tips for a Successful Campaign

- Create a work back plan and set milestones for each promotional activity while remaining flexible to changing timelines
- Understand the target audience to utilize the most effective form of communication and to help with budgeting accordingly (e.g. spending more on posters and flyers if the community is not very active on social media)
- Plan with accessibility in mind (different language translations, image descriptions of social media graphics, text size on project signage, etc.)
- Find ways to cross-promote with the local community - word of mouth goes a long way!
This can include:
 - * Direct email or social media outreach with links to social media posts and web pages about your project to local businesses and community groups, and artists involved in the project;
 - * Tagging artists and collaborators on social media content for easy re-sharing and community engagement;
 - * Connecting with local newspapers and media outlets ahead of time to create media buzz and excitement.
- Provide ways to solicit feedback from internal stakeholders and community to continue improving communication strategies and campaigns
- Leverage the resources and assets already available (for example, the BIA does not have a graphic designer but does have strong photo documentation, let the photos speak for themselves with exciting social media captions)
- Stay active on selected promotional platforms to keep the community informed and excited

Budgets

It is important to understand the budget available and how much can be allocated to communications and marketing. While many digital and online tools are available and free, there are some that may require funds to effectively reach the target community. It is encouraged to leverage existing resources and allocate the budget accordingly.

Sponsored Ads

- These are paid ads that are shown across social media and online platforms that can reach new audiences that are not already following the BIA
- Benefits include:
 - * Expanding audience reach and tailoring approach to targeted by location, demographics and interests (this means the BIA can connect with audiences outside of the local community if the goal is to encourage tourism for example)
 - * Control over how many days the campaign will run and the daily budget rate

Print Marketing Materials

- If physical marketing materials (e.g. posters, flyers) is an effective way to connect with local community, budget for printing and distribution costs will be necessary (and artwork costs if hiring an artist/designer to design the materials)
- Benefits include:
 - * Printed materials can be effective in promoting local community events and engagements where participation is needed

Documentation

- Strong visual documentation of the project is important for archival purposes and storytelling
- It is important to identify which stages of production or community engagements will be important to document and then budget and schedule for a photographer or videographer to document the moments
- Documentation costs can vary depending on the documentarian's experience level, hours on site, hours for editing, etc.

FUNDING STRATEGY

Based on past projects and their associated costs (e.g. IHMS Downtown Mural) and in order to implement the Public Art Plan, securing funding for Public Artworks would require two types of investments:

1. Public Art Acquisition Funds – relates to the initial investment to acquire the artwork; and
2. Public Art Maintenance and Conservation Funds – relates to the investment for the ongoing care and conservation of the artwork

The following section outlines the proposed sources of funding to implement the Public Art Plan and potential funding sources that would be investigated further to determine if they are viable options.

PROPOSED SOURCES OF FUNDING:

1) Annual Request for New Temporary/Semi-Permanent Acquisitions – \$20,000

This request of funds through the annual budget process would be for projects small-scale, temporary or semi-permanent (life cycle of three years or less); projects could include a utility box program, banner program, parks signage, and vinyl art projects.

2) Annual Contribution for Maintenance and Conservation (for temporary and semi-permanent Public Art) - \$2,000

This request for funds through the annual budget process relates to the conservation and maintenance of temporary/semi-permanent Public Art. The costs associated with the long-term care and maintenance of temporary/semi-permanent Public Art would be less than those whose life expectancy is greater than three years. Nevertheless, temporary/semi-permanent artworks still require maintenance and conservation and will require adequate funds to address any deterioration, vandalism, or repair required during their lifespan; in order to ensure that all new temporary/semi-permanent acquisitions are properly cared for, it is recommended that each new Public Art project dedicate 10% of its project budget toward future maintenance and conservation. The 10% allocation is a typical standard applied in many municipalities for maintenance and conservation. This funding will coincide with an artist-developed maintenance and conservation plan outlining considerations for the ongoing care of the artwork.

3) Reserve Contributions - \$30,000 - \$50,000

This request for funds is for larger-scale projects with a life cycle of 10 or more years. In order to acquire large-scale Public Art, it is recommended that the BIA create a Public Art Reserve Fund and contribute to it annually. The Reserve Fund would then be utilized when a large-scale public art project is implemented. It is recommended that an annual contribution to reserve for the acquisition of new large-scale Public Art and its maintenance and long-term care be \$50,000. This would allow for a large-scale Public Art project to be initiated and implemented approximately every three to five years, depending on the scope of the project.

POTENTIAL FUNDING SOURCES

It is recommended that Downtown Stratford BIA conduct further research and Investigation, where and when applicable, to determine the suitability and feasibility of the following potential funding sources:

1) Cost-sharing Programs

- Develop cost-sharing programs and partnership programs that would benefit privately owned lands/businesses located in the Downtown core. Examples of cost-sharing include the BIA providing services in-kind (e.g. staff services to administer a Call for Artists and the Selection Panel process) and grants for paint and supply purchases (e.g. for mural creation on a private property);
- An application-based cost-sharing program would allow private businesses to apply for funding and/ or in-kind support towards their public art project;
- A set of criteria would be created which would establish the roles and responsibilities of the BIA and the private property owner.

2) Donations:

The BIA can accept cash and in-kind donations to support the acquisition and maintenance of Public Art.

3) Grants:

Downtown BIA will seek grants where appropriate and where the BIA and municipality are eligible (See Appendix 3, potential funding sources and opportunities); the BIA could partner with local agencies and not-for-profits who are eligible to apply to some programs that they may not be eligible for.

4) Sponsorship:

The BIA could seek sponsorship opportunities to support the acquisition and maintenance of Public Art, examples from IHMS Downtown Stratford Mural, the BIA staff managed to get partial sponsorship from BMI Group, Dulux, and Sherwin Williams during the production of the mural.

APPENDIX 1

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DEFINITIONS

Acquisition: Obtaining art through commission, purchase, donation, gift, or bequest.

Art: Cultural objects and artistic items that may be created/ guided by professional/recognized professional/trained artists, such as, but not limited to, prints, fine art posters, sculpture, fine art photography or paintings acquired by the BIA through commission, purchase, donation, loan or lease.

Artist Residencies: Residency programs for artists involve collaborations between the artists and organizations, institutions, or communities that host them. Residencies provide space, support and resources for artists to further explore and develop their creative practices. It is often an opportunity for artists to build a creative community and connect with others in the industry.

Beautification Projects: Aesthetic projects created and led by community members, although an artist may be hired to assist in the process. These projects are important community-building exercises but may not follow customary public art processes and policies.

Best Practices: Recommended principles based on widely accepted artistic and professional standards for the commissioning of public art.

Business Improvement Area (BIA): A BIA is a geographic area in a municipality. A BIA board of management is an organization set up to provide certain business promotion and improvement functions within that area.

CARFAC: Canadian Artists' Representation/Le Front des artistes canadiens (CARFAC) is a federal non-profit corporation serving as the national voice for Canada's professional visual artists. As a non-profit association and a National Art Service Organization, their mandate is to promote the visual arts in Canada, to promote a socio-economic climate that is conducive to the production of visual arts in Canada, and to conduct research and engage in public education for these purposes. It is the standard practice to pay artists and arts professionals according to the current CARFAC Minimum Fee Schedule.

Community: A group of people with shared interests or values or who share an environment.

Community Art: Temporary or permanent art that is based in a community setting, often publicly accessible and involving the community in its creation through collaboration, production, and/or dialogue. Community Art can be created by community members or by engaging a professional artist(s) in the process.

Community Engagement: The process of involving individuals in the decision making processes of issues that affect them. This includes activities that facilitate an informed dialogue amongst participants and encourages them to share ideas and opinions for decision-making.

Copyright: The exclusive right to produce or reproduce a work of art in any form. In accordance with the Canadian Copyright Act, copyright privileges shall remain with the artist unless assigned or licensed by the artist to another party. Copyright in Canada is automatic upon creation of a work and usually lasts for the artist's lifetime plus fifty years.

Cultural Mapping: A systematic approach to identifying and documenting a city's or municipality's multifaceted arts, culture, and heritage resources.

De-accession: The formal process required to remove an acquisition from a collection.

Digital Art: Temporary or permanent art that uses digital technology as an essential part of the creation, process and/or presentation.

Donation: A gift of Art, which has been given voluntarily and without compensation or non-monetary consideration (e.g. advertising, promotion, services, etc.).

Equity-Deserving Communities: Those who face barriers to equal access, opportunities, and resources due to systemic disadvantages and discrimination.

Expression of Interest (EOI): A document that details a project and solicits bids by a qualified organization interested in the procurement of services directed to potential collaborators to submit qualifications. Much like a Request for Qualifications, it is typically used as a screening tool to establish a pool of vendors that are deemed eligible to submit a response to a Request for Proposal.

- An Expression of Interest involves a two-stage competition process:
 - * Stage 1: Issue artist call on a local, regional, national, or international scale to request letters of interest or qualifications. A selection committee will then shortlist a set amount of artists.
 - * Stage 2: Once shortlisted, the artist will be asked to prepare a proposal. A fee should be associated with the development of the proposal. The selection committee then decides on the winning proposal(s) to be implemented.
- For an Expression of Interest, the applications should include:
 - * A letter or narrative from the artist describing why the project and/or site is important to them, how their skills or qualifications align with the project requirements, and how their artistic practice aligns with the opportunity, location, or community
 - * Curriculum Vitae (CV)
 - * Example of previous works

Graffiti Vandalism: Etching, painting, or placing of a mark on public or private property without Approval.

Hoarding Art: Temporary artwork installed on, around or near a development or construction site, commissioned or approved prior to its creation by the property owner or developer. The primary purpose of hoarding art is to aesthetically enhance the public realm.

Light-based Art: Site-specific light installations that often use the natural and built environment and can be temporary or permanent. May be either indoor or outdoor and can include sculpture, multi-media, projections, video art, and photography.

Living Heritage: The recognition of people as connected to their heritage, defined more broadly than physical components but to include cultural expressions and practices. Living heritage honours the unique importance of each human life of the past, present, and future, and is an inclusive concept that recognizes the desire to connect with others and share our stories.

Memorial Art: Art that is designed to honour a particular individual or to commemorate a particular event and is created by a professional artist and acquired by a process administered by the City of Stratford or Downtown Stratford BIA.

Mentorship: Guidance provided by a mentor, someone with expertise, knowledge, and experience within the arts sector. Mentorship programs are important in creating and maintaining vibrant artist ecosystems. Mentorships help foster connections, build understanding across geographies and cultures, as well as provide emerging artists with the skills and relationships needed to develop fruitful public art practices.

Moral Rights: Personal rights which connect artists to their work. These rights cannot be assigned or licensed; however, they can be contractually waived by the artist. Moral rights include the artist's right to be associated with the work and the artist's right to the integrity of the work.

Mural Art: Commissioned public art or approved prior to its creation by a property owner or occupant, where the primary purpose is to aesthetically enhance the general surroundings as well as the surface it covers.

Open Call: Is a call such as an RFP, RFQ, or EOI that is open to the general public.

Placemaking: A collaborative and multi-faceted process to the planning, design, and animation of public spaces. Placemaking has the ability to inspire a community to reimagine and reinvent familiar public spaces and builds character and quality of place.

Placekeeping: A long-term approach in the management and animation of public spaces. It refers to the utilization and strengthening of existing community resources as a means of social and cultural preservation. As part of care for a place, ecological, historical, and cultural relationships are prioritized.

Professional Artist:

- Emerging artist: An artist in the early years of their professional career who may have had previous professional exhibitions, commissions, presentations, and/or installations.
- Mid-career artist: An artist who has received basic training in their artistic field, and has practiced their art for at least 4 full years in a professional context.
- 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.

Public Art: For the purposes of the Downtown Stratford Public Art Plan, public art refers to art found in the public realm that has undergone a formal art selection process administered by the City of Stratford and/or Downtown Stratford BIA. Public art is publicly accessible to all citizens and can be in any medium/media, and take on any shape, form, or scale. Public art can be permanent or temporary. Public art can include, but is not limited to, community art, mural art, installation, digital, hoarding, sculpture, and street art. These works can be standalone site-specific works or they can be integrated or semi-integrated into other functioning design elements such as street furniture, architecture, or landscape architecture.

Temporary Public Art: Can exist as an installation or festival, and is not intended to last forever. Temporary public art can last for a few months to up to 15 years, and will only be maintained if damages occur within the given time period.

Permanent Public Art: Most commonly existing as a sculpture, permanent public art has also been integrated into playgrounds and public squares. Permanent public art will require a maintenance plan and maintenance budget, and its conception often integrates a certain level of community consultation, as it will become a feature of the community.

Public Art Collection: An inventory of art that a municipality or organization has acquired in various ways over time.

Public Space: Property that is open and accessible to the general public.

Restricted Call: Is a call such as an RFP, RFQ or EOI that is sent out by invite only.

Request for Proposal (RFP): A document that details a project and solicits bids created by a qualified organization interested in the procurement of services directed to potential collaborators to submit proposals. Request for Proposals follows a one-stage competition process that involves issuing the call, receiving proposals, and having a selection committee select the final proposal.

- For Request for Proposal, the application includes:
 - * A letter or narrative from the artist describing why the project and/or site is important to them and how their skills or qualifications align with the project requirements
 - * Curriculum Vitae (CV)
 - * Example of previous works
 - * Images or rendering of the proposed artwork along with a description and budget. Additional requests may include the applicant providing an installation and maintenance plan.
 - * Please note that artists are not paid for sharing a proposal at this stage.

Request for Qualifications (RFQ): A document that details a project and solicits bids by a qualified organization interested in the procurement of services directed to potential collaborators to submit qualifications. Much like an Expression of Interest, it is typically used as a screening tool to establish a pool of vendors that are deemed eligible to submit a response to a Request for Proposal.

- A Request for Qualifications involves a two-stage competition process:
 - * Stage 1: Issue artist call on a local, regional, national, or international scale to request letters of interest or qualifications. A selection committee will then shortlist a set amount of artists.
 - * Stage 2: Once shortlisted, the artist will be asked to prepare a proposal. A fee should be associated with the development of the proposal. The selection committee then decides on the winning proposal(s) to be implemented.
- For Request for Qualifications, the applications should include:
 - * A letter or narrative from the artist describing why the project and/or site is important to them, how their skills or qualifications align with the project requirements, and how their artistic practice aligns with the opportunity, location, or community
 - * Curriculum Vitae (CV)
 - * Example of previous works

APPENDIX 2. COMMUNITY ENGAGEMENT SUMMARY

When undertaking any community planning initiative, it is important to understand the experiences and desires of the community you seek to engage. Throughout the development of the Public Art Plan for Downtown Stratford BIA, STEPS engaged with City Staff, City Council, key cultural stakeholders, local residents, and community members, and visitors.

The desired outcomes for engaging with stakeholders and community members included:

- Understand current challenges and opportunities for public art within the Downtown
- Identify the role of public art in Stratford
- Create a vision for public art within the downtown area
- Develop guiding principles for public art

Through community engagement, STEPS sought to answer the following questions:

- What are the current challenges and opportunities for public art in Stratford?
- What types of public art should be supported?
- Where should public artwork be located?
- What times of year should public art be experienced?
- What is the overall vision for public art in Downtown Stratford?

HOW DID WE ENGAGE WITH DOWNTOWN STRATFORD COMMUNITY?

Two stakeholder groups were consulted during the Public Art Plan:

1. Key Public Art Stakeholders
2. Community Members

Key public art stakeholders were individuals, departments, or organizations that are directly involved or connected to public art in Stratford. These included but are not limited to the following:

- City Department Staff
- City Council
- City Committees and Boards
- BIA Board and Members
- Arts and Cultural Organizations, Collectives, and Associations
- Established and Emerging Local Artists and Creatives
- Property and Business Owners

Community members consulted during the Public Art Plan included local residents, property and business owners, visitors and tourists.

Overview of Engagement Tactics

STEPS used the following four (4) engagement tactics to connect and gather feedback from each stakeholder group. Throughout the development of the Public Art Plan, over 500+ key public art stakeholders and community members were consulted through both in-person and virtual engagement methods.

Stakeholder Feedback Engagement Tactics

ENGAGEMENT TACTIC	DESCRIPTION OF TACTIC	DATE(S) OF ENGAGEMENT	ENGAGEMENT TARGET GROUP	NUMBER OF PARTICIPANTS ENGAGED
Creative Data Gathering Stations	Interactive and art-based approaches to data collection that aimed to understand the vision for public art.	August 6, 2022	Local residents, visitors, and tourists	450+
Focus Group Activity	In-person structured workshop to discuss current challenges and opportunities for public art while collaboratively identifying a vision and priorities for public art.	September 19, 2022	Key public art stakeholders	22
Direct Interviews	In-depth interviews to understand current structures of public art and identify challenges, and opportunities.	August 18, 2022 - September 2, 2022	Key public art stakeholders	6
Virtual Survey	Virtual survey was promoted at community events and through local partners, the BIA, and via a social media campaign. Additionally, paper copies of the survey were completed during intercept interviews throughout Downtown Stratford.	August 6, 2022 - September 19, 2022	Key public art stakeholders, local residents, visitors, and tourists	130

For a detailed overview of each engagement tactic, kindly review the following section: *Detailed Summary of Feedback, starting at page 73.*

PRIORITIES AND OBJECTIVES

The following are key objectives and priorities for public art that were identified through the engagement process:

- **Support artwork that is interactive, sensory, and multidisciplinary** to create engaging and impactful activations that broaden perspectives of what constitutes of public art to include elements of touch, sound/music, play for all ages, and community involvement.
- **Create accessible public artwork and programs (i.e., workshops and events)** that is physically accessible, financially accessible, and appealing to people of all ages, backgrounds, and abilities.
- **Position Stratford as a destination for artwork** that attracts both residents and visitors and balances showcasing both local talent and non-local talent, expanding Stratford's cultural identity beyond theatre and music.
- **Develop year-round public art programming** that activates downtown Stratford outside of Summer events and Festival season.
- **Support Stratford's local artists, especially emerging artists, to work and exhibit locally** by providing training and skill-building opportunities for artists through workshops, residency, and mentorships while providing paid opportunities to showcase artwork locally.
- **Provide opportunities for artwork that reflects and celebrates different cultures, ethnicities, and lived experiences within Stratford** in meaningful and non-tokenistic ways. This includes celebrating and recognizing Indigenous cultures and history within Stratford.
- **Educate and engage Stratford's community members** in the artwork engagement process to foster a deeper understanding of public artwork and its positive impact to build support for more public art.
- **Embed artwork into Stratford's heritage fabric** which compliments and speaks to both the past, present and future values of Stratford.

DETAILED SUMMARY OF FEEDBACK

The following sections describe each community engagement tactic in detail: Creative Data Gathering Stations, and the resulting outcomes and insights shared through the process.

Tactic 1: Creative Data Gathering Stations

STEPS believes that in order to wholesomely engage community members in decision-making processes, you must go to the places where community members gather, connect, and pass through.

On August 6, 2022, STEPS installed four 'pop-up' or temporary activity stations in various locations in Downtown Stratford to connect with local residents, visitors, and tourists. The goal of these activities was to allow community members to reflect on the present and future of Public Art in Downtown Stratford with an aim to engage Stratford's diverse communities, question their relationship to Public Art, and explore their vision and aspirations for Public Art initiatives in Downtown Stratford.

Throughout the day, STEPS connected with over 450 community members.

The following activity stations were found in these locations across Downtown Stratford: tír na nÓg Gates (Land of the Youth), Market Square, and Veterans Drive Parkland.

Station 1 - Weave Your Voice

Activity Overview: STEPS installed a metal weaving structure as part of the SpringWorks 2022 Festival at the Veterans Drive Parkland. We asked participants, "What kind of public art do you want to see in Downtown Stratford?". Participants then selected a coloured ribbon that coincides with their answer. Participants then tied their ribbon(s) to the metal weaving structure.

Weave Your Voice Activity Colour Chart

#	WHAT KIND OF PUBLIC ART DO YOU WANT TO SEE IN DOWNTOWN STRATFORD?	MATCHING RIBBON COLOUR
1	Murals	Yellow
2	Temporary and/or Permanent Sculptures	Orange
3	Community-engaged artworks	Pink
4	Projections, Video, AR/VR technology	Green
5	Sensory installation (sound, music or light)	Purple
6	Performance art (including dance theatre, storytelling and spoken word)	Blue



Overall, we engaged 34 community members which resulted in the following insights:

- 11 participants want to see sensory installations (sound, music, or light)
- 9 participants want to see murals
- 4 participants want to see temporary and/or Permanent Sculptures
- 4 participants wanted to see community-engaged works
- 6 participants want to see projections, video, AR/VR technology
- 6 participants want to see performance art (dance, theatre, storytelling, spoken word)

Based on the insights shared during the activity, we learned that community members are most interested in seeing sensory installations and murals.

Station 2 - Colour the Future



Activity Overview: STEPS partnered with local mural artist, Claire Scott, to activate the Market Square Wood Shed with a community-engaged mural. Claire painted a framework representing what makes Downtown Stratford unique on the wooden shed. Participants were asked "What is your vision for the future of Public Art in Downtown Stratford", and invited to fill in the blanks by selecting colours that best represent their vision for public art in Downtown Stratford.

Colour the Future Activity Colour Chart

#	WHAT IS YOUR VISION FOR THE FUTURE OF PUBLIC ART IN DOWNTOWN STRATFORD?	MATCHING RIBBON COLOUR
1	Change: draw, colour or write what would you like to change about Public Art in Downtown Stratford	Yellow
2	Hope: draw, colour or write your hopes for Public Art in Downtown Stratford	Orange
3	Dream: draw, colour or write your dreams for Public Art in Downtown Stratford	Pink
4	Imagine: draw, colour or write your idea for the perfect Public Art Installation/work in Downtown Stratford	Green
5	Reflect: draw, colour or write your interpretation of what makes Downtown Stratford unique	Purple

In the activity, community members used multiple colours from the framework above in their artwork to reflect the variation in their vision of Stratford's future. Many words of encouragement, appreciation, and love were written on the shed. Overall we engaged with 250+ community members who provided the following feedback:

- Develop more interactive public art in downtown Stratford that fosters both connections to the artwork and other community members.
- Create more “unconventional” public art, such as the shed, to promote Stratford as an innovative city.
- Ensure that public art is accessible and appeals to all ages and abilities.
- Reflect on Stratford's history while also creating public art that reflects how the city evolves over time and contemporary social values.
- Transform Downtown Stratford into an art destination or ‘hub’.
- Incorporate art activations and programming throughout all four seasons.
- Engage more local artists and community members in the artwork creation process.
- Create and strengthen a new cultural identity for Downtown Stratford that promotes and embraces all art forms rather than Stratford's current identity focused on theatre and music.
- Create a welcoming and inclusive community in Stratford.
- Recognize the Indigenous culture and history of the area.
- Support Black Lives Matter and other social justice movements.
- Create artwork that enacts a positive political change.
- Create safe spaces for the LGBTQ2S+ community.

Station 3 - Play for Public Art

Activity Overview: STEPS partnered with queer comedian, actress, and writer Sam Hancock to lead a series of interactive games and activities that utilised improvisation acting techniques to encourage community members to share their vision for public art in Downtown Stratford.

The following activities took place:

- **Three Items in a Park:** Participants list three items that they would like to see in Stratford. For example, “I am a mural, statue, light installation”.
- **One Word at a Time:** Participants go around the circle and each says one word to create a story. Participants came together to create a story about their ideas and how they envision art in Stratford's future.
- **Monologue:** Participants will be asked to share their favourite memory and dreams for the future of public art in 20-30 seconds.
- **Headlines:** Participants say one-line headlines of a newspaper that would feature a story about public art in Stratford. For example, “Downtown Stratford is getting waterfront benches painted by a local artist.”
- **Game 5:** Scene painting: Participants go select a location in Downtown Stratford and visually describe what types of art they would like to see. For example, “I see garbage cans painted blue along Veteran’s Drive to signify the rivers in Stratford”.

Overall, we engaged five (5) people who provided the following suggestions during the interactive activities. STEPS staff were present throughout the engagement duration to take the following notes from the participants:

Types of Public Art:

- Artwork that is interactive and encourages play among visitors of all ages.
- Sensory artwork that involves touch, light, sound, and smell.
- Sustainable or eco-artwork within the local parks system that uses sustainable elements and materials.
- Artwork that creates elements of surprise due to unexpected locations or hidden features.
- Artwork that is located on public infrastructures such as the utility box wraps or Bareket Kezwer's bridge mural at Confederation Park.

Accessibility of Artwork:

- Public art programming that is available year-round, especially during Stratford Festival off-season. One idea shared during the activity was to use the theatres in the off-season for workshops or public art events such as pop-up galleries, and art fairs or markets.
- Programming that is affordable or free for visitors to attend.
- Programming that takes place in public spaces or on the street level, such as markets or festivals.

Support of Artists:

- Emerging artists need financial support, skill-building workshops, and networking opportunities to help launch their careers.
- Currently, it is hard for creatives to use art-making as a sustainable income source. To aid artists, more grants and funding programs should be provided to local creatives.
- Subsidized programs or gallery spaces would help artists gain the necessary skills to build their practice or showcase their work to build their network.

Promotion of Public Art:

- Currently, there are challenges to knowing what public art or programming is available in Stratford. It would be helpful to have a community board or spaces for local residents and visitors to keep track of current and upcoming installations and events.



Station 4 - Meaning of Public Art

Activity Overview: STEPS installed a wooden house frame pavilion that invited participants to explore the role of public art within Downtown Stratford. Located right in front of tír na nÓg Gates (Land of the Youth) Installation, the house pavilion was thought of as a metaphor for Stratford being Home. The STEPS team guided the participants to answer the question, “What is the role of Public Art in Downtown Stratford?” and choose a coloured ribbon representing one of the multiple given answers. The participant (or facilitator if the participant needed assistance) tied the selected ribbon(s) to the house framework. Participants were encouraged to pick up to three different options.

Meaning of Public Art Activity Colour Chart

#	WHAT IS THE ROLE OF PUBLIC ART IN DOWNTOWN STRATFORD	MATCHING RIBBON COLOUR
1	Beautify the City and create and identity for Stratford	Yellow
2	Foster and strengthen community relationships	Orange
3	Support social change and celebrate cultural diversity	Pink
4	Projections, Video, AR/VR technology	Green
5	Support local arts community	Purple
6	Commemorate the history of Stratford	Blue

Overall we engaged with 105 community members who provided the following feedback:

- 20 participants want to see artwork beautify the City and create an Identity for Stratford
- 10 participants want to see artwork that supports economic development
- 19 participants want to see artwork that fosters and strengthens community relationships
- 23 participants want to see artwork that supports social change and celebrates cultural diversity
- 19 participants want to see artwork that supports the local arts community
- 14 participants want to the artwork that commemorates the history of Stratford

Based on the above insights, we learned that the Stratford Community would like artwork in Stratford to contribute to beautifying the city, support social change and celebrate cultural diversity, foster and strengthen relationships and support the local arts community.

Tactic 2: Focus Group Activity

Description:

A Focus Group community engagement workshop was held in person at Gallery Stratford on September 19th, 2022, by STEPS and the Stratford BIA. The workshop, which was conducted from 1:00 to 3:45 pm with the participation of 22 stakeholders and community members, was facilitated by four (4) facilitators from STEPS staff.

The event was opened and closed by Todd Torresan, a local Indigenous artist, a member of the Haudenosaunee of the Oneida Nation, and the organizer of a local traditional Indigenous Talking Circle with more than 100 members. Torresan began the ceremony with a sacred fire outside Gallery Stratford, where he made cedar tea for the participants. As the tea was brewing, he shared a creation story, bringing awareness to the Indigenous history and presence in Stratford. At the end of the workshop, Torresan closed the ceremony and invited everyone to have a cup of cedar tea. Participants and facilitators were able to enjoy the cedar tea and connect with each other to discuss the workshop after the event.

After the opening ceremony, participants were divided into four focus discussion groups. Four (4) STEPS facilitators led the group through two activities:

1. **Future Scenarios:** Participants discussed current challenges and opportunities for public art in Downtown Stratford. The discussion centered on four distinct locations: York Street and the Boat House Area; 2tír na nÓg (Land of the Youth), the parking lot, and Allen's Alley; City Hall and Market Square; and the Court House and Shakespearean Gardens.
2. **Perspectives:** The conversation was aimed at determining who was missing from the discussion about Public Art. How can we make Downtown Stratford more welcoming to all members of the community? In this activity, participants were assigned a character and asked to consider what their priorities would be if they were that person.

After each activity, each group reported back their key takeaways.

Who We Engaged With:

We engaged with 22 stakeholders, including local arts and cultural organizations, City of Stratford staff and councillors, and local artists and creatives. Below is a detailed breakdown of participants:

Public Art Stakeholders

- 5 Local artists
- 4 Councillors
- 2 Downtown Stratford business owners
- 2 Local art gallery owners
- 1 Art in the Park member
- 1 Destination Stratford & Lights On staff member
- 1 Downtown Stratford BIA board member
- 1 Downtown Stratford BIA staff member
- 1 Heritage Stratford board member
- 1 Indigenous Leader
- 1 Local Architect
- 1 Local Landscape Architect
- 1 Stratford Public Library staff member

Challenges and Opportunities

The following sections provide detailed feedback gleaned from interactions and engagement activities with community members and stakeholders.

Challenges

Lack of approachability and accessibility:

- Participants consistently stated that acceptance of public art in Stratford is a challenge.
- Because City policies for public art are unclear, artists and business owners are currently driving public art activations.
- Participants expressed concern about inequitable processes for selecting artists to create public art in the City and called for more formal Call for Artists and Selection Committee processes.

Limited awareness or education about public art:

- Participants mentioned that not knowing what public art is can be intimidating. Some members of the community, for example, may be unaware of the distinction between murals and graffiti as public art.
- Members of the community described public opinion on public art as divided. They believed that this was due to Stratford's generational divide, which often leads to perceived gaps between members of different generations, their needs, and perceptions of Art and Culture in general. Instead, the community should foster intergenerational respect, encourage reverse mentorship, and seek out and support the voice of the younger generation.

Opportunities

Establish Outreach Initiatives:

- Provide opportunities to emerging artists and establish (e.g. mentorship program).
- Educate the public about what public art is, its benefits, and its significance.
- Involve youth and children in the creation of public art.
- Engage local artists and make sure their work reflects the diversity and current values.

Pursue Seasonal Activations:

- Create year-round programming and ensure that the activations are evenly distributed throughout the BIA all year. Lights On, for example, is a very successful and popular winter activity. Other non-summer activations could include window displays or ice sculptures.

Consider Interactive Art as a Medium to Connect the Community:

- Utilize heritage buildings or structures for temporary activations over permanent structures.
- Create outdoor networks of artwork that encourage walkability.
- Integrate multimedia works. For example, murals and sculptures.
- Activate functional artwork such as garbage cans or utility boxes.
- Intersectionality between unconventional forms of public art (e.g. poetry and sculptures).

Investment in Community Programs:

- Connect with the community through public art programming and create free art programs and events for all.
- Enhance the overall visitor experience through educational material and engagement (e.g. mini art festivals or music in the park).
- Integrate community members and organizations with the public art creation process.

Envisioning Priority Areas

The following section overviews participants' responses to imagining the future of key locations in the downtown, including York Street and Boat House Area, Land of the Youth, Parking lot, and Allen's Alley; etc.

York Street and Boat House Area

Bandshell:

- Community members agreed that the Bandshell needed to be modernised with appropriate technology, but they also emphasised its historical significance.
- It has the potential to be an interactive public art space with coordinated programming and events.
- Programming and public art may include Interactive sculptural Installations that the community can interact with, and explore activities such as children climbing and people walking through.
- Improved accessibility and maintenance must be included.

Veterans Parkway:

- Veterans Parkway is a barrier for the summer music performers, both physically and visually. A suggestion was to change the colour of the road to create a visual indicator that connects the two green spaces.
- Consider pedestrianising the roadway and activating the street with food and event programming (buskers, live performances, festivals), and displaying a variety of local artwork and styles.

tír na nÓg Gates (Land of the Youth), Parking lot, Allen's Alley

tír na nÓg Gates (Land of the Youth)

- Participants described the space behind the gates as a location that desperately needs to be animated and is underutilized.

Allen's Alley

- It was suggested that in Allen's Alley cohesive wayfinding could be implemented as a way for the public to navigate through the space, provide context for the space and give a reason for people to go.
- The introduction of music and better lighting would improve the overall experience.

Parking Lot

- Provide a grant or financial incentive for property and business owners to activate the walls and backs of buildings with artwork.

City Hall and Market Square

City Hall

- Participants described City Hall as a gem.

Market Square

- Participants described Market Square as a pedestrian-friendly and ideal location for more public art year-round, especially in winter, for both permanent and temporary installations.
- Participants suggest the creation of more opportunities for artists to display their art in a variety of different mediums, such as light art, projection on walls, and performances, encouraging more engagement and community art activities.
- Emphasis was put on the importance of having safe and filled amenities near public art activations, including proper lighting at night or shade during the day.

Courthouse and Shakespearean Gardens

Shakespearean Gardens:

- Participants described the area as underutilized and providing opportunities for artwork that is outside of the Shakespearean theme, which already is very present in the park.
- Shakespearean Gardens was described as quiet, zen, and calm. It was suggested that any public art at this site would need to balance the current quality and ambiance of the space.

Nearby Storefronts:

- Participants suggested that storefront windows could serve as rotating artwork displays. Collaborations with the University of Waterloo Stratford School of Interaction Design and Business were mentioned.

Priorities for Arts and Culture

High Priority

- Participants emphasised the importance of developing a public art network with multiple spaces and activations for people to enjoy, as well as encouraging daily and year-round interactions with art.
- In terms of artwork, the emphasis was on creating intergenerational, interactive, practical, and functional public art.
- Participants expressed a desire to involve community members and local businesses in the artistic process in order to gain a better understanding of and connection to the work.
- Murals, according to participants, create an attraction that encourages tourism and discussion, making the work more participatory.
- Participants expressed a desire for artwork to highlight Stratford as a changing city that values diversity, growth, and innovation. As a form of storytelling and placemaking, public art opportunities should reflect various identities and experiences.

Medium-Low Priority

- Participants emphasised the importance of being mindful of Stratford's heritage components. The history of the land and remembering this when various projects are implemented.
- Public art, according to participants, can be used to create a more accessible and walkable downtown that is easier to navigate through wayfinding.
- The creation of public art should involve the community, particularly youth.
- More artwork partnerships from businesses and private investors, according to participants, are needed to help support and fund more artwork.
- Educate businesses, community members, and artists about different types of public art projects, drawing inspiration from national and international examples.



Tactic 3: Stakeholder Interviews

Description:

Throughout the month of August 2022, 6 key stakeholders participated in an in-depth interview with STEPS Public Art where they were asked to describe their vision for public art in Downtown Stratford and share insights on their experiences with public art and the process of developing within the city.

We connected with the following stakeholders:

- Manager, Parks, Forestry, and Cemetery, City of Stratford
- Chair, Heritage Stratford
- Executive Director, Destination Stratford
- Director, Gallery Stratford
- Emerging Local Public Artist
- Established Visual Artist

Detailed Summary of Feedback

We asked stakeholders what the strengths, challenges, and opportunities for public art within Stratford were. Below are detailed accounts of our conversations. Insights are organized into overarching themes and categorized by strengths, challenges, and opportunities.

Strengths:

The following are some strengths regarding public art that were mentioned by interviewed stakeholders.

Current Programming and Achievements:

- City Hall is the main destination for local residents who visit the area during Canada Day or the winter holiday season.
- The COVID-19 Economic Support and Recovery Task Force that arose at the beginning of the pandemic was able to quickly achieve public art projects, including pop-up patio artwork and LightsON Stratford. This demonstrated what can be achieved when resources are provided for arts and cultural activities, and the approval process can be streamlined.
- Stratford's Downtown Core, particularly its heritage characteristics, is a source of civic pride.
- Gallery Stratford contributes to public art in Stratford through temporary exhibits in the park system near the gallery, workshops, artist talks and provides paid opportunities for both local and non-local artists.

Challenges:

The following are challenges that were identified in conversation with stakeholders regarding public art, artists, and art organizations.

Locations for Public Art: The following are areas where there are challenges to installing public art installations:

- Parks System:
 - * There are limited locations that are pre-approved for installing public artwork. For example, within the City's parks system, there is only one area that is outside of the downtown, located in Queen's Park, which has been designated as a location for permanent statues and sculptures.
- Memorial Sites:
 - * Areas such as the Cenotaph or Memorial Gardens are considered sacred, and it was recommended that opportunities for public art are limited in these areas.
- Market Square:
 - * There are restrictions in place for temporary and permanent public art that may require applicants to provide studies or drawings. These create challenges for artists, including financial barriers or knowledge to obtain required documents and permits.
- Designated Heritage Buildings and the Heritage Conservation District (HCD):
 - * All built forms within the HCD are protected, regardless of whether the building is considered to have cultural or heritage significance. This means that all artwork planned on a building in the HCD must be approved by the City of Stratford Planning Services and, possibly, Heritage Stratford.
 - * Within the HCD, all buildings, including non-designated buildings, with masonry walls (i.e., brick) will be more challenging to install public artwork on as masonry is protected under the HCD.
 - * Within the HCD, the specific buildings may be protected as a Part 4 Heritage Designation under the Heritage Act (R.S.O. 1990) which results in additional protection for both the physical building and the surrounding area. This means that if a public artwork is planned near a Part 4 Designated structure (not on the structure), an evaluation will take place to determine whether the artwork negatively impacts the Part 4 Designation.

Lack of City Guidelines or Policies for Public Art:

- The City does not have strategic plans, policies, objectives, or outlined goals for implementing public art within City departments. Instead, public artwork is driven by individuals or organizations in the community.
- Currently, there are no maintenance guidelines, procedures for protecting and maintaining artwork, or decommissioning plans.

Lack of Funding Opportunities:

- Due to the limited population and operating budget of the City, there are limited City funds available for public art, which leads to the reliance on provincial, federal, and other grants.
- Funding from the City for public art is competitive since there is also limited funding for other cultural sectors including music, theatre, dance, etc.
- Funding available for artwork is limited in quantity, which leads to smaller-scaled artwork that may not have a significant impact in the Downtown.
- Rather than City grants and funding, local artists and art producers have to depend on Provincial, Federal, and other grant programs.

Limited Public Art Opportunities and Emerging Artistic Talent:

- Many public artists in Stratford are emerging and may not have the support or skills required to produce mid- to large-scale artwork in the public realm.
- Stratford artists who are more established may not show their work in Stratford, and instead show work in other cities that may have more opportunities or larger audiences for public art.
- With limited opportunities for public artists, it can be difficult to have a financially sustainable art practice. This results in artists depending on other careers and therefore deprioritizing their art practice.

Challenging Artwork Approval Process:

- The process for having artwork approved by the City can be lengthy and expensive when architectural drawings, studies, and permits are required. This leads to access barriers where artists may not have the means to obtain required documents by City departments.
- There is no clear process or guidelines for submitting artwork proposals to the City, resulting in applications for artwork being rejected due to incompleteness.

Lack of Education or Understanding of Public Art:

- Some residents do not understand the role of public art, its benefits, and the variety of forms and styles that it can take. As people tend to be risk-averse, especially when it comes to changing a well-known space with new public art, it can lead to hesitancy or resistance towards installing public art.

Opportunities:

Role of Art: During our conversations, stakeholders suggested the following roles that public art can play in Stratford:

- **Beautify the city:** Art can beautify spaces in the city through both large-scale 'destination artwork' (i.e. LightsON Stratford) as well as small-scale works (i.e., utility-box program).
- **Improve the quality of life:** Art has the potential to improve moods, create a sense of belonging, and improve a sense of safety.
- **Connect communities:** Art can strengthen the sense of community by fostering connections with others through shared experiences and storytelling.
- **Support a creative community:** Encourage local artists to live and work (both create and showcase artwork) in Stratford.
- **Create Stratford a year-round cultural destination:** Ensure that public art programming is active throughout all seasons to showcase contemporary, high-quality, and interactive works to attract both visitors and residents to the downtown. Opportunities should be provided for local, national and international artists. Supporting local artists will increase the sustainability of the local creative culture while attracting national and international artists will aid in broadening perspectives on what public art can be and attract a wide range of visitors. Artwork should be located across the downtown to draw more visitors to commercial areas and the parks system.

Location of Public Art: The following are areas where stakeholders mentioned wanting to see artwork installed:

- Public Parks: Art is located throughout Stratford parks. Currently, the majority of public artwork and programming takes place near Gallery Stratford. It would be beneficial for artwork to be located across parks downtown.
- Market Square: Currently thought of as an underutilized space that would benefit from art activations and programmes. Lights On Stratford has used an example of how artwork can temporarily transform the space while maintaining flexible and ongoing uses of the square.
- Memorial Gardens: Currently, the space is underutilized and would benefit from public artwork enhancing the space through storytelling, seating, shade to help align the space with its intended use, as a community gathering space.
- Rear of buildings: The rear of buildings are currently unsightly and present an opportunity to activate.
- Cement Facades: As masonry and brick are protected within the HCD, there are more opportunities to activate cement facades on buildings that do not have a Part 4 Heritage Designation.

Types of Public Art: The following are different types of public art activations suggested by stakeholders
Interactive artwork that allows for engaging all five senses:

- Artwork that connects to your inner child and encourages play for all ages
- Artwork that is of high quality, calibre, and visually aesthetic
- Artwork that celebrates and is produced by local artists
- Artwork that is from non-local or international artists to broaden perspectives of different art forms that Stratford may not be familiar with and to assist with creating Stratford as a destination for arts.
- Destination artwork that draws both residents and visitors
- Artwork that elicits positive emotions
- Artwork that highlights the City's unique built character including sightlines, historic buildings, and landmarks
- Artwork that celebrates diverse stories, experiences, and culture
- Storytelling through both physical and digital art as a way to animate memorial or sacred sites while maintaining current uses

Public Art Programming:

- Training workshops can increase knowledge and skill for emerging artists with themes including but not limited to mural painting techniques, working and heights certificate training, tips for artist calls, creating successful proposals to the City, budgeting, maintenance plans, etc.
- Mentorship programs that can provide hands-on experience and knowledge sharing for emerging artists to build their art practice. These programs also help emerging artists build new relationships and network with fellow artists.
- Artworks, programming, and events should consider a variety of lifestyles, cultures, or histories. For example, when events center around alcohol this excludes certain groups such as families and children, those who are sober, religions that do not consume alcohol, etc.
- Artwork located downtown should create a visual network, where each piece is connected to each other. This will allow for the creation of a cohesive art walk.
- Educating the public, City departments, and the Council on public art, its benefits, and the variety of forms can help public art be wider accepted as a vital tool for creating vibrant, inclusive, and sustainable communities.

Diversity and Inclusion:

- Artwork should represent different people, cultures, and perspectives in a non-appropriative or tokenistic manner.
- Artwork and any programming should be affordable, and accessible. For example, the location of artworks should be physically accessible or any events should consider accessible supports (i.e., language translators, ASL interpreters, etc.).

Transparent Permitting Process:

- When artists are looking to create a new public art installation, they face challenges of what to include in a proposal to the City. The proposal process also might be costly if architectural drawings and studies, for example, wind and light, are required. A transparent process and support for obtaining the required documents should be provided.

Tactic 4: Online Survey

Description:

STEPS facilitated an online survey to understand the role of public art in the Downtown Stratford BIA. The survey was launched virtually in August 2022 and was promoted through the Downtown Stratford BIA. However, not all community members can be reached through traditional online methods, such as older adults, youth, and those with disabilities or without access to the internet. To ensure a connection with these stakeholder groups, STEPS conducted intercept surveys, meeting people in public spaces around downtown Stratford. The intercept surveys took place on August 6, 2022, at these locations:

- Market Square
- Tir na nOg, Land of the Youth
- Veterans Drive Parkland

Through both online and intercept surveys, we were able to connect with **130 Stratford community members** who provided insights into what the role of public art should be in Stratford.

Who We Engaged With:

Through the survey, we asked what relationship respondents have with Stratford. 78.5% of respondents mentioned that they live, work, learn, or play in Stratford while 28% visit Stratford.

When asking about respondents' relationship to public art, we learned that 70% enjoy visiting art, 24.6% are artists or creatives, and 6% are neutral towards it.

Most respondents speak English, with few (5%) of respondents speaking other languages, including German, French, Spanish, Urdu, Arabic, Dutch, Korean, and Japanese. Of those who we connected with, most (87%) of respondents' racial ethnicity was White. Other racial ethnicities included Indigenous (First Nations, Inuit, and Métis), Black, Middle Eastern, Latin American, East Asian, South Asian, and Southeast Asian.

We connected with respondents across wide age groups, including:

- 6.3% of respondents who were less than 18
- 13% of respondents between the ages of 18 and 29
- 34% of respondents between the ages of 30 and 44
- 24% of respondents between the ages of 45 and 59
- 20% of respondents between the ages of 60 and 74
- 1.6% of the respondents were above 75

We also connected with respondents across diverse socio-economic backgrounds and annual household income levels. We learned that 34% of the respondents have annual household income levels above \$100,000, 47% of respondents have incomes between \$40,000 and \$99,000, and 19% of respondents have annual incomes less than \$39,000.

Key Takeaways

From the survey, we learned the following:

- Respondents mentioned that they were eager to see more public art, both in amount and high-quality pieces across Downtown Stratford, and that the majority of respondents believe that public art plays an important role in beautifying the city, inspiring creativity and innovation and supporting the local arts community.
- Some favourite public art in Stratford included more broadly murals and street art, but especially the community mural shed in Market Square, the 'Bridge to Nowhere' mural, the rainbow crosswalk, and the shipping container at Revival House.
- Respondents mentioned enjoying well-established festivals and exhibits like LightsON, Springworks Puppet Festival, and Art in the Park. However, there was also feedback that there are few public art events and respondents would enjoy seeing more.



Detailed Notes:

The following is detailed feedback based on the questionnaire. Feedback is organized into the following categories:

- Most means that 40 or more respondents chose this answer
- Many means that 20-30 respondents chose this answer
- Some means that 10-20 respondents chose this answer
- Few means that less than 10 respondents chose this answer

We asked: What is your favourite work of public art in Stratford?

From our survey, we learned that:

- Many respondents enjoy mural installations across Stratford, specifically those found in Allen's Alley, at the Revival House, and informal graffiti works.
- Some respondents enjoy the permanent sculptures found in Stratford, particularly the tír na nÓg Gates (Land of the Youth), the Cenotaph, and the Raising of the Tent sculptures.
- Some respondents enjoy the outdoor exhibits and other installations put on by Gallery Stratford, including their gardens and banners.
- Few respondents enjoyed artworks in celebration of the LGBTQIA+ community.
- Few respondents enjoy the artwork on city infrastructures, such as utility box wraps and the muraled bridge.
- Few respondents enjoyed artworks that also function as memorials, such as the cenotaph or memorial gardens.

We asked: What is your favourite public art event in Stratford?

From the survey, we learned that:

- Many respondents did not share a favourite public art event either because they were unaware of public art events or felt that there were too few to select a favourite.
- Some respondents' favourite event is LightsON Stratford.
- Some respondents' favourite event is Art in the Park.
- Some respondents' favourite events were musical events or had a musical component, such as Summer Music, the 'Play Me, I'm Yours' campaign, and the Gallery Stratford Concert Series.

We asked: What should the role of public art be in Stratford?

From the survey, we learned:

- Respondents felt that the top role of public art should be to beautify the City.
- After beautifying the City, Most respondents felt that public art should:
 - * Enhance the city’s reputation as an art and cultural destination;
 - * Inspire creativity and innovation;
 - * Support the local arts community;
 - * Celebrate cultural diversity; and
 - * Showcase and celebrate Indigenous cultures, histories, and art
- Many respondents felt that public art should:
 - * Support economic development
 - * Create an identity for Stratford
 - * Foster and strengthen community relationships
 - * Support social change
- Some respondents felt that public art should:
 - * Encourage tourism
 - * Commemorate the history of Stratford

We asked: How likely are participants to visit types of art installations?

From the survey we learned:

- Respondents felt that they would most likely visit murals or street art.
- After murals, most respondents would visit permanent sculptures, sensory installation or interactive works or installations.
- Some respondents would visit
 - * Temporary sculptures
 - * Community-engaged artworks
 - * Site-specific performances (including storytelling and spoken word)
 - * Eco-/environmental artworks
- Few respondents would visit wayfinding artwork and AR/VR technology.

We asked: Where would participants like to see public art located?

From the survey we learned:

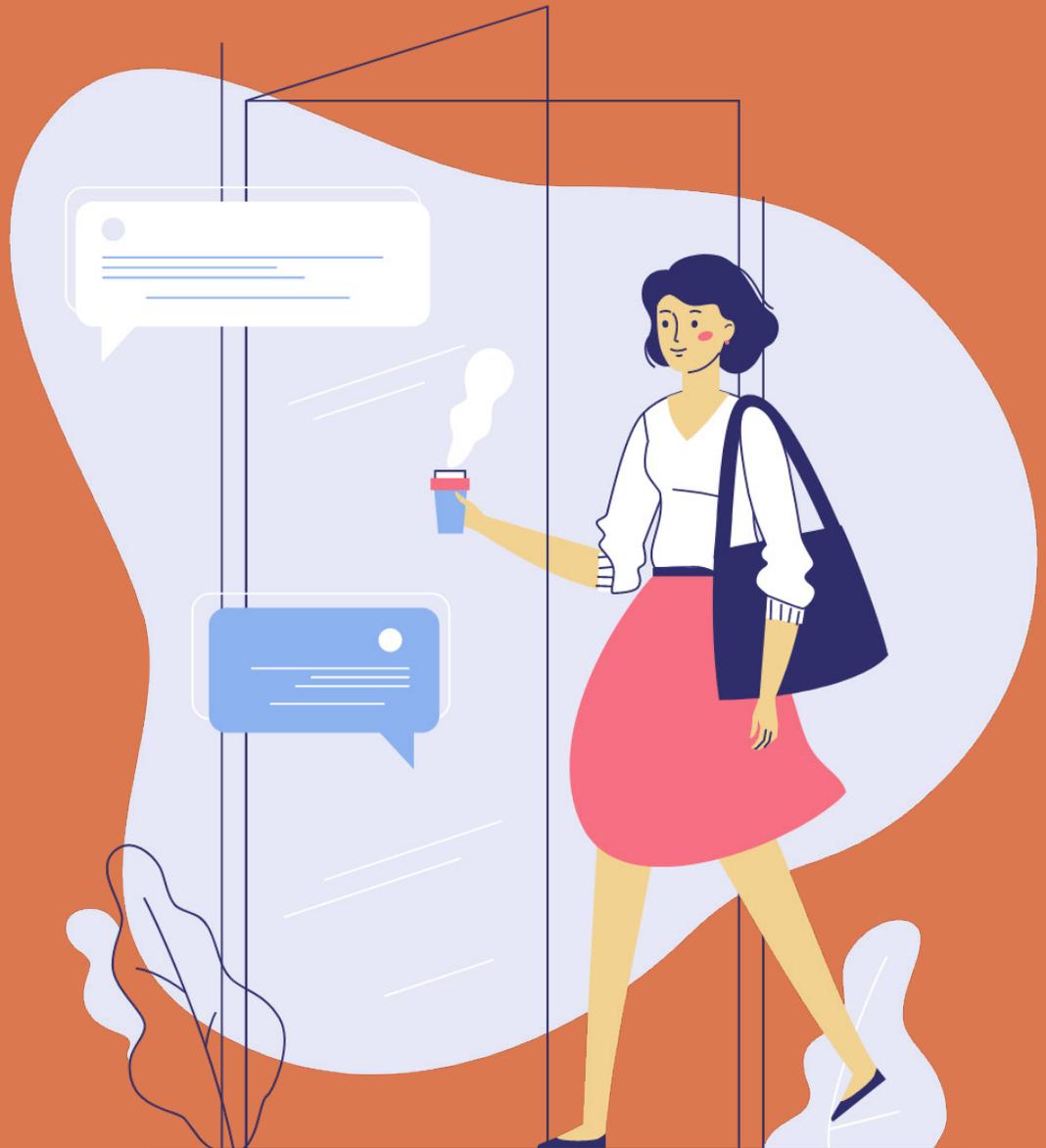
- Most respondents would like to see public art inside parks or greenspaces, on sidewalks, crosswalks, and streets, or public infrastructure (e.g., light posts, utility boxes, benches, bus stops).
- Many respondents would like to see public art on public buildings (e.g. city hall, libraries, community centres), laneways and alleyways, private buildings (e.g., local shops and restaurants).

We asked: What time of year do participants want to experience public art?

From the survey we learned:

- Most of the respondents would like to experience public art year-round, however, a few respondents did mention that they would prefer visiting public art in the summer.

APPENDIX 3. POTENTIAL FUNDING SOURCES AND OPPORTUNITIES



LIST OF POTENTIAL 2022 AND 2023 FUNDING SOURCES AND OPPORTUNITIES

The following overviews a non-exhaustive list of potential funding opportunities to consider for 2022 and 2023.

FUNDING SOURCE	PROGRAM NAME	FUNDING PRIORITIES	2022 AND 2023 DEADLINE(S) CHANGES ANNUALLY	WEBSITE
City of Stratford	Municipal Culture Plan Support and Funding	To be investigated by the BIA.	TBC	https://www.stratford.ca/en/index.aspx
Ontario Arts Council	Artists in Communities and Schools Projects	Supporting the research, development, and realization of community-engaged arts projects.	April 21 and October 20	https://www.arts.on.ca/grants
Ontario Arts Council	Arts Organizations in Communities and Schools	This program supports the ongoing operations of Ontario-based, not-for-profit community-engaged arts organizations working in Ontario communities or schools.	March 31	https://www.arts.on.ca/grants
Ontario Arts Council	Arts Service Organizations	Supporting ongoing operations of Ontario-based not-for-profit community-engaged arts organizations working in Ontario communities or schools.	March 16	https://www.arts.on.ca/grants
Ontario Arts Council	Visual Arts Projects	Supporting organizations in presenting projects that exhibit, disseminate, or document the work of Ontario visual artists or provide professional development for artists.	November 21	https://www.arts.on.ca/grants
Ontario Arts Council	Visual Arts Artist-Run Centres and Organizations	Supporting the ongoing operations of not-for-profit, professional visual arts organizations in Ontario.	March 3	https://www.arts.on.ca/grants
Canada Council for the Arts	Explore and Create	Funding Canadian artists, artistic groups, and organizations committed to the creation and dissemination of innovative, vibrant, and diverse art.	Rolling Deadline	https://canadacouncil.ca/funding/grants

List of Potential 2022 and 2023 Funding Sources and Opportunities (continued)

FUNDING SOURCE	PROGRAM NAME	FUNDING PRIORITIES	2022 AND 2023 DEADLINE(S) CHANGES ANNUALLY	WEBSITE
Canada Council for the Arts	Engage and Sustain	Funds organizations that are dedicated to developing excellence in art practice, advancing the arts through programming, and exposing a diverse public to a range of artists and creative works.	Artistic Catalyst: January 15, 2025 Artistic Institutions: January 15, 2025	https://canadacouncil.ca/funding/grants
Canada Council for the Arts	Creating, Knowing and Sharing: The Arts and Cultures of First Nations, Inuit and Métis Peoples	Funding projects that are guided by Indigenous values and worldviews, administered by the staff of First Nations, Inuit and Métis heritage, and assessed by First Nations, Inuit and Métis individuals.	Rolling Deadline	https://canadacouncil.ca/funding/grants
Canada Council for the Arts	Supporting Artistic Practice	Funding Canadian arts professionals, groups, and arts organizations who champion the Canadian arts sector, boost the capacity for artists to realize work, and advance the conditions of creation.	Rolling Deadline	https://canadacouncil.ca/funding/grants
Government of Canada	Building Communities Through Arts and Heritage	<ul style="list-style-type: none"> The Building Communities Through Arts and Heritage program was created to help increase opportunities for local artists, artisans, heritage performers, or specialists to be involved in their community through festivals, events, and projects. It also allows local groups to commemorate their local history and heritage. Three Components: Local Festivals, Community Anniversaries, Legacy Fund. 	Local Festivals - January 31 for festivals in September to December April 30 for festivals in January to June September 30 for festivals in July and August Community Anniversaries - April 30 Legacy Fund - Unspecified	https://www.canada.ca/en/canadian-heritage/services/funding/building-communities.html

List of Potential 2022 and 2023 Funding Sources and Opportunities (continued)

FUNDING SOURCE	PROGRAM NAME	FUNDING PRIORITIES	2022 AND 2023 DEADLINE(S) CHANGES ANNUALLY	WEBSITE
Government of Canada	Community Support, Multiculturalism, and Anti-Racism Initiatives Program	<ul style="list-style-type: none"> The Community Support, Multiculturalism, and Anti-Racism Initiatives Program supports the mandate of the Department of Canadian Heritage by building on Canada's strength as a diverse and inclusive society. Three Components: Events, Projects, and Community Capacity Building. 	Rolling Deadline	https://www.canada.ca/en/canadian-heritage/services/funding/community-multiculturalism-anti-racism.html
Government of Canada	The Canada Cultural Spaces Fund	The Canada Cultural Spaces Fund (CCSF) supports the improvement of physical conditions for arts, heritage culture, and creative innovation. The Fund supports renovation and construction projects, the acquisition of specialized equipment, and feasibility studies related to cultural spaces.	Rolling Deadline	https://www.canada.ca/en/canadian-heritage/services/funding/cultural-spaces-fund.html
Government of Canada	Canada Arts Training Fund	The Canada Arts Training Fund (CATF) supports arts training in Canada. The CATF provides financial support for the ongoing operations of Canadian arts organizations that specialize in training artists for professional national or international artistic careers, at the highest levels.	June 30	https://www.canada.ca/en/canadian-heritage/services/funding/canada-arts-training-fund.html
Government of Canada	Canada Arts Presentation Fund (CAPF)	<ul style="list-style-type: none"> The CAPF provides financial assistance to organizations that professionally present arts festivals or performing arts series (arts presenters) and organizations that offer support to arts presenters. Components: Development, Programming: Professional Arts Festivals and Performing Arts Series Presenters, Programming: Presenter Support Organizations. 	Development-Rolling Deadline Programming: April 1	https://www.canada.ca/en/canadian-heritage/services/funding/arts-presentation-fund.html

List of Potential 2022 and 2023 Funding Sources and Opportunities (continued)

FUNDING SOURCE	PROGRAM NAME	FUNDING PRIORITIES	2022 AND 2023 DEADLINE(S) CHANGES ANNUALLY	WEBSITE
Ontario Trillium Foundation	Seed Grants	Seed Grants support the research, development, and testing of new ideas and different approaches.	Unspecified	https://otf.ca/our-grants
Ontario Trillium Foundation	Grow Grants	Take a successful project to a new level. Grow Grants provide a higher level of funding over 2-3 years to help proven community projects increase their impact.	Unspecified	https://otf.ca/our-grants
Ontario Trillium Foundation	Capital Grants	Improve community buildings and spaces. Capital Grants support projects that provide people with suitable, accessible, and well-equipped buildings and spaces for their community's needs.	August 3, 2022 Next Deadline Unspecified	https://otf.ca/our-grants
Ontario Trillium Foundation	Youth Opportunities Fund	Providing grants and capacity building supports to grassroots groups, community-based organizations and collaboratives focussed on improving the wellbeing of children, youth, and families facing systemic barriers.	Unspecified	https://otf.ca/our-grants
Ontario Trillium Foundation	Community Building Fund - Operating Stream	This fund supports non-profits and Indigenous communities that operate facilities and/or deliver experiences or programs for the public.. Supports operating funding to help sustain your operations and create new attractions, experiences and events.	Unspecified	https://otf.ca/our-grants
Metcalf Foundation	Grants	The mission of the Metcalf Foundation is to enhance the effectiveness of people and organizations working together to help Canadians imagine and build a just, healthy, and creative society.	Unspecified	https://metcalfoundation.com/grants/
R. Howard Webster Foundation	Grants	The main interests of the Foundation are in the areas of arts and culture, education, environment, medical, and social services.	Rolling Deadline	https://www.rhowardwebsterfoundation.ca/grants/grant-application-procedures/

List of Potential 2022 and 2023 Funding Sources and Opportunities (continued)

FUNDING SOURCE	PROGRAM NAME	FUNDING PRIORITIES	2022 AND 2023 DEADLINE(S) CHANGES ANNUALLY	WEBSITE
Canada Post Community Foundation	Community-based Support Projects	Supporting programs that increase the capacity of an organization. Such projects create or expand services rather than maintaining existing services, for example hiring staff or purchasing new equipment.	Accepting Applications March 2023	https://www.canadapost-postescanada.ca/cpc/en/our-company/giving-back-to-our-communities/canada-post-community-foundation.page
TD Bank	Corporate Donations, Sponsorships & Events	Offer funding for community-based projects and events that are aligned with the TD Ready Commitment.	Unspecified	https://www.td.com/ca/en/about-td/ready-commitment/funding
RBC	Future Launch	Bringing young people together with community leaders, and partners across the private and public sectors to help them prepare for the future of work.	Unspecified	https://www.rbc.com/dms/enterprise/futurelaunch/about.html
BMO	Community Giving	With a focus on collaboration, learning and innovation, we work with community partners to develop forward-thinking solutions that benefit society as a whole.	Unspecified	https://our-impact.bmo.com/our-practices/community-giving/application-guidelines/
Scotiabank	ScotiaRISE	Promote economic resilience among disadvantaged groups. By working together to remove barriers to advancement and increase access to opportunities, we can create a more inclusive and resilient world for everyone. And for every future.	Unspecified	https://www.scotiabank.com/ca/en/about/responsibility-impact/scotiarise/funding-guidelines-application.html





MANAGEMENT REPORT

Date: June 12, 2023
To: Mayor and Council
From: Robyn McIntyre and Pierre Chauvin, MCIP, RPP, Consulting Planners for the City of Stratford
Report #: COU23-077
Attachments: Ontario Municipal Board Decision PL020497, Z09-22 By-law, Aerial Map, Location and Zoning Map, Site Photos, Site Plan

Title: Zone Change Application Z09-22, 46 General Hospital Drive & 130 Youngs Street

Objective: The purpose of this report is to describe the application submitted by GSP Group on behalf of the Stratford General Hospital for Zone Change application Z09-22. The applicant is proposing to amend the 'Institutional Community Zone (IN1-1)' site specific provisions to reduce the required landscaped open space setback from St. Vincent Street South to the proposed parking area from 55 m to 7.7 m. This zoning by-law amendment would facilitate the construction of an 89-space parking lot for hospital staff.

Background:

Owner

Stratford General Hospital

Applicant

GSP Group c/o Rachel Bossie

Subject Site

The subject lands are municipally known as 46 General Hospital Drive and 130 Youngs Street, Stratford and are located on the northwest corner of the intersection of St. Vincent Street South and West Gore Road. The subject lands are legally described as Plan 139 Pt Youngs Street – Lots 18-24, 78-92, Pt Lots 9-17, 25-42, 49-77, and 130 Youngs Street – Plan 139 Pt Lots 1 to 8, 10-17, 41-48. The subject lands currently contain the Stratford General Hospital and a Hostel.

Maps & Attachments:

- Map 1 – Existing Zoning & Location Map
- Map 2 – Aerial Map 2020
- Map 3 – Proposed Site Plan
- Attachment 4 – Site Photos

Site Characteristics

Characteristic	Information
Existing Use	Hospital and Hostel
Frontage	248.4 m along West Gore Street 247.6 m along Cambria Street
Depth	217.3 m along John Street South 215.1 m along St. Vincent Street South
Area	53,800 m ²
Shape	Rectangular

Surrounding Land Uses

Direction	Use
North	Residential & Open Space
East	Residential
West	Residential & Institutional
South	Residential

Previous Ontario Municipal Board Appeals

In 2001, the Stratford General Hospital submitted an Official Plan Amendment (OPA No. 7) and Zoning By-law Amendment (By-law 60-2002) to the City of Stratford requesting to use a former nurse's residence as a hostel. The nurse's residence, consisting of 165 bedrooms, had a history of being rented to various students. The hospital wished to rent hostel rooms to the public without restrictions.

OPA No.7 proposed to add a Hostel as a permitted use on the subject lands. Bylaw 60-2002 proposed to restrict the size of the hostel use to within the 3,888 m² nurses residence while also establishing a maximum guest room count of 165, a minimum parking count of 60 spaces for the hostel use, a minimum parking count of 370 spaces for the entire site, and a landscaped open space area within a 55 m setback from St. Vincent Street South. The City approved the applications in 2002.

The decision to approve the OPA and ZBA was appealed to the Ontario Municipal Board ('the OMB') by the Stratford and Area Hotel Motel Operator's Association (the 'Association'). The Association based their appeal on the grounds that the nurse's

residence more closely resembled a hotel than a hostel and that, as the hospital was not subject to the same debt servicing costs as hotels, the hospital had an unfair advantage.

Through the hearing, the Board determined that the policies of the Official Plan and Zoning By-law Amendment were sufficient to regulate the proposed hostel use and would not allow for the site to be developed with a large hotel, as the Association had suggested. The OMB concluded that hostels are generally restricted in size by the existing structure or by a site specific by-law, as proposed through By-law 60-2002. Ultimately, the Board approved OPA No.7 and dismissed the appeal against Bylaw 60-2002 on the grounds that this site-specific by-law was sufficient to restrict the size of the hostel and prevent future expansions.

The entirety of the decision prepared by the OMB can be found attached to this report.

Public and Agency Comments

The Notice of Application and Public Meeting was sent to property owners within 120 metres of the subject lands on February 15, 2023. Notice was also included in the Town Crier portion of the Beacon Herald on February 18, 2023. No public comments have been received as of the date of the writing of this report. Any agency or public comments received after the completion of this report will be provided to the Planning and Heritage Committee.

The application was circulated to agencies on January 4, 2023. The following comments have been received to date:

- Upper Thames River Conservation Authority: no concerns.
- Fire Prevention Department: no concerns.
- Festival Hydro: no concerns.
- Transit Department: no concerns.
- Parks Department: no concerns.

A Public Meeting for this application was held on March 20, 2023 at 4:30pm. At this meeting, there were various comments provided by residents in the following categories:

- Electric Vehicle Charging Stations;
- Sidewalks;
- Berms to provide headlight buffer;
- Snow storage and snow removal;
- Accessible parking spaces;
- Removing parking lot access to Youngs Street;
- Traffic Safety along Cambria Street; and
- Street and parking lot lighting.

Detailed Design Stage

Landscape details, such as the inclusion of berms or dense vegetation to block headlights, would be determined at the site plan stage when the details of the design are being discussed. Sidewalks, snow storage locations, and parking lot lighting would also be discussed at the site plan stage.

Electric Vehicle Charging Stations

The City of Stratford's Zoning By-law does not currently contain requirements or provisions for providing electric vehicle parking. As such, while the applicant could contemplate the inclusion of electric vehicle parking spaces independently, the City cannot require such parking spaces be provided.

Accessible Parking Spaces

Section 5.4 of the Zoning By-law states that for a parking lot with 201 to 1,000 parking spaces, barrier free parking spaces are to be provided at a rate of 2 plus 2% of the total number of spaces. For the subject lands, this equates to 12 parking spaces as the parking lot at Stratford General Hospital would have approximately 462 spaces with the proposed expansion. The existing parking lot contains 16 parking spaces and meets the minimum requirement.

Given the location of the proposed parking lot expansion is not near any building entrances, it is likely not an ideal location for additional barrier free parking spaces to be established.

Traffic Safety along Cambria Street

At the public meeting, a delegate discussed the lack of safety along Cambria Street as a result of speeding vehicles. In response to these comments, City Engineering staff completed a traffic study at the end of March.

The traffic study took place over a one week period from March 28th to April 4th, 2023 along Youngs Street from St. Vincent Street South to Birmingham Street. This location was chosen as the proposed parking lot's main access point would be from Youngs Street. The study showed that the 50th percentile of vehicles travelled 33 km/h and the 85th percentile of vehicles travelled 48 km/h.

Currently, there is a yield sign for traffic existing 130 Youngs Street towards St. Vincent Street. Stratford's Engineering Department has confirmed that between 2014 and 2022, there have been no accidents reported at the intersection of St. Vincent Street South and Youngs Street. Staff have advised that as this intersection is operating as designed with no reported collisions, there is no need to change the existing traffic signage from a yield sign to a stop sign.

Analysis:

Provincial Policy Statement, 2020 (PPS)

The PPS discusses how long-term economic prosperity should be supported by optimizing the long-term availability and use of lands. Currently, the Stratford General Hospital provides overflow parking for hospital staff off-site at 86 John Street South. As this off-site property is being heavily relied upon to provide additional staff parking, the long-term development potential of 86 John Street South is inhibited. The requested Zoning By-law amendment proposes to construct an additional parking lot to provide staff parking at the hospital.

Further, the PPS states that settlement areas, such as the City of Stratford, shall be the focus of growth and development. Land use patterns in settlement areas shall be based on a mix of land uses that efficiently use land and resources. By providing additional staff parking on the same site as the Stratford General Hospital, the subject lands are being used more efficiently.

Official Plan

The subject lands are designated 'Residential Areas' in the City of Stratford's Official Plan and are located within Special Policy Area 10.

In addition to low and medium density residential uses, the 'Residential Areas' designation allows certain non-residential uses which are complementary to, or compatible with, the neighbourhood or which meet neighbourhood needs, and which do not individually or cumulatively undermine essential neighbourhood qualities. The Hospital located at 46 General Hospital Drive and 130 Youngs Street meets this criteria.

Special Policy Area 10 allows the subject lands to include a Hostel as a permitted use within the former nurse's residence building. This is a result of OPA No. 7 as previously discussed in this report.

The subject lands are located in a Stable Residential Area where new development and redevelopment are limited. Here, new development is generally evaluated based on the following criteria: scale and massing; streetscape; rear yard and open space relationships; building siting; density; heritage; residential lotting patterns; grading, drainage, and stormwater management; access from a public road; alignment of proposed streets; servicing; protection of significant trees; orderly development; and urban design and landscape.

The proposed parking lot is scaled and located to accommodate the requested parking lot expansion. No new buildings or streets are proposed, and no additional servicing is required. The proposed parking lot would be accessed from 130 Youngs Street and would be placed in an area that is currently open space. The agent has indicated that this open space is not used as amenity area.

The City's Official Plan includes direction on the design of streetscapes with respect to the layout of streets, configuration of lots, and the siting of buildings. Though no new streets, lots, or buildings are proposed, these policies include direction on the siting of parking areas.

The policies state that parking areas shall generally assist in the creation of high-quality streetscapes and shall have regard to framing the street space. Non-residential parking areas are to be designed to minimize areas where they directly front onto a street. Where they do front on a street, non-residential parking areas shall utilize the following direction to minimize their visual impact on the adjoining streetscape: screen with low fencing, walls, and landscape buffers; locate parking in a manner which reduces impact on street; reduce the scale of large parking areas through compartmentalization into smaller areas with landscaping; and joint access to said parking lots where feasible.

The parking lot is proposed to be set back from the adjacent roadways and would not front directly on a street. The main entrance will be from 130 Youngs Street and the lot will also be connected to an existing parking lot at 46 General Hospital Drive to provide multiple access options. Buffer areas of 9.0 m to West Gore Street and 9.2 m to St. Vincent Street South are proposed. These buffers include a 1.5 m road widening allowance in addition to a 7.5 m landscape area facing West Gore Street and a 7.7 m landscape area facing St. Vincent Street South. These buffer areas would include a variety of landscape options to act as a screen between the parking lot and the adjacent streets. Landscaping is also proposed internal to the proposed parking lot per the provided concept plan to further compartmentalize the parking areas and reduce the perception of their overall scale throughout the site.

The Official Plan also states that where buildings are located close to the street line, no parking shall be permitted between the buildings and the street. The location of the proposed parking lot is not directly in the front yard of any buildings on site. Generally, the hospital and hostel are located near the centre of the sites and are not considered close to the street line.

Details such as grading, drainage, stormwater management, snow storage, landscaping, and tree retention will be evaluated during the detailed design of the parking lot at the Site Plan Amendment stage.

Zoning Bylaw

The subject lands are zoned 'Institutional Community Zone (IN1-1)' with site specific provisions. The IN1-1 zone permits a variety of uses including a hospital. The site-specific provisions allow a hostel within the 3,888 m² Nurse's Residence building only, with a maximum of 165 guest rooms. Parking minimums are 60 parking spaces for the hostel use and 370 parking spaces for the entire site. Additionally, the site-specific provisions require the existing landscaped open space from St. Vincent Street South be maintained.

The proposed Zoning By-law Amendment proposes to reduce the existing landscaped open space area setback from 55 m to 7.7 m.

As previously discussed, the 2002 OMB decision imposed the setback to limit the size of the hostel use. Also contributing to this size restriction are the site-specific provisions that establish a maximum hostel size of 3,888 m² and a maximum number of 165 guest rooms. Therefore, as the size of the hostel use will remain restricted through other site specific provisions, staff are of the opinion that the proposed reduction to the landscaped open space setback will not affect the intent of the setback and the decision of the OMB will be maintained.

As per the provisions for the IN1-1 Zone, the site is required to maintain a minimum landscaped open space rate of 35%. The applicant has indicated that, with the proposed parking lot, the subject lands will provide a minimum landscaped open space area of 35.1%, exclusive of the landscaping islands to be provided in the proposed parking lot.

Generally, the Zoning By-law requires parking for a hospital is to be provided at a minimum rate of 1.0 space per 2 beds. As the Stratford General Hospital has approximately 118 beds, this equates to 59 required parking spaces. However, the site-specific provisions for the subject lands allocate more onerous requirements. The site-specific provisions require a minimum of 370 parking spaces on site, of which, 60 are to be dedicated to the hostel use. The parking rate provided by the Zoning Bylaw is a minimum, and the proposed Zoning By-law Amendment would allow 89 parking spaces to be added to the subject lands.

Financial Implications:

Financial Impact

There are no financial implications anticipated to support the subject application.

Alignment with Strategic Priorities:

Strengthening our Plans, Strategies, and Partnerships

Partnering with the community to make plans for our collective priorities in arts, culture, heritage and more. Communicating clearly with the public around our plans and activities.

Widening our Economic Opportunities

Strengthening Stratford's economy by developing, attracting and retaining a diversity of businesses and talent.

Alignment with One Planet Principles:

Health and Happiness

Encouraging active, social, meaningful lives to promote good health and wellbeing.

Equity and Local Economy

Creating safe, equitable places to live and work which support local prosperity and international fair trade.

Culture and Community

Nurturing local identity and heritage, empowering communities and promoting a culture of sustainable living.

Staff Recommendation: THAT application Z09-22 to amend the site-specific zoning at 46 General Hospital Drive to permit the expansion of a parking lot BE APPROVED for the following reasons:

- 1. The request is consistent with the Provincial Policy Statement;**
- 2. The request is in conformity with the goals, objectives, and policies of the Official Plan;**
- 3. The zone change will provide for the expansion of a parking lot that is appropriate for the subject lands; and**
- 4. The public were consulted during the application circulation and comments that have been received in writing or at the public meeting have been reviewed, considered, and analyzed within the Planning Report.**

AND THAT Council pass a resolution that no further notice is required under Section 34(17) of the Planning Act.

Prepared by:	Robyn McIntyre, Consulting Planner
Reviewed by	Pierre Chauvin, MCIP, RPP, Consulting Planner Andrea Hächler, Manager of Planning
Recommended by:	Taylor Crinklaw, Director of Infrastructure and Development Services Joan Thomson, Chief Administrative Officer



**BY-LAW NUMBER XX-2023
OF
THE CORPORATION OF THE CITY OF STRATFORD**

BEING a By-law to amend By-law 10-2022 as amended, with respect to Zoning By-law Amendment application Z09-22 by the Stratford General Hospital to amend the site specific regulations at 46 General Hospital Drive and 130 Youngs Street to reduce the landscaped open space setback from 55 metres to 7.7 metres to accommodate an 89-space parking lot.

WHEREAS authority is given to the Council of The Corporation of the City of Stratford by Section 34 of the *Planning Act, R.S.O. 1990, c. P.13*, as amended, to pass this by-law;

AND WHEREAS the said Council has provided adequate information to the public and has held at least one public meeting in accordance with the *Planning Act*;

AND WHEREAS the Council of The Corporation of the City of Stratford deems it in the public interest that By-law 10-2022, as amended, known as the City of Stratford Zoning By-law, be further amended;

NOW THEREFORE BE IT ENACTED by Council of The Corporation of the City of Stratford as follows:

1. THAT Zoning By-law 10-2022 as amended, be further amended by amending Section 15.17.1, being the Zone Exceptions of the Institutional Community (IN1) Zone, as follows:
 - a. Deleting Figure 15.17.1: 46 General Hospital Drive and 130 Youngs Street and replacing it with Schedule "A", attached hereto and forming part of this By-law; and
 - b. Deleting Section 15.17.1 e), and replacing the same with the following:

"15.17.1

e) Landscaped open area

A minimum landscaped open space setback of 7.7 metres shall be required from St. Vincent Street South."
2. This by-law shall come into effect upon Final Passage in accordance with the *Planning Act*.

READ a FIRST, SECOND and THIRD time and
FINALLY PASSED this 12th day of June, 2023.

Mayor – Martin Ritsma

Clerk – Tatiana Dafoe

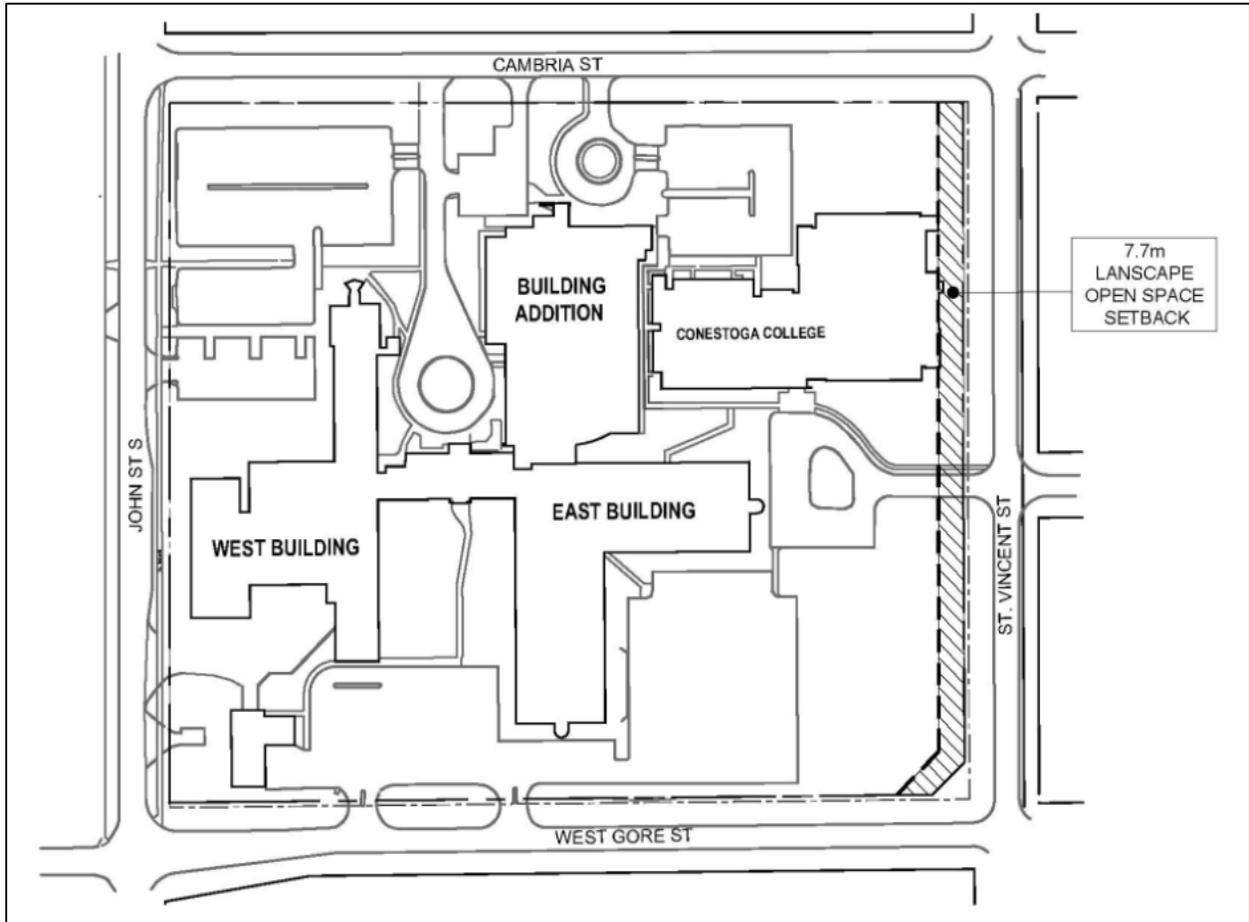
**This is Schedule "A" to By-law XX-2023
Adopted this 12th day of June, 2023.**

Amending By-law 10-2022

of

The Corporation of the City of Stratford

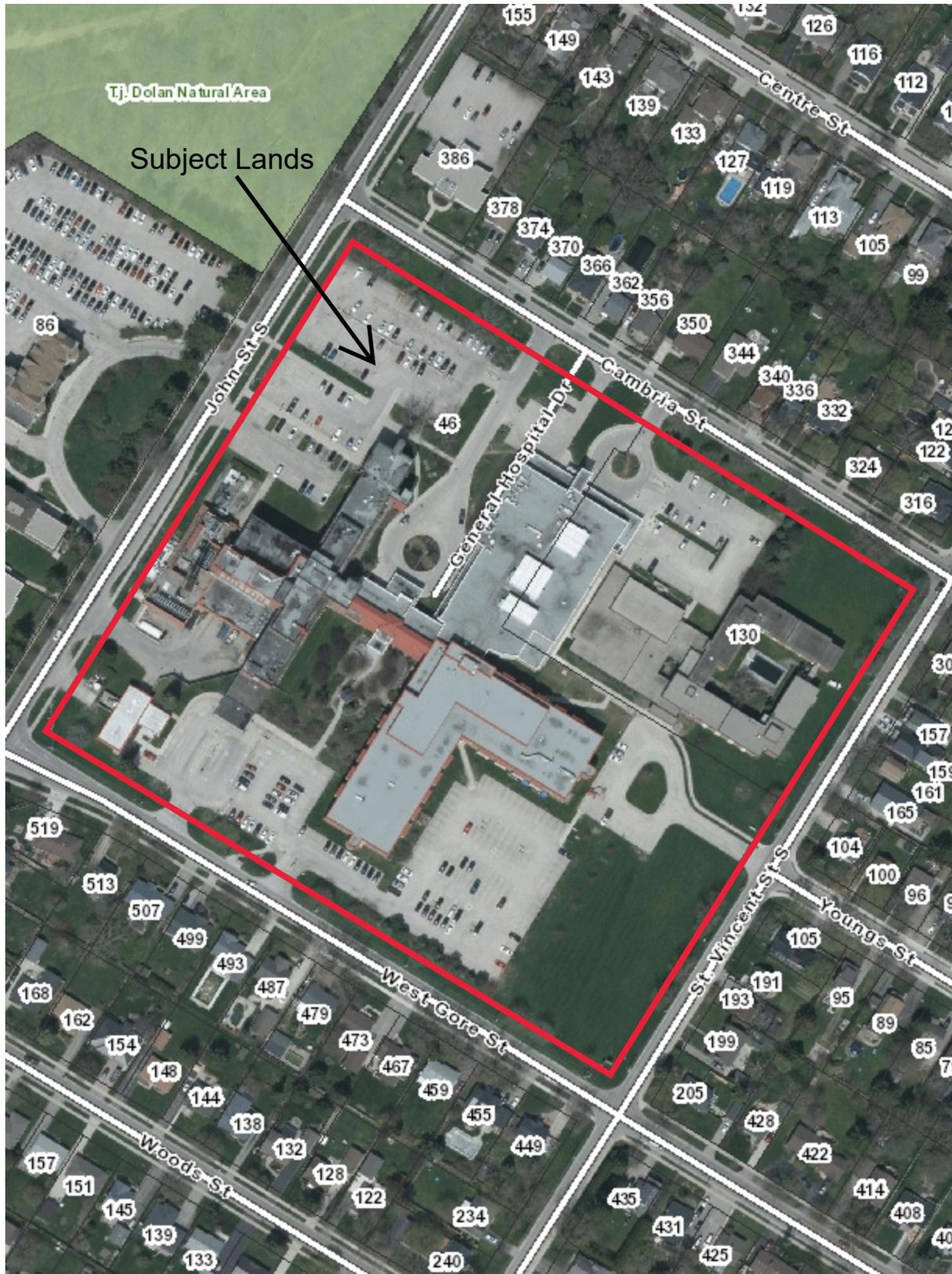
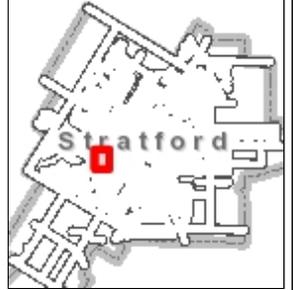
46 General Hospital Drive and 130 Youngs Street, Stratford





Aerial Map - 2020

Z09-22 - Stratford General Hospital - 46 General Hospital Dr & 130 Youngs St



Legend

- Property Parcel
- Avon River/Lake Vict
- Parks
- Aerial 2020 16cm

1:2,213



86.0 0 43.00 86.0 Meters



Disclaimer: This map is a user generated static output from an Internet mapping site and is for reference only. Data layers that appear on this map may or may not be accurate, current, or otherwise reliable.

Notes

NAD_1983_UTM_Zone_17N

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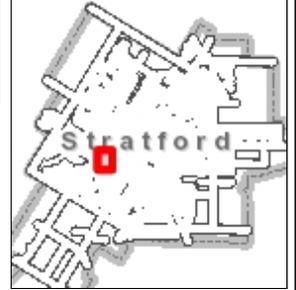
Map Printed: May 8, 2023

THIS MAP IS NOT TO BE USED FOR NAVIGATION



Existing Zoning & Location Map

Z09-22 - Stratford General Hospital - 46 General Hospital Dr & 130 Youngs St



Legend

Comprehensive Zonir

- R1 - Residential First D
 - R2 - Residential Secon
 - R3 - Residential Third I
 - R4 - Residential Fourth
 - R5 - Residential Fifth D
 - MUR - Mixed Use Resi
 - C1 - Neighbourhood C
 - C2 - Highway Commer
 - C3 - Central Commerci
 - C4 - Shopping Centre t
 - C5 - Corridor Commer
 - AD - Grand Trunk Anc
 - I1 - Prime Industrial
 - I2 - General Industrial
 - I3 - Secondary Industri
 - I4 - Factory District
 - IN1 - Institutional Com
 - IN2 - Institutional Neig
 - TH - Theatre District
 - P - Parks
 - OS - Open Space
 - A - Agricultural
 - UR - Urban Reserve
- Property Parcel
- Avon River/Lake Vict
- Parks

1:2,213



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Disclaimer: This map is a user generated static output from an Internet mapping site and is for reference only. Data layers that appear on this map may or may not be accurate, current, or otherwise reliable.

NAD_1983_UTM_Zone_17N

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Map Printed: May 2, 2023

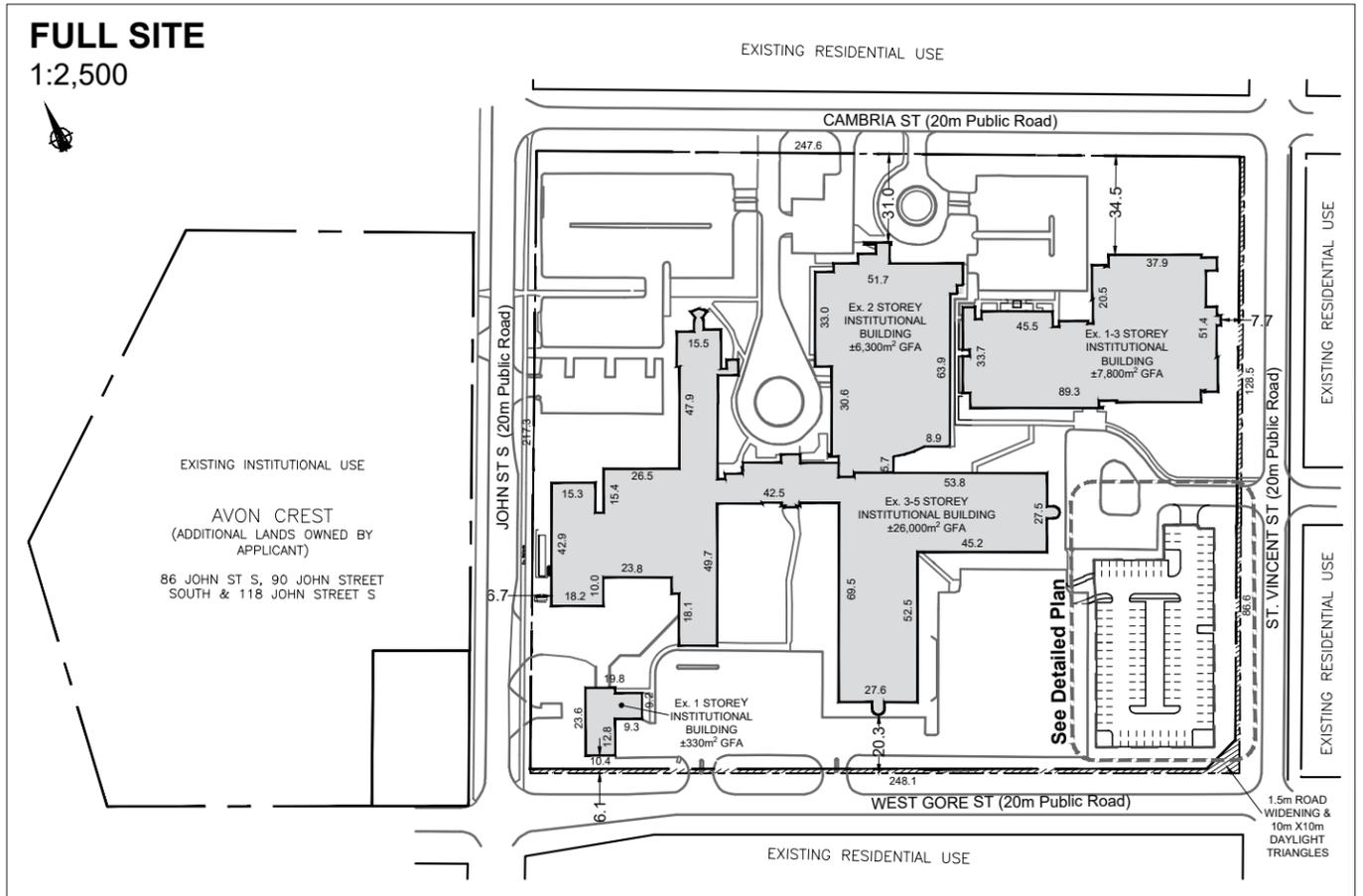
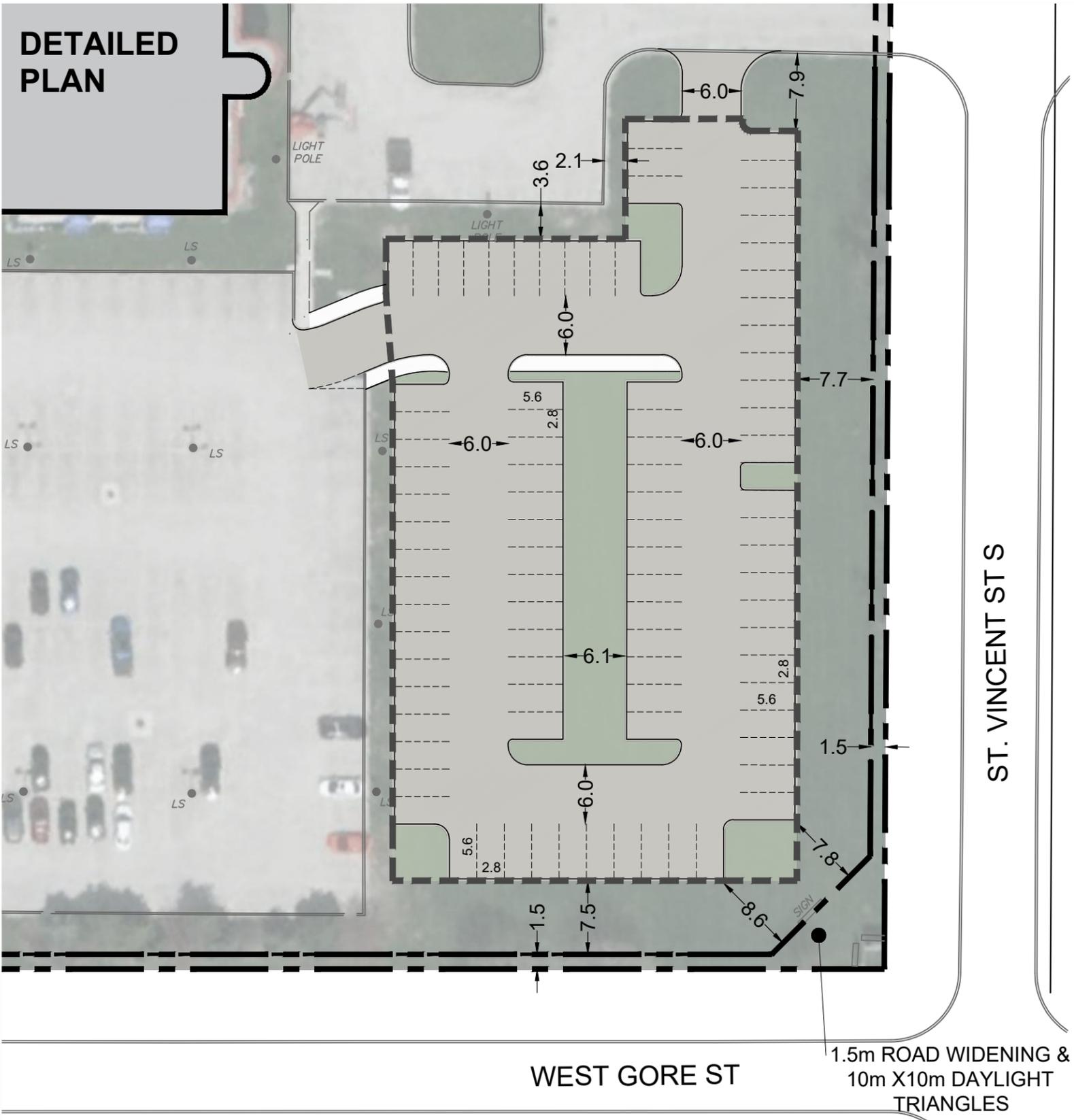
THIS MAP IS NOT TO BE USED FOR NAVIGATION

Notes

Site Photos

Z09-22 - Stratford General Hospital - 46 General Hospital Dr & 130 Youngs St





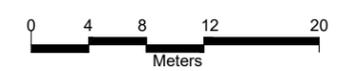
-  PARKING AREA: 2,917m²
-  PARKING LANDSCAPE OPEN SPACE: 441m² (15.1%)
- NUMBER OF SPACES: 89 spaces (1 existing space removed)

FULL SITE

SITE AREA: 5.38ha.

TOTAL LANDSCAPE OPEN SPACE: 35.1%
(EXCLUDING PARKING AREA)

TOTAL LANDSCAPE OPEN SPACE: 34.18%
(EXCLUDING LAND DEDICATION)



NOTE: This concept should be considered as a preliminary demonstration model that illustrates an 'order of magnitude' development scenario for the site. The number of units, floor area and parking supply are approximate and subject to more detailed design as well as municipal planning approvals.



Site Plan
Z09-22 - Stratford General Hospital - 46 General Hospital Dr & 130 Youngs St

ISSUE DATE:

Nov. 25, 2003

DECISION/ORDER NO:

1578

Ontario

Ontario Municipal Board

Commission des affaires municipales de l'Ontario

PL020497

Stratford and Area Hotel Motel Operators have appealed to the Ontario Municipal Board under subsection 17(24) of the *Planning Act*, R.S.O. 1990, c. P.13, as amended, from a decision of the City of Stratford to approve Proposed Amendment No. 7 to the Official Plan of the City of Stratford to redesignate lands bounded by West Gore, Cambria, John and St. Vincent Streets to permit a hostel on the subject lands
O.M.B. File No. O020081

Stratford and Area Hotel Motel Operators have appealed to the Ontario Municipal Board under subsection 34(19) of the *Planning Act*, R.S.O. 1990, c. P.13, as amended, against Zoning By-law 60-2002 of the City of Stratford
O.M.B. File No. R020120

APPEARANCES:

Parties

Stratford and Area Hotel Motel
Operators Association

The City of Stratford

Stratford General Hospital

Counsel

Michael E. Mitchell
Anne-Marie Tymec

Patricia A. Foran

John M. Skinner

DECISION DELIVERED BY R. A. BECCAREA AND ORDER OF THE BOARD

The Stratford General Hospital applied on November 22, 2001 to the City of Stratford for permission to use its former nurse's residence that contains 165 rooms, as a hostel.

The City of Stratford on April 29, 2002 approved proposed Official Plan Amendment No. 7 to its official plan and the accompanying By-law 60-2002 which have the effect of adding permission for a hostel use to the uses already permitted on a 5.5 hectare parcel of the hospital's property bounded by Cambria Street, John Street, West Gore Street and St. Vincent Street, within the existing 3,888 square metre former nurses residence building only.

The Stratford and Area Hotel Motel Operator's Association, which at May 2003, was an association of 17 hotel, motel and innkeeper establishments appealed both planning instruments to the Board.

Background

The Stratford General Hospital is made up of two sites, a 2.43 hectare site and a 5.5 hectare site. The main hospital is located on the 5.5 hectare site, as is the original nursing school and residence building. The residence, as mentioned, contains 165 dormitory style rooms within three storeys and a one-storey school area that is currently being used mainly by Conestoga College as a satellite campus. The nursing school ceased operations in 1993 and was closed in 1996.

Since 1996, the nurses' residence has been put to a variety of accommodation uses, including renting rooms to the public and to students of the hospital, to students of the Stratford's chef school, to the City's co-op students and to students from the Nancy Campbell Collegiate Institute, who typically rent 60 to 90 rooms during its school year.

As a result of an agreement reached with the appellants until the Board determines these appeals, the hospital has since 2002 restricted the non-Nancy Campbell and non-hospital uses of the rooms to Stratford Festival visitors who arrange for their accommodation through the Festival.

The hospital does however wish to be able to rent rooms directly to the travelling public needing overnight sleeping accommodation, in addition to those who attend the Stratford Festival. The hospital also does not wish to be restricted to providing accommodation to those who need it solely for the purposes of attending or performing school or hospital functions or activities.

On November 9, 2000 the City's new comprehensive zoning by-law, By-law 201-2000, was adopted by Council and approved by the Board on February 4, 2002.

By-law 201-2000 introduced "hostel" as an additional form of accommodation use. The use, as defined, does not provide for specific limitations on the type of patrons who can use a hostel or the size of a particular structure that it can locate within. The Board was advised that the appellants did not appeal this inclusion or any

provision of By-law 201-2000. Hostel is defined in Section 2.78 of By-law 201-2000 as meaning:

a building accredited by Hostelling International Canada or other recognized associations or operated by a non-profit organization in which rooms intended for sleeping accommodation only are offered for a fee, and which contains common washrooms and which may contain accessory rooms for dining, recreational, educational or other similar purposes and may include one (1) accessory dwelling unit for the owner or operator thereof.

The subject property is designated "Residential Area" in City's Official Plan and is zoned Institutional by Zoning By-law 201-2000. In order to permit the hostel use, it is necessary to add a special policy to the residential designation of the subject property contained in the Official Plan and also to add a site-specific provision to By-law 201-2000. Currently, hostels are only permitted by By-law 201-2000 in the Mixed Use Residential (MUR) and Central Commercial (C3) zones.

Mr. Andrew Williams, chief executive officer of the Huron Perth Health Alliance advised the Board that there have been internal discussions about using the nurse's residences for other uses than a hostel, including physician's offices. He indicated that the Stratford General Hospital is not in an expansion mode and does not expect it to be for sometime. He did indicate that anything that was done to the nurse's residence to accommodate expanded hospital uses would require a significant amount of money that the hospital does not have. He indicated that if the hospital had the money, it would want to renovate other areas of the hospital.

Mr. Williams indicated that the hospital prefers to use the nurse's residence for what it was designed for, namely overnight accommodation, which would generate income for the hospital and at the same time, in his opinion, fill a void for hostel type accommodation that is lacking in the City of Stratford.

Mr. Williams made it clear that if the hospital's application was approved, it wished to be able, as part of its proposed use, to make available the supply of laundry facilities, sleeping material, food, including breakfasts, and parking, either as part of the room rate or as an extra cost.

The Nurse's Residence Building

Photographs provided to the Board show that the building was built in 1968, contains three storeys and has an outdoor swimming pool located within an inner courtyard.

The building has a total of 165 rooms with a window that have a total of 221 beds. Some rooms are single rooms, are about 100 square feet in size, and contain a single bed, a built in desk and closet , a sink and a small desk height refrigerator. The twin rooms have two single beds with no desk or chair but do contain the other amenities. The rooms have no television, telephone, air-conditioning or stereo facilities. A communal washroom is located on each wing, across from the lounge areas, which has sinks, bath tubs, standing showers and toilet compartments.

Each floor has washrooms for either men or women, but not both. Each wing has a lounge area for a total of six lounge areas which contain chairs, a television, a microwave and minor kitchen facilities.

The rooms access a common corridor and each of the three floors has two separate wings, that permit the floors to be segregated by sex if desired. The building is heated by a radiator from a central boiler.

The hospital currently has varying room rate charges. The single room rents for \$55.00 a night and the twin room rents for \$65.00. A seven night stay for the single room is \$245.00 and the double is \$315.00. The hospital charges \$350.00 plus, \$18.50 for parking, with no breakfast for a three-week seminar type booking per bed. Medical students are charged \$1,000.00 for a four-month term stay and \$1,500.00 for a six-month term stay. Non-student hospital staff are charged \$330.00 per month.

In 2002 the nurse's residence booked 7,561 bed nights for visitors coming to the Stratford Festival and 21,900 bed nights for non related Stratford Festival visitors. The non-related Stratford Festival guest nights include the travelling public, non-festival groups, students, parents visiting students, families of hospital guests and hospital staff.

Position of the Appellants

Mr. Victor Hayter, the owner and operator of the Arden Park Hotel, was called as the spokesperson for the association.

The Arden Park Hotel is the largest hotel in the city, having 144 rooms. Mr. Hayter, from a physical perspective, sees the nurse's residence as a commercial hotel and not a hostel. He views the amenities of separate room, a central kitchen and games room, and a swimming pool as more closely resembling a hotel.

Unlike the hospital, Mr. Hayter's hotel pays realty taxes and is subject to sewer surcharges. The hospital, with its own well, is not subject to the same debt servicing costs that he and his association members are and as such have what Mr. Hayter termed an "unfair advantage". He advised the Board that this was the reason he is against the proposed by-law and official plan amendment.

The Board heard from the association's planner, Gary Davidson, who was retained in April, 2003. Mr. Davidson expressed concern that the definition of hostel, as contained in Section 2.78 of By-law 201-2000 is very open and from the perspective of use has little to distinguish a hostel from a hotel or motel.

Mr. Davidson acknowledged that the association did not appeal the provisions of By-law 201-2000 which introduced the definition of hostel that is contained in Section 2.78 as another category of accommodation use within the City, in addition to hotels, motels, bed and breakfast establishments and guest houses.

In an attempt to resolve the concerns of his client, the association, Mr. Davidson provided the Board with a planning appeal resolution that would propose to further define the specific use of the nurse's residence to that of a "dormitory hostel" that would restrict the types and classes of people who could use the residence to visiting health care professionals, people visiting hospital patients, to students and to specific types of groups that visit the Stratford Festival.

As mentioned earlier, the hospital opposes this type of restriction and wants to rely on the uses permitted by the approved definition of hostel that is contained in By-law 201-2000, in its operation of the nurse's residence.

Mr. Davidson did conclude, in the absence of agreement, that the use of a site specific amendment approach was inappropriate and contrary to site specific amendment policy contained in Section 15.1.11 of the official plan, and rather should have proceeded either as a special study as provided in Section 15.2 or preferably as part of a five-year official plan review.

The proposed by-law, in particular, according to Mr. Davidson provides “too much flexibility into the future” and is a proposed use that could evolve into a commercial hotel, which is not a compatible use for the existing hospital or the neighbourhood.

Position of the Hospital and the City

The Board heard from the hospital’s planner, Laverne Kirkness, and the City’s planner, Barbara Dembek. Both Ms Dembek and Mr. Kirkness were of the opinion that the proposed change in designation of the subject lands described in Proposed Official Plan Amendment No. 7 is compatible with the existing residential designation and established uses in the residential designation. They were further of the opinion that Official Plan Amendment No. 7 conforms to the Official Plan and in particular with Sections 1.3, 1.5, 15.1.2, 15.1.10, 15.1.11, 15.2 and 6.3.

Both Ms Dembek and Mr. Kirkness were of the opinion that the regulations contained in the proposed Zoning By-law 60-2002 are sufficient to regulate the proposed use and further that the proposed use is compatible with the existing hospital uses.

Neither Mr. Kirkness nor Ms Dembek was of the opinion that the proposed hostel use was a commercial hotel, and further were of the opinion that the proposed use was compatible with all of the other surrounding land uses.

Ms Dembek advised the Board that the City of Stratford is trying to provide for a variety of accommodations for tourists. She directed the Board to Section 4.2 of the City’s Official Plan which provides that tourism in Stratford is unquestionably a major industry currently accounting for an estimated \$100 million annually in expenditures in the City.

Section 4.2.3 of the Official Plan provides that the City will encourage the upgrading of existing accommodation establishments and promote the establishment of new ones in order to provide the widest variety possible to meet the needs of all visitors to the City.

Ms Dembek advised the Board that the proposed hostel use at the nurse's residence will provide a form of tourist accommodation not available now, and at the same time observe the goals and objectives of maintaining the existing neighbourhood qualities and neighbourhood compatibility.

Ms Dembek and Mr. Kirkness advised the Board that the proposed by-law provides for 370 spaces, well in excess of the requirements of the hospital uses, Conestoga College and the hostel, so that there be no parking on neighbouring side streets. The proposed hostel uses was written to permit the hostel only in the existing nurse's residence but the designated area extended beyond the building in order to ensure that the existing landscape open space is maintained without the encroachment of parking on it.

Both Mr. Kirkness and Ms Dembek did not agree that the proposed use was equivalent to a hotel. Ms Dembek reviewed for the Board that four categories of accommodation were contained in By-law 201-2000. A bed and breakfast establishment or guest house is defined in Section 2.15, an inn is defined in Section 2.82, a hotel in Section 2.79 and a hostel in Section 2.78. She pointed out that the City's 1979 comprehensive zoning by-law did not contain these distinct definitions. The City believed tourism to be so important to its economy that it decided as part of its review of its comprehensive zoning by-law, to expand the types of accommodation that it would permit in By-law 201-2000. The 1979 by-law for instance had a definition of a "youth hostel" in it which the City decided to change in the new By-law 201-2000.

Both Ms Dembek and Mr. Kirkness consider the four categories of accommodation as distinct of each other and view the "hotel" use as being broader than the "hostel" use.

Mr. Kirkness did not agree with Mr. Davidson that a special study as contemplated by Section 15.2 of the Official Plan was required. He did not view this

change to a specific land use area to be a city wide land use issue, but rather a response to a specific localized situation.

Section 15.1.11 does discourage numerous site specific amendments that would have the potential to undermine the objectives and weaken the integrity of the Official Plan. The section provides that the merits of site specific amendments should be substantial. Ms Dembek advised the Board that the merits of the hospital's official plan amendment was substantial in that:

- (a) There are no existing or proposed hostel facilities in the City.
- (b) The amendment would further the tourism policies of Section 4.2.1 of the Official Plan.
- (c) The nursing residence would add to the mix of accommodation facilities and provide visitors with a choice between hotels, motels, bed and breakfast establishments, guest houses and camp grounds.
- (d) With the closing of the nursing school, it is desirable that the building be used rather than remain vacant.
- (e) There appeared to be no unacceptable or adverse impact on the neighbourhood or the hospital.

Findings

The Board does not share the opinion of Mr. Davidson that the proposed planning instruments could permit the subject site to become a location for a large hotel, which all planners agree would not be appropriate.

The Board is satisfied that Official Plan Amendment No. 7 and Zoning By-law 60-2002 have more than sufficient provisions in them to regulate the proposed hostel use to ensure that it will not become a commercial hotel, and to ensure the use will be compatible with the existing residential designation, the established uses in the residential designation and the uses of the existing Stratford General Hospital.

The Board further finds that the merits of a site specific official plan amendment has more than sufficiently been demonstrated, does not find the applications to be premature and does not consider a special study as contemplated by Section 15.2 to be applicable or warranted. The Board prefers the opinion of both Mr. Kirkness and Ms Dembek to that of Mr. Davidson that the applications conform to the Provincial Policy Statement, the City's Official Plan and By-law 201-2000 and constitutes good land use planning.

The Board in preferring the evidence of Ms Dembek and Mr. Kirkness notes that Mr. Davidson, in arriving at his opinion, admitted that he did not consider the Tourism Policies contained in Section 4.2 of the Official Plan. He further admitted that he did not know if his proposed definition of a "dormitory hostel" would be acceptable to the association. Mr. Davidson, in researching hostels, admitted that he had not looked at the accredited Hostelling International Canada sites in Ottawa and Kingston that have swimming pools or in Toronto where breakfast meal plans are available. Mr. Davidson having never entered the nursing residence could not have been able to dispute Mr. William's evidence that it would cost about \$100,000.00 alone to add washrooms and air conditioning that a hotel room would normally have.

The Board finds that the proposed use is not a hotel. While the nurse's residence in terms of size and the number of rooms, is similar to a hotel in that it intends to provide for overnight accommodation to the travelling public, its physical layout is different, as is the physical layout of a hotel, to that of an inn and to that of a bed and breakfast establishment. The Board agrees that there are similarities between certain types of hostels and certain types of hotels but does not agree that the overlap in definitions is as severe as Mr. Davidson suggests.

The City of Stratford has chosen these definitions and is satisfied that they are suitable for its purposes. Presumably a conscious decision was made not to restrict the size or the type of patrons or the number of rooms that a hostel may house or contain.

The fact that there may be common elements to both a hostel and a hotel does not in the Board's view make them the same. The Board has also reviewed the Mixed Use Residential and the Central Commercial C3 Zones where hostels are permitted and

notes that there are no small scale size restrictions contained in these zone provisions. The size is generally regulated by the size of the existing built structure or by a site specific by-law which is what is being proposed by By-law 60-2002.

Much has been made out of the decision of my colleague, Mr. Harron, in Decision/Order 0131 issued on January 26, 1999 which pertained to the association's appeal of the City's earlier approval of the hospital's hostel use of the subject site permitted by way of a temporary use by-law.

The Board has carefully reviewed the decision of Mr. Harron and finds it to be distinguishable from the matter before the Board. By-law 201-2000 which was passed by Council on November 9, 2000, was not before Mr. Harron. Mr. Harron did not make a finding that the proposed use was a hotel, nor did he determine that the proposed use was not a hostel.

Mr. Harron furthermore stated that his decision was not to be construed as a bar to an application by the hospital for an official plan amendment or for a zone change which the hospital did do, and which applications are the subject matter before this Board.

No serious issues were raised by the association pertaining to parking, traffic, noise, site planning or landscaping. No evidence was advanced to contradict the opinions of the hospital's traffic consultants, F. R. Berry and Associates and the municipal services consulting engineers, R. J. Burnside and Associates, that such issues of traffic and infrastructure have been satisfactorily addressed by the hospital.

While the proposed use of the nurse's residence may become, as Mr. Mitchell suggests, the largest tourist facility for sleeping accommodation in the City of Stratford, the Board is more than satisfied, after reviewing all of the evidence, that the proposed use at the nurse's residence is not "the duck" he suggests it is or will become.

Order

The Board Orders

1. The appeal against Amendment No. 7 to the Official Plan of the City of Stratford is hereby dismissed and the Amendment No. 7 is approved.
2. The appeal against By-law 60-2002 of the City of Stratford is hereby dismissed.

Costs

Both the City and the hospital reserved their right to seek costs before the Board rendered this decision at the end of the hearing.

The Board directs that if those parties still wish to pursue the matter, that the provisions of Rules 100.1 (iii), 101 and 102 of the Board's Rule of Practice and Procedure be followed.

The Board So Orders.

"R.A. Beccarea"

R. A. BECCAREA
MEMBER



CITY OF STRATFORD PUBLIC MEETING MINUTES

A **PUBLIC MEETING** was held on Monday, March 20, 2023, at 6:02 p.m., via electronic participation to give the public and Council an opportunity to hear all interested persons on the proposed Zone Change Application, Z09-22, for the property with the municipal address of 46 General Hospital Drive and 130 Youngs Street, Stratford.

COUNCIL PRESENT: Mayor Martin Ritsma – Chair presiding, Councillors Brad Beatty, Lesley Biehn, Jo-Dee Burbach, Bonnie Henderson, Mark Hunter, Larry McCabe, Harjinder Nijjar and Cody Sebben.

STAFF PRESENT: Joan Thomson - Chief Administrative Officer, John Paradis - Fire Chief, Taylor Crinklaw - Director of Infrastructure and Development Services, Tim Wolfe – Director of Community Services, Kim McElroy – Director of Social Services, Anne Kircos - Director of Human Resources, Karmen Krueger – Director of Corporate Services, Andrea Hächler – Manager of Planning, Tatiana Dafoe – City Clerk, Chris Bantock – Deputy Clerk, Danielle Clayton – Recording Secretary, Jonathan DeWeerd – Chief Building Official, and Robyn McIntyre – Planning Consultant for the City of Stratford.

ALSO PRESENT: Brandon Flewwelling – GSP Group, Francesco Sabatini – Huron Perth Healthcare Alliance, David Campbell, Julio Martinez, John T. Jones, and members of the public and media.

REGRETS: Councillor Taylor Briscoe and Councillor Geza Wordofa.

Mayor Ritsma called the meeting to order and stated the purpose of the meeting is to give Council and the public an opportunity to hear all interested persons on the proposed Zone Change Application, Z09-22, for the property with the municipal address of 46 General Hospital Drive and 130 Youngs Street, Stratford.

The Mayor explained the order of procedure for the public meeting.

STAFF PRESENTATION

Robyn McIntyre, Consulting Planner for the City of Stratford, referring to a PowerPoint presentation, stated the proposed Zone Change Application was for the property located at 46 General Hospital Drive and 130 Youngs Street, Stratford. The application was submitted by GSP Group on behalf of the Stratford General Hospital to amend the Special Institutional Community Zone (IN1-1) to allow for the construction of a parking lot. The Consulting

Planner advised that there are no proposed changes to any buildings on the subject property.

The subject lands are located on the northwest corner of St. Vincent Street South and West Gore Street at the intersection. The lands are approximately 5.38 hectares with frontage on St. Vincent Street South, West Gore Street, John Street South, and Cambria Street. The surrounding land usage is mostly residential to the north, east and south with a cemetery and park to the west. The subject lands are designated residential and are located within Special Policy Area 10 in the City of Stratford's Official Plan and the residential designation permits certain non-residential uses that are complementary to the neighbourhoods.

The Consulting Planner advised that currently the site-specific zoning requires a 55-meter landscaped open space setback from St. Vincent Street South to be maintained. The requested Zoning By-law amendment would request that the setback be amended to 7.7 meters to allow for a parking lot to be constructed for hospital staff. The proposed parking lot would contain 89 spaces and would be connected to the existing parking lot network within the site.

The Consulting Planner stated that the application was circulated for comments on January 4, 2023, to all required agencies and no concerns were received. Public comments were received from two neighbouring property owners. One property owner noted that there were no concerns regarding the application. The second property owner indicated concerns with the identification of the proposed lands and the proposed parking lot. Through correspondence with the property owner, it was confirmed that the subject lands are located at 46 General Hospital Drive and 130 Youngs Street only. The neighbouring property is currently used as overflow parking and is not subject to the requested Zoning By-law amendment. The Consulting Planner advised that concerns were expressed regarding the proposed street scaping and landscaping stating that the existing buffering could be considered insufficient for some dwellings along West Gore Street. The Consulting Planner stated that there is additional street scaping and landscaping proposed along West Gore Street and St. Vincent Street South as part of the application.

QUESTIONS FROM COUNCIL

Councillor Henderson questioned if the reference to the northeast corner should actually be the southeast corner of the subject lands. The Consulting Planner advised that when she was referencing the intersection, it was only looking at the bottom corner on the location map, shown in the presentation, which would be considered north of St. Vincent Street South and West Gore Street.

Councillor Henderson questioned if a similar style of shrub would continue along the proposed parking lot. The Consulting Planner stated that landscaping is proposed as part of the application, but the details would be addressed during the site plan approval process. Councillor Henderson questioned if the landscaping will only be along West Gore Street. The

Consulting Planner advised that landscaping is proposed along West Gore Street and St. Vincent Street South.

Councillor Henderson questioned if the current signage on the subject lands will be changed. The Consulting Planner stated that no changes are proposed to the existing signs. The proposed parking lot would allow for the existing signs to remain in their current location and still allows for the sight triangle to be maintained.

Councillor Burbach noted that the City has been working towards installing sidewalks around the hospital and that Cambria Street, between St. Vincent Street South and John Street, is scheduled to have a sidewalk installed. Councillor Burbach questioned how the proposed parking lot would integrate with a proposed sidewalk. The Director of Infrastructure and Development Services stated that if the proposed Zone Change Application is approved, the sidewalk would be addressed during the site plan approval process.

APPLICANT PRESENTATION

Brandon Flewwelling, Planning Consultant with GSP Group, referring to a PowerPoint presentation, advised the purpose of the Zone Change Application is to permit an on-site parking lot. Mr. Flewwelling advised that the proposed parking lot would provide on site parking and there are no new direct access points to the surrounding streets being proposed. He noted that internally there will be access to the existing parking lots. Mr. Flewwelling stated that the need for the proposed parking lot is to provide an additional parking lot for staff which is located closer to the hospital. Mr. Flewwelling indicated that comments had been received that the parking lots are not currently full, and it has been questioned whether there is a need for an additional parking lot. Mr. Flewwelling stated that as the hospital begins resuming all of its programs and resources, the parking lots will be in demand. The proposed parking lot is to accommodate staff parking and be proactive with the growth of the hospital.

Mr. Flewwelling reviewed the conceptual plan for the proposed parking lot. There would be a 7.7-meter buffer between the parking lot and St. Vincent Street South and West Gore Street. Following approval of the Zone Change Application, landscaping and streetscaping details would be finalized through the site plan approval process. Mr. Flewwelling advised that the existing hospital sign on the subject lands would remain in place with no changes proposed.

Mr. Flewwelling reviewed the current zoning of the subject lands as outlined by the City's Planning Consultant. He stated that the existing zoning would be maintained but would modify a site-specific provision to reduce the setback to 7.7 meters.

QUESTIONS FROM COUNCIL

Councillor Henderson stated that work is being undertaken to install a sidewalk around the entire property of the hospital. Councillor Henderson questioned if there would be sufficient

room for a sidewalk and the proposed landscaping surrounding the proposed parking lot. Mr. Flewwelling advised that the sidewalk and location of landscaping would be addressed during the site plan approval process.

Councillor Henderson stated that the addition of the proposed parking lot is helpful for the Conestoga College students. Councillor Henderson questioned if the sign at the northeast corner will stay in that location. Mr. Flewwelling indicated that the sign will not be changing.

Councillor Burbach questioned if this proposed parking lot is a low impact design for the drainage system. Mr. Flewwelling advised that the details regarding the drainage system have not been worked out. He noted that public comments were received regarding the drainage of the proposed parking lot along with snow removal. He indicated that these items would be focused on during the site plan approval process once the Zone Change Application has been approved. Mr. Flewwelling stated that WalterFedy Engineering has been retained to work with GSP Group on the site plan process.

Councillor Burbach questioned if any there would be any infrastructure within the parking lot for pedestrian safety. Mr. Flewwelling stated that there are a couple on site sidewalks that do allow for pedestrian movement through the site. Any additional safety measures and sidewalks would be addressed through the site plan approval process.

Councillor Henderson questioned if there are proposed accessible spots for the parking lot. Mr. Flewwelling stated that the addition of accessible spots would be discussed during the site plan approval process.

QUESTIONS FROM THE PUBLIC

David Campbell, resident of St. Vincent Street, stated that his home is located directly across from the proposed parking lot and requested a berm be built to create a noise and light barrier. Mr. Campbell advised that headlights from the parking lot cause an annoyance and often shine into various front windows of homes along the street. It was suggested that a greater barrier be installed instead of trees due to snow clearing operations in the winter which can be quite loud. Mr. Campbell advised that he is supportive of the additional parking spaces and the installation of the final stretch of sidewalk.

Julio Martinez, resident of 191 St. Vincent Street South, expressed concerns with the noise from snow removal with the current parking lot and is hoping that the new parking lot will have better noise barriers. Mr. Martinez questioned if the entrance to Conestoga College could be closed for more parking spaces to be added and to reduce the flow of traffic onto St. Vincent Street South. Mr. Martinez noted that halogen vehicle headlights often shine very brightly into neighbouring properties as the lots are used 24 hours a day. Mr. Martinez requested that the landscaping be recreated on St. Vincent Street South as it has been done with the other parking lots. Mr. Martinez suggested that EV charging stations be added to the proposed parking lot as there are no charging stations on site.

John Jones, resident, questioned if there is a planned exit or entrance from the proposed parking lot onto Youngs Street. Mr. Jones congratulated everyone involved to this point as a lot of work goes into bringing these applications forward. Mr. Jones expressed concerns regarding the flow of traffic from the parking lot onto Youngs Street. Additional concerns were expressed that Cambria Street is quite busy as vehicles tend to not follow the speed limit. If additional traffic is funneled onto Cambria Street through St. Vincent Street it will cause more problems in the area. Mr. Jones highlighted various accidents that have happened in the area and raised concerns regarding the stop sign at St. Vincent Street as people do not obey the stop sign. Mr. Jones advised that the bus route now travels along St. Vincent Street and often cannot make the turn at the corner at the intersection if other vehicles are stopped at the stop sign. When the bus is forced to stop in this area and wait for the vehicle at the stop sign to continue travelling it becomes difficult for other drivers to have a clear view. Mr. Jones suggested that vehicles should not have access to St. Vincent Street South to avoid further congestion at the intersection. Mr. Jones further suggested that the north parking lot exit be removed, and an exit be added to West Gore Street as the sightlines are more favourable.

Mr. Jones requested that speed reduction signs be installed on Cambria Street and West Gore Street like the ones on John Street. He requested that shrubs and trees be planted like a berm to reduce noise and maintain green space.

Julio Martinez requested that the existing lighting in the current parking lots be recreated for the new parking lot. These lights tend to aim the beams down creating less light pollution.

Mr. Flewwelling advised that he has made notes on all comments that have been made.

The Mayor noted that this matter will be considered at a future Regular Council meeting and that a video recording of the meeting would be posted to the City's website.

The Mayor adjourned the meeting at 6:37 p.m.

The following requested to receive further information from the public meeting on March 20, 2023:

- **Eric Wellington**



MANAGEMENT REPORT

Date: June 12, 2023
To: Mayor and Council
From: Jeff Wilson, Manager of Housing and
 Kim McElroy, Director of Social Services
Report #: COU23-072
Attachments: None

Title: Perth & Stratford Housing Corporation update – 9 Fulton St., Milverton

Objective: To provide both the Perth & Stratford Housing Corporation Board of Directors and City of Stratford Council with an update regarding the status of the multi-residential building located at 9 Fulton St., Milverton.

Background: The City of Stratford is the sole-shareholder and operator of the Perth & Stratford Housing Corporation which provides 663 rent-geared-to-income units in multi-residential buildings and single-family dwellings in Stratford, St. Marys, Mitchell, Atwood, Milverton and Listowel. The ownership of the Perth & Stratford Housing Corporation, including its physical assets, and responsibility for provision of rent-geared-to-income housing was transferred to the City of Stratford as Consolidated Municipal Services Manager in 2001.

This report is in regard to the apartment building located at 9 Fulton St., Milverton, which is a 6,253 sq. ft. 11-unit apartment built in 1965. During an inspection in March 2023, City of Stratford staff identified a potential structural concern that could impact the health and safety of tenants. COOPENG Limited was engaged, and they conducted two site visits to assess and review the concerns. Following the recommendations of the COOPENG Limited, consultation with the Township of Perth East's Chief Building Official and administrative team, legal review, and discussions with the Ministry of Municipal Affairs and Housing, tenants of 9 Fulton St. were relocated to vacant units within the Perth & Stratford Housing Corporation portfolio. Tenants were offered their choice of available units and supported by City of Stratford staff through the moving process. The building is currently vacant and secured.

Analysis: Staff have engaged Artas Engineering & Design Inc. to determine potential next steps and associated costs. It is anticipated that this report will be complete in the coming month. Once it is received, the Perth & Stratford Housing Corporation Board of

Directors will be notified, and City of Stratford Council will receive a report regarding potential options and next steps.

Financial Implications:

Financial impact to current year operating budget:

The vacant units represent \$9,487 of lost tenant revenue monthly. There are also costs associated with the engineers' assessments and relocation of tenants that have not been quantified at this time. Costs ultimately will be part of the shared service and will result in Stratford bearing 40% of the total costs.

Financial impact on future year operating budget:

This remains to be determined based on the engineer's report and any decisions regarding next steps that may be pursued once the options are identified.

Legal considerations:

The City of Stratford's legal counsel continues to be consulted throughout this process.

Alignment with Strategic Priorities:

Strengthening our Plans, Strategies and Partnerships

Partnering with the community to make plans for our collective priorities in arts, culture, heritage and more. Communicating clearly with the public around our plans and activities.

Developing our Resources

Optimizing Stratford's physical assets and digital resources. Planning a sustainable future for Stratford's resources and environment.

Alignment with One Planet Principles:

Equity and Local Economy

Creating safe, equitable places to live and work which support local prosperity and international fair trade.

Staff Recommendation: THAT the report titled, "Perth & Stratford Housing Corporation update – 9 Fulton St., Milverton" (COU23-072), be received for information.

Prepared by:

Jeff Wilson, Manager of Housing

Recommended by:

Kim McElroy, Director of Social Services

Joan Thomson, Chief Administrative Officer



MANAGEMENT REPORT

Date: June 12, 2023
To: Stratford City Council
From: Tatiana Dafoe, City Clerk
Report #: COU23-073
Attachments: None

Title: 2023 Procedural By-law Review

Objective: To begin the 2023 Procedural By-law Review.

Background: The Municipal Act, 2001, requires every Council and Local Board to adopt a Procedural By-law (By-law). The current By-law was adopted in 2007 and several legislative and housekeeping amendments have been made since. A best practice is to review the By-law once every term.

Analysis: The principles of openness, transparency and accountability to the public guide the City's decision making process. In the context of Council and other Committee proceedings, this is accomplished by:

- ensuring the decision-making process is understood by the public and other stakeholders;
- providing access to information and several opportunities to provide written comments or delegations by the public and other stakeholders consistent with the requirements of the By-law and legislation; and
- exercising and respecting individual and collective roles and responsibilities provided for in the By-law and legislation.

The protection of basic rights by recognizing the right of the majority to decide, the minority to be heard and individuals to have the opportunity to participate is also a principle.

For the review, it is recommended that the following principles guide the review:

1. Stratford City Council is the decision-making body for the Corporation and the decision-making processes should be:
 - a. Transparent

- b. Conducted in a respectful environment
 - c. Considerate of all Stratford residents
 - d. Considerate of balancing debate with timely decisions
 - e. Considerate of budget and human resource impacts
2. Stakeholder feedback is important and Council should receive input through multiple channels
 3. Procedure rules should facilitate sound decision-making and be easy to understand

As part of the review, staff will identify various housekeeping and legislative amendments for consideration by Council. The By-law will also be reviewed to address modernization and trends. Components of the review are to include, but are not limited to:

- Reviewing the current decision making process and alternative governance models for consideration;
- The current process for providing notice to the public of upcoming meetings;
- The current process and timeline for publishing of agendas;
- The current process for members of the public to submit written comments and delegation requests;
- Hybrid meeting options;
- Review of order of business on agendas; and
- Reviewing the possibility of an open mic portion during a meeting where members of the public would be permitted to speak to a matter of municipal business for a specified time without being required to register in advance.

To kick-off the review, Council is being asked to identify any additional principles or objectives that should be considered for guiding the review. Following receipt of any additional feedback, a page on the City's website will be launched introducing the review. A preliminary survey will then be launched to gather initial feedback on EngageStratford. Following the initial survey, in-person and/or virtual sessions will be held with members of council, staff, stakeholders, and the public to gather further in-depth feedback.

Due to the scale of the review, it is anticipated that sessions will be held on specific topics to focus the discussion and feedback received. Staff will then prepare a report(s) detailing the feedback received and the proposed amendments to the By-law. Council will then be asked to adopt a new By-law and repeal the former by-law.

Financial Implications:**Financial impact to current year operating budget:**

There are no financial implications to be reported because of this report. The Procedural By-law review and related activities can be funded through the 2023 approved budget.

Alignment with Strategic Priorities:

Not applicable: The Act requires that municipalities adopt a Procedural By-law for governing the calling, place, and proceedings of meetings.

Alignment with One Planet Principles:

Not applicable: The Act requires that municipalities adopt a Procedural By-law for governing the calling, place, and proceedings of meetings

Staff Recommendation: THAT direction be given on the principles guiding the Procedural By-law review.

Prepared by: Tatiana Dafoe, City Clerk
Recommended by: Karmen Krueger, CPA, CA, Director of Corporate Services
 Joan Thomson, Chief Administrative Officer



MANAGEMENT REPORT

Date: June 12, 2023
To: Mayor and Council
From: Nick Sheldon, Project Manager
Report #: COU23-074
Attachments: T-2023-13 Bid Summary

Title: T-2023-13 Erie Street Watermain Relining Tender Award

Objective: To obtain Council approval to accept the low bid from Fer-Pal Construction Ltd. of \$1,498,876.07 including HST, for the Erie Street Watermain Relining Contract T-2023-13.

Background: The existing watermain on Erie Street from Monteith Avenue to Cambria Street is 510 metres in length, was constructed of 150mm diameter cast iron in 1912 and has been subject to twenty-two circumferential breaks since 1990. These watermain failures result in disruption to residents, and a financial burden related to unplanned repairs. In 2018 the City of Stratford retained GM BluePlan Engineering to complete a city-wide Water Infrastructure Evaluation and Needs Assessment. This report indicated the fire hydrant flows on Erie Street are insufficient for fire fighting requirements and recommend rehabilitation or replacement of the watermain.

In 2022 and 2020 the Engineering Division successfully completed rehabilitation projects on Willow Street and Romeo Street North with a Cured-In-Place Pipe (CIPP).

The Engineering Division proposes to build on experience and rehabilitate the Erie Street watermain using a CIPP lining technology. CIPP lining is a cost-effective trenchless solution that lines the inside diameter of the existing pipe with a composite material. The stand-alone structural liner withstands loads and internal pressures without relying on the residual strength of the existing pipe. The CIPP lining material is designed and manufactured to meet all drinking water requirements.

The project will also include replacing of eleven water services which were constructed of substandard piping material, the rehabilitation of the CN Rail watermain crossing and associated coordination.

This project is strategically scheduled in advance of the Erie Street asphalt resurfacing scheduled for 2024. April 11, 2023, the City of Stratford was notified that it will receive

the provincial Connecting Link funding that was applied for in 2022 (COU22-076, October 11, 2022).

Analysis: There were a total of eight contractors that picked up plans for the project, with two submitting an official bid. The low bid of \$1,498,876.07 including HST was provided by Fer-Pal Construction Ltd. The total after the Partial HST Rebate is \$1,349,784.33.

Fer-Pal Construction Ltd. has been actively installing CIPP in watermains for over 15 years. They have completed over 650 projects and have lined over 2,500,000 metres of pressurized potable watermain in Canada and United States.

The estimated total project costs are:

Construction Contract (after HST rebate)	\$	1,349,784.33
Material Testing	\$	10,000.00
Total	\$	1,359,784.33

This amount exceeds the 2023 budget of \$675,000 by \$684,784.33. Discussions with the contractor have identified the additional costs can mainly be attributed to lead service replacement and restoration (\$250,000), increased watermain appurtenances costs (\$75,000) and co-ordination and permitting for the CN crossing (\$45,000). It is proposed to fund the shortfall amount from the City's available 2023 OCIF allocation.

The proposed funding is as follows:

Water Reserve	\$	600,000.00	R-R11-WATR
Public Works Capital Reserve	\$	75,000.00	R-R11-PWCA
Provincial Funding	\$	700,000.00	R-R11-OCIF
Total	\$	1,375,000.00	

Financial Implications:

Financial impact to current year operating budget:

It is recommended that the project proceed and that the 2023 budget shortfall of approximately \$684,784.33 be funded from the OCIF Reserve, R-R11-OCIF. The remainder of the 2023 OCIF allocation is utilized for the Albert Street Reconstruction project.

Financial impact on future year operating budget:

Proactive rehabilitation and replacement of City assets ensure infrastructure remains in a state of good repair mitigating the financial risk of unplanned repairs.

Link to asset management plan and strategy:

This project represents a rehabilitation of an asset maintained in the asset management plan. As the planned actions will extend the useful life of the current infrastructure by an additional 50-years, there is no deletion of the asset, simply an addition to the current asset. Asset replacement and significant rehabilitation activities that extend the useful life are planned for based on estimated useful life. The adjustment to the asset management plan will impact future capital planning forecasts and funding strategies will be updated accordingly.

Alignment with Strategic Priorities:**Developing our Resources**

Optimizing Stratford's physical assets and digital resources. Planning a sustainable future for Stratford's resources and environment.

Alignment with One Planet Principles:**Land and Nature**

Protecting and restoring land for the benefit of people and wildlife.

Sustainable Water

Using water efficiently, protecting local water resources and reducing flooding and drought.

Material and Products

Using materials from sustainable sources and promoting products which help people reduce consumption.

Zero Waste

Reducing consumption, reusing and recycling to achieve zero waste and zero pollution.

Staff Recommendation: THAT the Tender (T-2023-13) for the Erie Street Watermain Relining Contract, be awarded to Fer-Pal Construction Ltd. at a total tender price of \$1,498,876.07, including HST;

AND THAT the Mayor and City Clerk, or their respective delegates, be authorized to sign the necessary Contract Agreement for the Erie Street Watermain Relining project T-2023-13.

Prepared by:

Nick Sheldon, Project Manager

Recommended by:

Taylor Crinklaw, Director of Infrastructure and
Development Services

Joan Thomson, Chief Administrative Officer

Erie Street Watermain Relining

Closing Date: Tuesday, March 21, 2023

Submission Summary

Vendor	City/Province	Submission Name	Unofficial Value or Notes
Fer-Pal Construction Ltd 1	Toronto, Ontario	Submission 1	\$1,498,876.07
North Rock Group Ltd.	Concord, Ontario	Submission 1	\$1,801,242.60

Witness (Print Name) Signature Date

Witness (Print Name) Signature Date

Witness (Print Name) Signature Date



MANAGEMENT REPORT

Date: June 12, 2023
To: Mayor and City Councillors
From: Joan Thomson, Chief Administrative Officer
Report #: COU23-075
Attachments: None

Title: Chair of Ad-Hoc Grand Trunk Renewal Committee

Objective: To consider the appointment of the Chair of the Ad-Hoc Grand Trunk renewal Committee.

Background: City Council approved the establishment of the Ad-Hoc Grand Trunk Renewal Committee at the March 27, 2023, Regular Council meeting. The purpose of the Ad-Hoc Committee is:

- To support the Grand Trunk Master Plan adopted by City Council;
- To act as a sounding board to the City on matters dealing with the renewal of the Grand Trunk building, including building designs and architectural plans;
- To identify fundraising opportunities and support fundraising initiatives;
- To advise and assist with the development of a public engagement program and promote the activities of the Grand Trunk renewal;
- To liaise with other committees or organizations with overlapping roles and responsibilities.

The City will be seeking interest from individuals who wish to serve on the Ad-Hoc Grand Trunk Renewal Committee in accordance with the Terms of Reference established by Council.

Council is being asked to consider appointing the Chair of the Ad-Hoc Grand Trunk Renewal Committee now to assist in the recruitment process for positions on the Committee. The appointments will be the responsibility of Council to make.

Analysis: The position of Chair is vital to the work of the Ad-Hoc Grand Trunk Renewal Committee and in meeting its mandate. This responsibility requires an individual who has broad community knowledge and experience and in depth knowledge of the Grand Trunk site and Master Plan. This individual should also have experience with working with upper levels of government, community members and with fundraising activities. Experience chairing committees or board meetings is also an asset.

The following options for appointing a Chair have been identified for Council's consideration at this time:

- Option 1: That the City recruit for a Chair prior to starting recruitment for the Ad-Hoc Committee members for consideration by Council.
- Option 2: That Dan Mathieson be appointed as Chair of the Ad-Hoc Committee.
- Option 3: That consideration of appointment of a Chair of the Ad-Hoc Committee be referred to staff for further review.

Financial Implications:

Financial impact to current year operating budget:

There are no financial impacts identified for the purposes of this report. An amount has been established in the 2023 Budget to support the preliminary work of the Ad-Hoc Grand Trunk Renewal Committee, including costs to advertise for applicants.

Financial impact on future year operating budget:

Funds will need to be approved by Council during 2024 budget deliberations for the work of the Ad-Hoc Grand Trunk Renewal Committee.

Alignment with Strategic Priorities:

Strengthening our Plans, Strategies and Partnerships

Partnering with the community to make plans for our collective priorities in arts, culture, heritage and more. Communicating clearly with the public around our plans and activities.

Developing our Resources

Optimizing Stratford's physical assets and digital resources. Planning a sustainable future for Stratford's resources and environment.

Widening our Economic Opportunities

Strengthening Stratford's economy by developing, attracting and retaining a diversity of businesses and talent.

Alignment with One Planet Principles:

Health and Happiness

Encouraging active, social, meaningful lives to promote good health and wellbeing.

Equity and Local Economy

Creating safe, equitable places to live and work which support local prosperity and international fair trade.

Culture and Community

Nurturing local identity and heritage, empowering communities and promoting a culture of sustainable living.

Travel and Transport

Reducing the need to travel, encouraging walking, cycling and low carbon transport.

Staff Recommendation: For the consideration of Council.

Recommended by: Joan Thomson, Chief Administrative Officer



MANAGEMENT REPORT

Date: June 12, 2023
To: Mayor and Council
From: Nathan Bottema, Project Engineer
Report #: COU23-076
Attachments: T-2023-21 Bid Summary

Title: T-2023-21 Asphalt Resurfacing Tender Award

Objective: To obtain Council approval to accept the lowest bid from Steve Smith Construction Corporation of \$2,235,375.45 including HST, for the Asphalt Resurfacing Contract T-2023-21.

Background: The Asphalt Resurfacing project scope of work includes full depth asphalt replacement of Ontario Street from Waterloo Street to Parkview Drive (1.0 km) and John Street from Huron Street to Easson Street (1.2 km). The road pavement quality was assessed in 2022 as being in poor to very poor condition. The storm sewers, sanitary sewers and watermains are in acceptable condition.

The Ontario Street and Erie Street (Highway 7/8) Resurfacing Project was selected for funding through Ontario's 2023-2024 Connecting Links Program in April 2023. The Connecting Links Program (CL) will provide funding for up to 90% of the eligible project costs with a maximum amount of \$3,000,000.00 and is to be split between Ontario Street in 2023 and Erie Street in 2024.

The Asphalt Resurfacing tender was posted on the City website Bid Opportunity page and in the Bids and Tender public forum on April 24, 2023. The tender closed on May 17, 2023.

Analysis: There were a total of fourteen (14) contractors that picked up plans for the project, with four (4) submitting official bids. The lowest qualified bid of \$2,235,375.45 including HST was submitted by Steve Smith Construction Corporation. The submission was reviewed, and their experience and references were checked with positive results. The Contractor has successfully completed other projects in the City such as the Huron Street Reconstruction, 2020 Asphalt Resurfacing Project (O'Loane Avenue North) and the St. Vincent Street Watermain Replacement (2018). The Steve Smith Construction Corporation bid of \$2,235,375.45 is \$2,013,024.83 after the HST rebate.

The 2023 approved capital budget contains a total of \$4,925,000 for asphalt resurfacing. The asphalt resurfacing budget provides funds for the resurfacing project, annual crack sealing, and the annual geotechnical testing program for future projects and is funded as follows:

Budget	Cost		Funding	
		CCBF	Conn. Link	Reserves
Asphalt Resurfacing	\$1,500,000	\$1,300,000		\$50,000 R-R11-STRM \$75,000 R-R11-WATR \$75,000 R-R11-WWTR
Connecting Link Resurfacing	\$3,425,000		\$3,000,000	\$125,000 R-R11-STRM \$100,000 R-R11-WWTR \$200,000 R-R11-PWCA
Total	\$4,925,000	\$1,300,000	\$3,000,000	\$625,000

As a result of the competitive tender pricing and available budget, staff contacted Steve Smith Construction Corporation to see if there was interest to extend the resurfacing limits on John Street to Queensland Road using the tender rates. Steve Smith Construction Corporation is available to add this scope of work to the project for \$277,330.48 including HST.

Staff recommend that council approve the tender price and the additional scope of work for a total project cost of \$2,512,705.92 or \$2,262,769.51 after the HST rebate and be funded as follows:

Tender	Cost		Funding	
		CCBF	Conn. Link	Reserves
John Street Tender Scope	\$780,212	\$780,212		\$0.00 R-R11-STRM \$0.00 R-R11-WATR \$0.00 R-R11-WWTR
John Street Additional Scope	\$249,744	\$249,744		\$0.00
Ontario Street	\$1,232,814		\$1,109,533	\$64,700 R-R11-STRM \$15,000 R-R11-WATR \$13,340 R-R11-WWTR \$30,241 R-R11-PWCA
Total	\$2,262,770	\$1,029,956	\$1,109,533	\$123,281

Approximately \$1,890,467 of the Connecting Links funding will be transferred to the 2024 budget for Erie Street resurfacing, and the remaining asphalt resurfacing unspent budget will be spent on crack sealing, geotechnical investigations, and other works.

Financial impact to current year operating and capital budget:

The John Street project will be funded by federal gas tax (CCBF), and the water, sanitary and storm reserve funds will not be required as planned in the 2023 budget and will remain in the reserve funds for future capital expenditures. Unused gas tax funding will also remain in the reserves for future capital expenditures.

The Ontario Street project is funded 90% from Connecting Links funding with the remaining 10% to be funded through the sanitary, storm, water and public works reserve funds as noted above.

Financial impact on future year operating budget:

There would be reduced annual operating and maintenance costs in future years. The new road surface would not need as much maintenance (pothole repair, crack sealing, patching) and would be in good condition for many years.

Link to asset management plan and strategy:

The road segments are part of the asset management plan, and the asphalt condition will be updated to reflect the new investment. Future asphalt replacements will be planned for based on estimated useful life. The adjustment to the asset management plan will impact future capital planning forecasts and funding strategies will be updated accordingly.

Alignment with Strategic Priorities:

Mobility, Accessibility and Design Excellence

Improving ways to get around, to and from Stratford by public transit, active transportation, and private vehicle.

Developing our Resources

Optimizing Stratford's physical assets and digital resources. Planning a sustainable future for Stratford's resources and environment.

Alignment with One Planet Principles:

Equity and Local Economy

Creating safe, equitable places to live and work which support local prosperity and international fair trade.

Staff Recommendation: THAT the Tender (T-2023-21) and additional scope of work for the Asphalt Resurfacing 2023 Contract, be awarded to Steve Smith Construction Corporation at a total tender price of \$2,512,705.92, including HST;

AND THAT the Mayor and City Clerk, or their respective delegates, be authorized to sign the necessary Contract Agreement.

Prepared by: Nathan Bottema, Project Manager
Recommended by: Taylor Crinklaw, Director of Infrastructure and
Development Services
Joan Thomson, Chief Administrative Officer

Asphalt Rehabilitation 2023

Closing Date: Thursday, May 18, 2023

Submission Summary

Vendor	City/Province	Submission Name	Unofficial Value or Notes
Steve Smith Construction Corporation	Stratford, Ontario	Submission 1	\$2,235,375.45
GIP Paving Inc.	Petersburg, Ontario	Submission 1	\$2,359,440.00
Capital Paving Inc	Guelph, Ontario	Submission 1	\$2,463,043.57
Steed and Evans Limited	St. Jacobs, Ontario	Submission 1	\$2,523,000.00

Witness (Print Name) Signature Date

Witness (Print Name) Signature Date

Witness (Print Name) Signature Date



MANAGEMENT REPORT

Date: May 11, 2023
To: Community Services Sub-committee
From: Tim Wolfe, Director of Community Services
Report #: COM23-03
Attachments: 2023 Municipal Golf Course Budget and Fee Schedule

Title: Golf Course 2023 Budget and Fee Schedule

Objective: To review and approve the proposed 2023 budget and fee schedule for the Municipal Golf Course.

Background: The City has a long-standing agreement with the Stratford Municipal Golf Course Association whereby they lease the property, and operate the course and clubhouse, and the City maintains ownership. As per the agreement with the Golf Course Board of Directors, the yearly budget and fee schedule require Council approval.

Analysis: Attached is a proposed budget and fee schedule for 2023. A representative from the Golf Course Board of Directors will be available to answer any questions.

The most recent agreement expires December 31, 2023 and staff have identified some areas for review that will be analyzed and brought before Council later in the year.

At this time, staff are supporting the Association's request for budget and fee approvals as presented.

Financial Implications:

Financial impact to current year operating budget:

The 2023 budget was developed based on inflation and an average of the past seven years. As well, additional funds were included in the budget for the continued capital (land) improvements of the irrigation system around the golf course and rising operating costs of fertilizer, gas, and golf course maintenance. Membership prices were increased by approximately 4%.

Insurance considerations:

Insurance certificate is provided, naming the City of Stratford as an additional insured in the amount of \$5 million.

Alignment with Strategic Priorities:

Developing our Resources

Optimizing Stratford's physical assets and digital resources. Planning a sustainable future for Stratford's resources and environment.

Alignment with One Planet Principles:

Health and Happiness

Encouraging active, social, meaningful lives to promote good health and wellbeing.

Staff Recommendation: THAT the 2023 Municipal Golf Course Budget and Fee Schedule be approved as presented in Report COM23-003.

Prepared by: Tim Wolfe, Director of Community Services
Recommended by: Joan Thomson, Chief Administrative Officer

REVENUE	Year 2023
<i>Description</i>	Budget
Membership Fees	\$ 230,000.00
Green Fees	\$ 120,000.00
Beer, Liquor, Wine	\$ 105,000.00
Booth (pop, chips, etc.)	\$ 7,500.00
Golf ball, Gloves, hats, push carts	\$ 35,000.00
Interest Earned	\$ 1,250.00
Miscellaneous (BBQ rental, etc)	\$ 3,500.00
Lawn Bowling	\$ 10,000.00
Trail Fees - Compound (\$160x30carts)	\$ -
Non-taxable Food	\$ 1,500.00
Driving Range	\$ 35,000.00
Cash Over	\$ 100.00
Transfer from reserve	\$ 60,000.00
Rental Carts	\$ 40,000.00
Hole Sponsorships	\$ 4,500.00
TOTAL REVENUE	\$ 653,350.00

EXPENDITURES*General Expenses*

Driving Range	\$ 7,000.00
Lawn Bowling	\$ 10,000.00
Building Maintenance	\$ 12,000.00
Utilities	
telephone	\$ 1,250.00
hydro, water, water heater rental	\$ 16,000.00
gas (heating)	\$ 3,600.00
TV/Cable	\$ 2,400.00
Internet - Web	\$ 1,400.00
Liquor License	\$ 2,000.00
Advertising	\$ 1,900.00
Printing of Forms (scorecards/bagtags)	\$ 1,500.00
Office Supplies & Repairs	\$ 1,700.00
Food & Soft Drinks	\$ 10,000.00
Beer, Wine, Liquor	\$ 50,000.00
Minor Equipment	\$ 2,000.00
Glags (OGSA)	\$ 3,500.00
Turf Maintenance	\$ 50,000.00
fertilizer (greens)	
fertilizer (tees & fwys)	
grass seed (greens)	
grass seed (tees & fwys)	
equipment lease (greens&FWY)	
equipment lease (workman)	
pesticides	

Course Improvements	\$	30,000.00
Equipment Repairs	\$	20,000.00
Gasoline & Oil	\$	15,000.00
Golf balls/gloves/hats	\$	30,000.00
Insurance	\$	8,200.00
Loan Interest		
Golf tournament (trophies)	\$	625.00
General Expenses		
Car Allowance	\$	1,400.00
cell phone (managers)	\$	800.00
Golf Course Rental	\$	20,000.00
Staff uniform	\$	500.00
Cash short	\$	75.00
Push Cart purchase (28@\$109)		
Hole Sponsor		
Gas BBQ		
GAO Membership	\$	1,000.00
Cart/Equipment Rental (12 carts \$750)	\$	16,500.00
Tee-on Membership	\$	4,500.00
Unexpected Expenses	\$	2,000.00
Accreditation Program IPM/NGCOA	\$	2,000.00
Expenses (Capital)	\$	30,000.00
Transfer to reserve	\$	20,000.00
VISA charges	\$	4,500.00
MC charges	\$	2,500.00
DEBIT charges	\$	1,500.00
Clubhouse refresher		
Bank Fees	\$	400.00
TOTAL GENERAL EXPENDITURES	\$	387,750.00
Administration Expenditures		
Salaries	\$	242,000.00
Benefits	\$	23,600.00
TOTAL ADMINSTRATIVE EXPENSES	\$	265,600.00
Total Expenditures	\$	653,350.00
Net (surplus)/deficit	\$	-

2023 Municipal Golf Course Price List

GOLF MEMBERSHIPS

Category (plus HST)

		Before Feb 28
Family	\$ 1,815.00	\$ 1,699.00
Couples	\$ 1,475.00	\$ 1,390.00
Adult 29+	\$ 775.00	\$ 725.00
Intermediate 23-28	\$ 625.00	\$ 590.00
Student 17-22	\$ 565.00	\$ 540.00
Junior 11 - 16	\$ 375.00	\$ 345.00
Junior with adult (parent or grandparent)	\$ 345.00	
Beginner 10 and under	\$ 199.00	
Female introductory	\$ 625.00	

**GREEN FEE RATES (HST Included)****Monday to Friday**

9-Hole	\$ 25.00
18-Hole	\$ 37.50

CART RATES (plus HST)**Member Owned**

Compound Fee	\$ 250.00
Trailer Fee	\$ 250.00

Daily Rental (HST included)

9-Hole Single	\$ 12.50
18-Hole Single	\$ 17.50

Seasonal Rental (plus HST)

9-Hole single rider	\$ 399.00
18-Hole single rider	\$ 499.00

MISCELLANEOUS FEES (plus HST)

Push Cart Daily Rental	\$ 3.00
Push Cart Storage	\$ 30.00
Seasonal Locker	\$ 60.00
Seasonal Push Cart	\$ 50.00
Season Locker & Push Cart	\$ 90.00

PRACTICE FACILITY (plus HST)

Individual Membership	\$ 260.00
Family Membership	\$ 380.00
Bag of Balls - Large	\$ 12.00
Bag of Balls - Small	\$ 7.50

FOOD & BEVERAGE (HST included)

Liquor drinks	\$ 6.75
Beer - Can tall boy	\$ 6.75
Beer - 20 oz draft	\$ 6.75
Beer - pitcher	\$ 21.25
Liquor - 1 oz/mix & Spirits	\$ 6.25
Pop - Bottle	\$ 2.75
Powerade - Bottle	\$ 2.75
Juice	\$ 2.50

Confectionary (Chips/Nuts/etc.) \$1-\$3

Non Members of Course (Range)

Individual Membership	\$ 325.00
Family	\$ 475.00



**NOTICE OF APPLICATION AND NOTICE
OF PUBLIC MEETING
under the *Planning Act*
Official Plan Amendment Application OPA01-23 &
Zone Change Application Z01-23
Baker Planning Group
198 Mornington Street, Stratford**

City of Stratford Council will hold a public meeting on **Monday, June 26, 2023 at 7:00pm** in the **Council Chambers in City Hall**, 1 Wellington Street, Stratford to hear all interested persons with respect to the Zone Change Application (File Z01-23) and Official Plan Amendment Application (File OPA01-23) under Section 34 and Section 21 of the Planning Act, R.S.O. 1990.

SUBJECT LANDS

Applications for Official Plan Amendment application (OPA01-23) and Zoning By-law Amendment application (Z01-23) affect lands municipally known as 198 Mornington Street, Stratford ("the subject lands") and are legally described as Pt. Corrie's Private Lane and Part Lots 29 & 30; being parts 1, 3 and 4 on Plan 44R-4828 and Pt Lot 10, Plan 70 as in R223756 in the City of Stratford.

The subject lands have an approximate area of 2,487 m². The property has approximately 60 m of frontage along Mornington Street and approximately 60 m of frontage along Duke Street. A location map has been attached to this notice for your reference.

DEVELOPMENT PROPOSAL

The subject lands currently contain a vacant institutional building that was formerly used as a long-term care facility. The applicant is proposing to reuse the existing building as a low-rise residential apartment building. Interior renovations would result in 17 dwelling units. No additions or exterior renovations are proposed on site.

OFFICIAL PLAN AMENDMENT APPLICATION

To accommodate the development proposal, the application for Official Plan amendment proposes to increase the maximum residential density from 65 units per hectare to 75 units per hectare.

ZONE CHANGE APPLICATION

The application for zone change proposes to rezone the property from site specific 'Residential Second Density Zone (R2(2)-5 & R2(2)-38)' to site specific 'Residential Fifth Density Zone (R5(2))'. The site specific zoning provisions are as follows:

- To reduce the front yard depth from 10.0 m to 7.5 m for the existing building;
- To reduce the exterior side yard depth from 10.0 m to 8.0 m for the existing building;
- To reduce the side yard depth from 6.6 m to 6.0 m for the existing building; and
- To permit a maximum density of 75 units per hectare instead of 100.

For administrative purposes, the site specific provisions would also recognize the existing parking spaces, which are currently regulated under a Site Plan Agreement between the property owner and the City of Stratford.

PROVIDE YOUR COMMENTS

Members of the public: your opinion on this application is important. Please call, mail, e-mail or fax your comments to our Planning Department - Tel: (519) 271-0250, Fax: (519) 271-5966, Email: rmcityre@mhbcplan.com & planning@stratford.ca prior to the public meeting.

*Agencies: Please respond by: **Monday, June 26, 2023.**
If you choose to respond via fax, please use 519-271-5966.*

If you wish to be notified of the decision for the subject applications, you must make a written request to the City of Stratford. If a person or public body does not make oral submission at a public meeting or make written submission to the City of Stratford before the By-law is passed, the person or public body is not entitled to appeal the decision of the City of Stratford to the Ontario Land Tribunal.

If a person or public body does not make oral submissions at a public meeting, or make written submission to the City of Stratford before the By-law is passed, the person or public body may not be added as a party to the hearing of an appeal before the Ontario Land Tribunal unless, in the opinion of the Tribunal, there are reasonable grounds to do so.

Further information may be obtained by visiting the Development Services Division offices located at 82 Erie Street, Stratford or by calling 519-271-0250 ext. 345 during business hours.

Personal information collected as part of this Notice is pursuant to the Municipal Act, 2001 and the Municipal Freedom of Information and Protection of Privacy Act. Personal information collected as a result of this Notice will be used to assist Council in making a decision on this application. Names, addresses, opinions, and comments will be made available for public disclosure. Questions regarding this collection should be forwarded to the City Clerk, 1 Wellington Street, P.O. Box 818, Stratford ON, N5A 6W1 or by emailing: tdafoe@stratford.ca or by telephone at the number below. If you require this document in an alternate format contact City Hall at 519-271-0250 ext. 5237 or email: clerks@stratford.ca

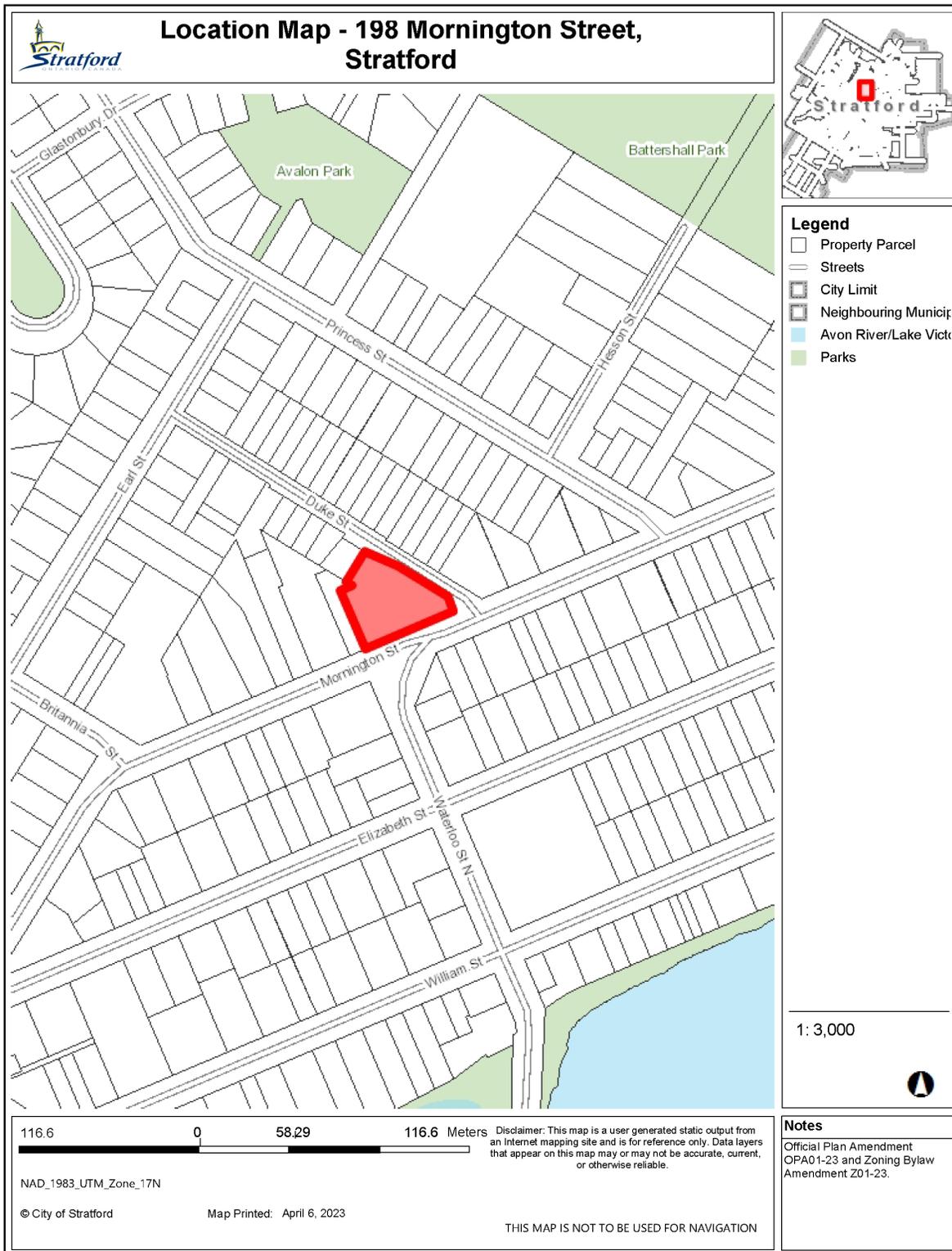
This Notice of Public Meeting was included in the 'Town Crier' published in the Beacon Herald newspaper on Saturday, June 03, 2023. This Town Crier is also posted to the City of Stratford website: www.stratford.ca.

If you receive this notice and are the owner of any lands that contains seven or more residential units in close proximity to the subject land, please contact the assigned Planner. Regulations in the Planning Act require the owner to post this notice in a location that is visible to all of the residents.

Dated: June 6, 2023

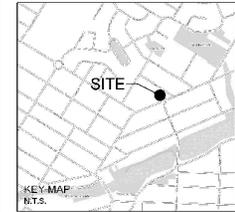
Robyn McIntyre, Consulting Planner
The Corporation of the City of Stratford
82 Erie Street, Stratford, ON N5A 2M4
Tel: (519) 271-0250 ext. 345 Fax: (519) 271-5966

Location Map





Regulations	Requirement	Proposed Development	Compliance
Minimum Lot Area	1,000 sq.m.	2,487 sq.m.	Yes
Minimum Lot Frontage	30.0 m	60.52m	Yes
Minimum Lot Depth	30.0 m	Min. 40.234	Yes
Minimum Front Yard Depth	4.0 m	7.5 m	No*
Minimum Exterior Side Yard Width	4.0 m	8.1 m	No*
Minimum Side Yard Width	6.6 m (1/2 building height)	6.1 m	No*
Minimum Rear Yard Depth	6.0 m	33.5 m	Yes
Maximum Lot Coverage	30%	25%	Yes
Maximum Height	15 m	13.1m (to main roof peak)**	Yes
Minimum Landscaped Open Space	35%	35%	Yes
Minimum Off-Street Parking	1.25 spaces/unit	1.25 spaces/unit	Yes
Off-Street Parking Dimension	2.4 m by 5.6 m	Varies	No*
Maximum Density	65 up/h	70-75 up/h (subject to road widening)	No
Minimum Density	35 up/h	>35 up/h	Yes



KEY MAP
N.T.S.

Scale: 1:300 METRIC

Date: 12/10/2022

File Location: 021401_lev1.dwg

Drawn By: J.THERBERT

Project Name:
**198 MORNINGTON ST
STRATFORD, ON**

BAKER
Planning Group

Sheet Title:
CONCEPTUAL SITE PLAN

DISCLAIMER
Site boundaries and dimensions are approximate and subject to change based on ground level survey. The design is conceptual and subject to engineering and municipal confirmation and input.

Version No: **1** Sheet No: **CP-1**



**BY-LAW NUMBER XX-2023
OF
THE CORPORATION OF THE CITY OF STRATFORD**

BEING a By-law to authorize the acceptance of a tender and the entering into and execution of a contract with Fer-Pal Construction Ltd. for the Erie Street Watermain Relining Project (T-2023-13).

WHEREAS Section 8(1) of the Municipal Act, 2001, S.O. 2001, c.25, as amended, ("the Municipal Act, 2001"), provides that the powers of a municipality under this or any other Act, shall be interpreted broadly so as to confer broad authority on the municipality to enable the municipality to govern its affairs as it considers appropriate and to enhance the municipality's ability to respond to municipal issues;

AND WHEREAS Section 9 of the Municipal Act, 2001, provides that a municipality has the capacity, rights, powers and privileges of a natural person for the purpose of exercising its authority under this or any other Act;

AND WHEREAS Section 10(1) of the Municipal Act 2001, provides that a single-tier municipality may provide any service or thing that the municipality considers necessary or desirable for the public;

NOW THEREFORE BE IT ENACTED by Council of The Corporation of the City of Stratford as follows:

1. That the tender (T-2023-13) of Fer-Pal Construction Ltd. for the Erie Street Watermain Relining Project, be accepted and the Mayor and Clerk, or their respective delegates, be and the same are hereby authorized to execute the contract for the said work and to affix the corporate seal thereto.
2. The accepted amount of the tender (T-2023-13) for the Erie Street Watermain Relining Project is \$1,498,876.07, including HST.

Read a FIRST, SECOND and THIRD time and

FINALLY PASSED this 12th day of June, 2023.

Mayor – Martin Ritsma

Clerk – Tatiana Dafoe



**BY-LAW NUMBER XX-2023
OF
THE CORPORATION OF THE CITY OF STRATFORD**

BEING a By-law to amend By-law 10-2022 as amended, with respect to Zoning By-law Amendment application Z09-22 by the Stratford General Hospital to amend the site specific regulations at 46 General Hospital Drive and 130 Youngs Street to reduce the landscaped open space setback from 55 metres to 7.7 metres to accommodate an 89-space parking lot.

WHEREAS authority is given to the Council of The Corporation of the City of Stratford by Section 34 of the *Planning Act, R.S.O. 1990, c. P.13*, as amended, to pass this by-law;

AND WHEREAS the said Council has provided adequate information to the public and has held at least one public meeting in accordance with the *Planning Act*;

AND WHEREAS the Council of The Corporation of the City of Stratford deems it in the public interest that By-law 10-2022, as amended, known as the City of Stratford Zoning By-law, be further amended;

NOW THEREFORE BE IT ENACTED by Council of The Corporation of the City of Stratford as follows:

1. THAT Zoning By-law 10-2022 as amended, be further amended by amending Section 15.17.1, being the Zone Exceptions of the Institutional Community (IN1) Zone, as follows:
 - a. Deleting Figure 15.17.1: 46 General Hospital Drive and 130 Youngs Street and replacing it with Schedule "A", attached hereto and forming part of this By-law; and
 - b. Deleting Section 15.17.1 e), and replacing the same with the following:

"15.17.1

e) Landscaped open area

A minimum landscaped open space setback of 7.7 metres shall be required from St. Vincent Street South."
2. This by-law shall come into effect upon Final Passage in accordance with the *Planning Act*.

READ a FIRST, SECOND and THIRD time and
FINALLY PASSED this 12th day of June, 2023.

Mayor – Martin Ritsma

Clerk – Tatiana Dafoe

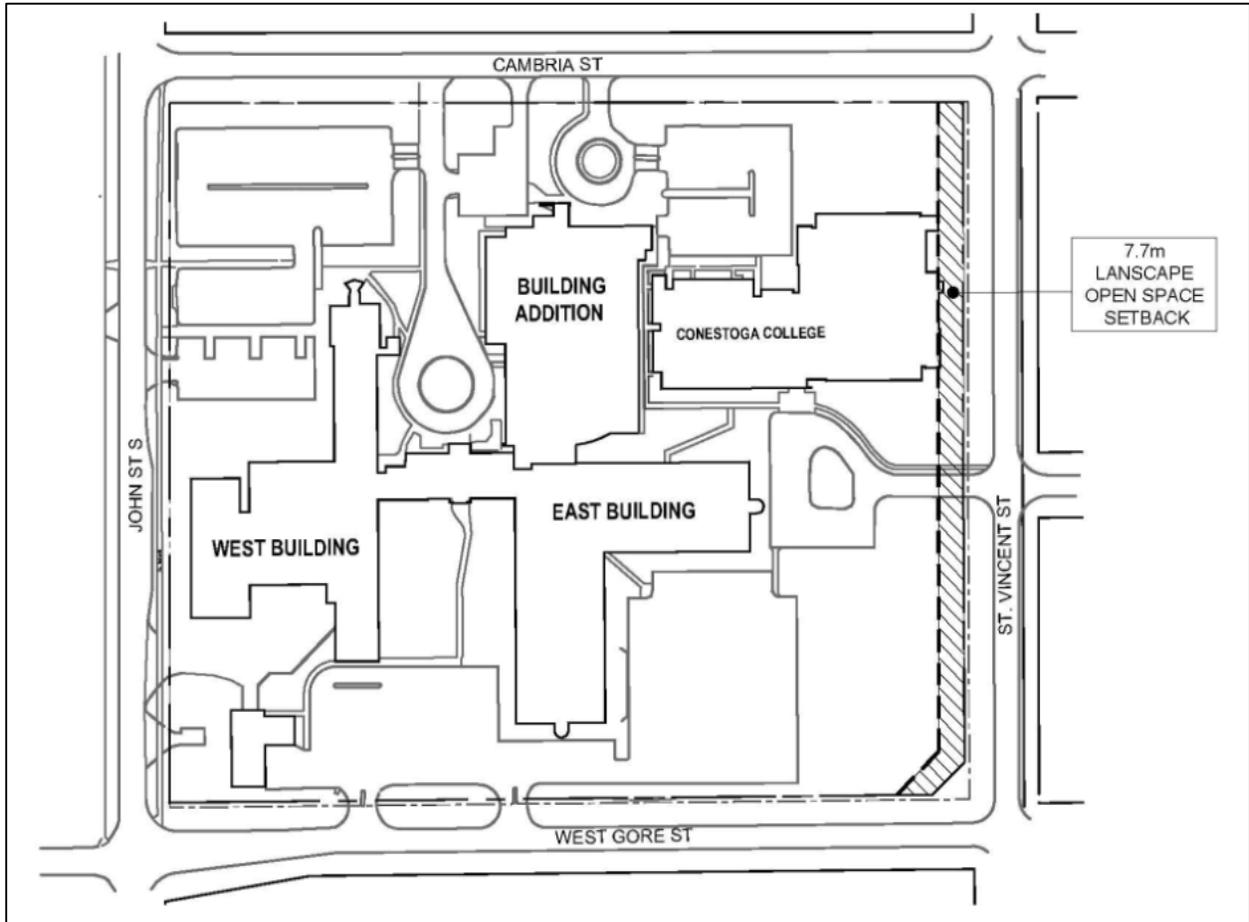
**This is Schedule "A" to By-law XX-2023
Adopted this 12th day of June, 2023.**

Amending By-law 10-2022

of

The Corporation of the City of Stratford

46 General Hospital Drive and 130 Youngs Street, Stratford





**BY-LAW NUMBER XX-2023
OF
THE CORPORATION OF THE CITY OF STRATFORD**

BEING a By-law to authorize the acceptance of a tender and the entering into and execution of a contract with Steve Smith Construction Corporation for the Asphalt Resurfacing 2023 Contract (T-2023-21).

WHEREAS Section 8(1) of the Municipal Act, 2001, S.O. 2001, c.25, as amended, ("the Municipal Act, 2001"), provides that the powers of a municipality under this or any other Act, shall be interpreted broadly so as to confer broad authority on the municipality to enable the municipality to govern its affairs as it considers appropriate and to enhance the municipality's ability to respond to municipal issues;

AND WHEREAS Section 9 of the Municipal Act, 2001, provides that a municipality has the capacity, rights, powers and privileges of a natural person for the purpose of exercising its authority under this or any other Act;

AND WHEREAS Section 10(1) of the Municipal Act 2001, provides that a single-tier municipality may provide any service or thing that the municipality considers necessary or desirable for the public;

NOW THEREFORE BE IT ENACTED by Council of The Corporation of the City of Stratford as follows:

1. That the tender (T-2023-21) of Steve Smith Construction Corporation for the Asphalt Resurfacing 2023 Contract, be accepted and the Mayor and Clerk, or their respective delegates, be and the same are hereby authorized to execute the contract for the said work and to affix the corporate seal thereto.
2. The accepted amount of the tender (T-2023-21) for the Asphalt Resurfacing 2023 Contract is \$2,512,705.92, including HST.

Read a FIRST, SECOND and THIRD time and

FINALLY PASSED this 12th day of June, 2023.

Mayor – Martin Ritsma

Clerk – Tatiana Dafoe



STRATFORD CITY COUNCIL
CONSENT AGENDA

June 12, 2023

REFERENCE NO. CONSENT AGENDA ITEM

CA-2023-067 Notification that the Infrastructure and Development Services Department, Fleet Division, intends to call tenders in accordance with the City's Purchasing Policy for Fifteen (15) New Vehicles – Hybrid Pickups, SUV's and Service Vehicles as approved in the 2023 budget.

CA-2023-068 Notification that the Infrastructure and Development Services Department intends to call tenders in accordance with the City's Purchasing Policy for "One (1) New Hydrostatic Articulating 4-Wheel Drive Sidewalk Tractor and attachments".

CA-2023-069 In accordance with By-law 135-2017, the Director of Community Services granted an exemption from Noise Control By-law 113-79 for The Hub's 7th Anniversary Event as follows:

- for the operation of loudspeakers and amplification of sound [Schedule 2 Clause 2],
- the operation or use of musical instruments [Schedule 2 Clause 17], and
- from the unreasonable noise provision [Schedule 1 Clause 8] on Saturday, July 1, 2023, from 4:00 p.m. to midnight.

That the grant of this exemption is subject to change should new information become available prior to the start of the event. All other provisions of Noise Control By-law 113-79 that are applicable remain in force.

CA-2023-070 Resolution from the Town of Fort Frances in response to the opioid crisis.

Attachment – Resolution from Fort Frances dated May 15, 2023

Endorsement of the resolution is requested.

- CA-2023-071 In accordance with By-law 135-2017, the Infrastructure and Development Services Department provides notification that the following streets were/will be temporarily closed to through traffic, local traffic only:
- John Street, from Norman Street to Huron Street, Stratford on Tuesday, May 23, 2023, for approximately 10 hours. This road closure is necessary to repair a watermain leak.
 - Wellington Street, from Downie Street to Market Place on Wednesday, May 24, 2023, for approximately 6 hours and again on Thursday, May 25th. This road closure is necessary for Road Maintenance.
 - O'Loane Avenue, from Lorne Avenue to Cody Drive beginning Monday, June 5, 2023, for approximately 5 months, until November 2023. This road closure is necessary to facilitate the Dunn's Bridge Rehabilitation Project. A signed detour route will be provided for this closure. Bannerd Drive will be closed at O'Loane Avenue.
- CA-2023-072 Resolution from the City of Cambridge regarding Highway Traffic Act amendments related to Automated Speed Enforcement systems.
- Attachment – Letter from Cambridge dated May 10, 2023
- Endorsement of the resolution is requested.
- CA-2023-073 In accordance with By-law 102-2008 and By-law 135-2017, the Infrastructure and Development Services Department provides notification that the following streets were/will be temporarily closed for parades/street events:
- Lakeside Drive from North Street to Queen Street and Front Street from Ballantyne Avenue to Lakeside Drive on Saturday, September 16, 2023 from 5:00 a.m. to 10:00 p.m. for the Dragon Boat Festival.
 - William Street from Waterloo Street to Martin Street, Hillcrest Street from Delamere Ave to William Street, Denison Street, Lakeside Drive N from Martin Street to Lakeside Drive, Lakeside Drive from Lakeside Drive N to Waterloo Street and Veterans Drive from Waterloo Street to York Street on Sunday, December 3, 2023, at 3:00 p.m. to 7:00 p.m. for the Santa's Parade of Lights.
 - Market Place from Downie Street to Wellington Street on Saturday, August 12, 2023 from 6:00 a.m. to 3:00 p.m. for the Stratford Festival's Family Fair.
 - Martin Street from Delamere Ave to William Street, William Street from James Street to Martin Street, Denison Street, Lakeside Drive from Waterloo Street to Lakeside Drive North, Lakeside Drive North,

Queens Park Drive, Richard Monette Way and Parkview Drive from Water Street to Richard Monette Way on Sunday, October 1, 2023 from 6:00 a.m. to 12:00 p.m. for the Stratford 5K Run/Walk.

CA-2023-074

In accordance with By-law 135-2017, the Director of Community Services provides notification that an exemption has been granted from the Off-Road Vehicle By-law 135-2020 to operate an ATV on municipal property for the duration of the Annual Dragon Boat Festival on Saturday, September 16, 2023 with the following conditions:

- Not permitted on City roads unless fully closed to vehicle traffic.
- Not permitted off the special site (e.g. City sidewalks, property and road outside area of event).
- Insured \$5M, naming the City as an additional insured and confirmation that insurance covers the use of ATVs.
- ATV needs to be trailered to the site (e.g. can't be driven on City roads to the site).
- Rotary Club personnel may only operate the ATV and must have a G licence.
- Not permitted on parkland if the ground is soft due to rain.

That the event organizer provides the Events Coordinator with the required certificate of insurance at least 48 hours prior to the event.

That the grant of this exemption is subject to change should new information become available prior to the start of the Event.

All other provisions of Off-Road Vehicle By-law 135-2020 that are applicable remain in force and effect.

CA-2023-075

Resolution from the City of Quinte West regarding Bill 97, the Helping Homebuyers, Protecting Tenants Act.

Attachment – Letter from Quinte West dated June 2, 2023

Endorsement of the resolution is requested.

CA-2023-076

Notification that the Infrastructure and Development Services Department intends to call quotations in accordance with the City's Purchasing Policy for:

- Rental of Snow Clearing Equipment and Staff for Various Lots
- Rental of Operator(s) And Motor Grader(s) with Wing, or, Loader(s) with Wing, or Truck with Sander/Salter Bodies and Front Plow with

Operational Wing Attachment to Perform Snow Plowing on Various City Streets

- Rental of Snow Hauling Equipment (Loading and Trucking Only) for Municipal Public Lots
- Rental of Trucks And Equipment for Snow Hauling and Handling
- Supply and Stockpile Screened and Washed Coarse Sand

CA-2023-077 Notification that the Community Services Department intends to call quotations in accordance with the City's Purchasing Policy for:

- Snow Removal for Municipal Buildings

CA-2023-078 Notification that the Corporate Services Department, Clerk's Office, in conjunction with K. Smart Engineering, intends to call tenders in accordance with the City's Purchasing Policy for improvements to the Kelly Drain 2023, as detailed in the Engineering Report dated April 5, 2023.

Administration & Finance Division
 Planning & Development Division
 Phone: (807)274-5323
 Fax: (807)274-8479

Operations & Facilities Division
 Phone: (807)274-9893
 Fax: (807)274-7360

Mailing Address for All Divisions:
 320 Portage Avenue
 Fort Frances, ON
 P9A 3P9



Community Service Division
 Phone: (807)274-4561
 Fax: (807)274-3799

Email: town@fortfrances.ca
www.fortfrances.ca

May 15, 2023

RE: RESOLUTION IN RESPONSE TO THE OPIOID CRISIS

Please be advised that at the Regular Council Meeting on May 8th, 2023 the Town of Fort Frances Council considered and adopted the following Resolution:

Resolution No. 195

Moved By: Mandi Olson
 Seconded By: Steven Maki

WHEREAS Fort Frances recognizes that challenges of mental health, addictions, specifically opioids, and homelessness are complex issues that have a significant and detrimental impact on the residents of Fort Frances;

WHEREAS addressing and responding to these issues has placed extreme stress on all levels of municipal and non-municipal programs and services, including various not-for-profit organizations and provincially funded health services within Fort Frances and surrounding communities;

WHEREAS mental health, opioids and homelessness trends are, in recent years, at an all-time high and such prevalence is impacting the overall wellbeing of the people of Fort Frances and the surrounding communities;

WHEREAS Fort Frances Council acknowledges that approaches to addressing and responding must include diverse and inclusive approaches to these issues, and should not be viewed as a single solution response;

WHEREAS addressing and responding will require strategies and practices specific and uniquely designed for Fort Frances and surrounding communities;

WHEREAS Fort Frances Council accepts that the responsibility to address these challenges rests with community stakeholders, partners, residents, as well as federal and provincial government and agencies;

WHEREAS challenges of mental health, addictions and homelessness are not unique to Fort Frances; Fort Frances and surrounding communities hold the greatest prevalence of opioid crisis within Ontario;

WHEREAS Fort Frances Council recognizes that municipal emergencies in Ontario are declared by the head of council as per the process detailed in the Emergency Management and Civil Protections Act; and

WHEREAS Fort Frances Council acknowledges that a declaration of emergency does not immediately result in a municipality receiving any additional funds or resources from a senior government level.

THEREFORE IT IS RESOLVED THAT Council of the Town of Fort Frances ("**Council**") conveys the following comments as submissions to the Commission:

1. THAT **Council** directs staff to send a letter to all municipalities in Ontario, surrounding First Nation communities, MPs and MPPs, requesting letters of support advocating for additional resources to combat the opioid crisis;

And FURTHER THAT these letters be forwarded to Rural Ontario Municipal Association (ROMA), Northwestern Ontario Municipal Association (NOMA) the Association of Municipalities of Ontario (AMO), and the federal and provincial government advocating the need for additional resources and support towards the current opioid crisis in Northwestern Ontario.

2. THAT **Council** recommend and support the Northwestern Health Unit establish a north or northwest regional coalition of public health, relevant community agencies, and others as appropriate, in order to amplify regional concerns and investigate potential strategies and resources."

CARRIED

Sincerely,



Gabrielle Lecuyer, AOMC
Clerk

ms/GL

**The Corporation of the City of Cambridge
Corporate Services Department
Clerk's Division
The City of Cambridge
50 Dickson Street, P.O. Box 669
Cambridge ON N1R 5W8
Tel: (519) 740-4680 ext. 4585
mantond@cambridge.ca**

May 10, 2023

Re: Highway Traffic Act Amendments

Dear Ms. Mulronev,

At the Council Meeting of May 9, 2023, the Council of the Corporation of the City of Cambridge passed the following Motion:

WHEREAS speeding on our roads is a major concern in our community,

AND WHEREAS speeding can occur in all areas of our community,

AND WHEREAS barriers and delays to enforcement pose a danger to our community,

AND WHEREAS our municipality has limited resources to implement speed mitigation road design and re-design,

AND WHEREAS our local police service has limited resources to undertake speed enforcement,

AND WHEREAS s.205.1 of the Highway Traffic Act (HTA) provides that Automated Speed Enforcement systems (ASE) may only be placed in designated community safety zones and school safety zones,

THEREFORE BE IT RESOLVED THAT, the City of Cambridge request that the Ontario Government amend s.205.1 of the HTA to permit municipalities to locate an ASE system permanently or temporarily on any roadway under the jurisdiction of municipalities and as determined by municipalities and not be restricted to only community safety zones and school safety zones;

AND THAT a copy of this resolution be forwarded to the Ontario Minister of Transportation, the Ontario Minister of Municipal Affairs and Housing, local area MPPs, the Association of Municipalities of Ontario (AMO) and all Ontario Municipalities.

Should you have any questions related to the approved resolution, please contact me.

Yours Truly,



Danielle Manton
City Clerk

Cc: (via email)
Steve Clark, Ontario Minister of Municipal Affairs and Housing
Local Area MPPs
Association of Municipalities of Ontario (AMO)
All Ontario Municipalities

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A Natural Attraction

Tel: 613-392-2841
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Josh.machesney@quintewest.ca

Josh Machesney, City Clerk

June 2, 2023

The Honourable Doug Ford
Premier of Ontario
Premier's Office, Room 281
Legislative Building
Queen's Park, Toronto, ON M7A 1A1

RE: Resolution – “Renovictions” Support Request

Dear Premier Ford:

This letter will serve to advise that at a meeting of City of Quinte West Council held on May 31, 2023 Council passed the following resolution:

Motion No 23-245 – Notice of Motion – Councillor McCue - Renovictions

Moved by Councillor McCue
Seconded by Councillor Card

WHEREAS renovictions, a practice by which landlords evict tenants from their homes by claiming they will complete major renovations, demolish or convert the unit to commercial use, has had a significant adverse impact on Quinte West residents in the past few months;

AND WHEREAS renovictions have been and continue to be a contributing factor in perpetuating the Provincial housing crisis by making rental housing less affordable for Ontarians, particularly for seniors, individuals with disabilities, single-parent families, and students;

AND WHEREAS municipalities in Ontario have no ability to protect their residents from renovictions;

AND WHEREAS the Ontario Provincial Government has tabled legislation: Bill 97, the Helping Homebuyers, Protecting Tenants Act, 2023, to protect tenants from “bad faith” renovictions and to add more resources to the Landlord Tenant Board;

AND WHEREAS Quinte West City Council passed Motion 23-300 directing staff to prepare a resolution for Council's consideration on the matter;

NOW THEREFORE BE IT RESOLVED THAT the City of Quinte West Council urges the Province to:

- Pass Bill 97, the Helping Homebuyers, Protecting Tenants Act, 2023;
- Add regulations requiring landlords to provide renovation updates when they evict tenants to ensure tenants are updated when they can exercise their right of return in order to protect tenants from “bad faith” renovictions;
- Consider an increase in fines for landlords who are found to have undertaken “bad faith” renovictions;

AND THAT Ontario municipalities be urged to voice their concerns regarding “bad faith” renovictions;

AND FURTHER THAT a copy of this resolution be sent to all Ontario municipalities, the Hon. Doug Ford, Premier of Ontario, the Hon. Steve Clerk, Minister of Municipal Affairs and Housing; Todd Smith, Bay of Quinte MPP, the Association of Municipalities of Ontario (AMO), the Federation of Canadian Municipalities (FCM), and the Eastern Ontario Wardens Caucus. **Carried**

We trust that you will give favourable consideration to this request.

Yours truly,

CITY OF QUINTE WEST



Josh Machesney,
City Clerk

cc: Hon. Steve Clark, Minister of Municipal Affairs and Housing
Hon. Todd Smith, Minister of Energy, MPP, Bay of Quinte
Carole Saab, CEO, Federation of Canadian Municipalities (FCM)
Colin Best, President, Association of Municipalities of Ontario (AMO)
Jim Pine, CAO, Eastern Ontario Wardens Caucus
All Municipalities in Ontario



**BY-LAW NUMBER XX-2023
OF
THE CORPORATION OF THE CITY OF STRATFORD**

BEING a By-law to confirm the proceedings of Council of The Corporation of the City of Stratford at its meeting held on June 12, 2023.

WHEREAS subsection 5(1) of the *Municipal Act, 2001, S.O. 2001 c.25*, as amended, (*the Act*) provides that the powers of a municipal corporation are to be exercised by its council;

AND WHEREAS subsection 5(3) of the *Act* provides that the powers of council are to be exercised by by-law unless the municipality is specifically authorized to do otherwise;

AND WHEREAS it is deemed expedient that the proceedings of the Council of The Corporation of the City of Stratford at this meeting be confirmed and adopted by By-law;

NOW THEREFORE BE IT ENACTED by the Council of The Corporation of the City of Stratford as follows:

1. That the action of the Council at its meeting held on June 12, 2023, in respect of each report, motion, resolution, recommendation or other action passed and taken by the Council at its meeting, is hereby adopted, ratified and confirmed, as if each report, motion, resolution or other action was adopted, ratified and confirmed by its separate by-law.
2. The Mayor of the Council and the proper officers of the City are hereby authorized and directed to do all things necessary to give effect to the said action, to obtain approvals where required, and, except where otherwise provided, to execute all documents necessary in that behalf in accordance with the by-laws of the Council relating thereto.

Read a FIRST, SECOND and THIRD time and

FINALLY PASSED this 12th day of June, 2023.

Mayor – Martin Ritsma

Clerk – Tatiana Dafoe