

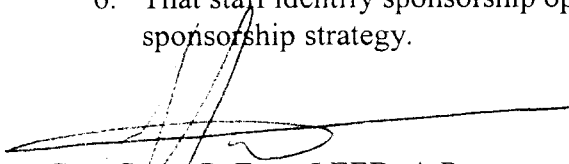


To: General Purposes Committee
From: Greg Scott, P. Eng., LEED A.P.
Director, Major Projects
Re: **Richmond Oval Art Plan**

Date: April 20, 2006
File: 11-7000-01/2006-Vol 01

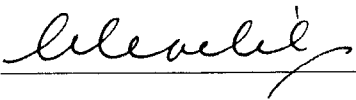

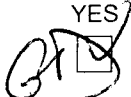
Staff Recommendations

1. That Council endorse the Oval Art Plan as the guiding plan for art opportunities in the Oval site;
2. That Council endorse the use of the plan as a guideline for the Olympic Gateway Neighbourhood;
3. That the funding for the 2006 & 2007 projects be brought forward as part of the 2005 surplus appropriation report in the amount of \$1,746,250.00;
4. That subsequent years funding will be addressed through a combination of the sponsorship strategy and the five year capital plan process;
5. That staff work with VANOC to identify opportunities to collaborate; and,
6. That staff identify sponsorship opportunities to be included in the overall Oval sponsorship strategy.



Greg Scott, P. Eng., LEED A.P.
Director, Major Projects
(4372)

Att. 1

FOR ORIGINATING DIVISION USE ONLY			
ROUTED TO:	CONCURRENCE	CONCURRENCE OF GENERAL MANAGER	
Budgets	Y <input checked="" type="checkbox"/> N <input type="checkbox"/>		
Parks Design, Construction & Programs..	Y <input checked="" type="checkbox"/> N <input type="checkbox"/>		
Olympic Business Office	Y <input checked="" type="checkbox"/> N <input type="checkbox"/>		
REVIEWED BY TAG	YES <input checked="" type="checkbox"/> NO <input type="checkbox"/>	REVIEWED BY CAO	YES <input checked="" type="checkbox"/> NO <input type="checkbox"/>
			

Staff Report

Origin

At the October 24th, 2005 meeting, City Council endorsed the recommendation to retain 4Culture to prepare an Art Strategy and Implementation Program for the Richmond Oval building and park. This report presents the Richmond Oval Art Plan for Council consideration and recommendations for implementation.

Analysis

The vision for the Richmond Oval and precinct is “to be a unique destination that serves as a dynamic international gathering place and an outstanding centre of excellence for sports and wellness at the heart of an exciting urban waterfront.” The inclusion of art in and around the building is critical to achieving this exciting and ambitious vision.

4Culture was retained because of their experience in integrating the work and thinking of artists into civic buildings, infrastructure and development. With this experience as arts administrators comes the ability to speak the language of artists and architects and engineers and act as translators between the groups for the best product and outcome.

4Culture worked with a Working Group made up of staff, Public Art Commission members, representatives from Musqueam and the Chair of the Oval Building Committee.

A vision for the public art at the Oval was endorsed by the Working Group.

Art throughout the Oval precinct will be a catalyst for transforming Richmond's urban waterfront and projecting a character of cultural vitality onto the world stage by creating memorable experiences, a sense of place and celebration, and a deeper understanding of the culture of Richmond and the Pacific Northwest.

This vision invoking images of memorable experiences, a sense of place, celebration and an understanding of our culture creates the ultimate measure against which the art projects will be projected.

The plan (Appendix 1) recommends a series of integrated artworks as well as several opportunities for individual works of sculpture. While several of the integrated works in the building fabric require immediate implementation many others will be phased in over the next five to seven years.

Opportunities Identified In and On the Building

	<i>Timing</i>	<i>Description</i>	<i>Artist & Selection</i>	<i>Notes</i>
Concrete Buttresses: runnel detailing in concrete	2006	runnels: texture added to roof water runoff channel in 15 very large concrete buttresses on north plaza side	carver: salish motifs, limited selection	
lobby suspended artwork	2009	large scale suspended piece will reinforce the sense of arrival and motion and add visual impact in the large three storey lobby. Visible from both interior lobby, staircases and exterior.	artist with strong scale and form, international invitational competition	opportunity for VANOC visiting artist program; opportunity for partnering with corporate and private donors

Opportunities in the Oval Grounds

	<i>Timing</i>	<i>Description</i>	<i>Artist Selection</i>	<i>Notes</i>
Pedestrian Bridge (east side)	2006/07 – concept & design 2007/08 – construction	key celebratory entry experience to the site & building; both large scale and intimate texture required	signature sculptor; international competition or invitational	
Water Works (east side)	2006/07 – concept & design 2007/08 – construction	two distinct ideas: ecological piece of functioning storm water management & a dynamic, playful, engaging water feature	environmental. International invitational	LEEDS points for storm water management
Water-Sky Viewpoint (river side)	2009 – concept 2010 - construction	relaxing area overlooking river & sky;	legacy program mentor working with Musqueam artist	
Medicinal Garden (river side) (could be combined with Water-Sky Viewpoint)	2009	work with Musqueam; Asian; Caucasian cultures to develop medicinal garden	artist-in-residence; open competition restricted to Pacific Northwest	

	<i>Timing</i>	<i>Description</i>	<i>Artist Selection</i>	<i>Notes</i>
Riverside Gathering	2009 – concept & design 2010+ - construction	great scale and sensitivity needed as counterpoint to Oval size. Two possible approaches: artist-designed shelters to support festival uses or significant signature large-scale work of art	open international competition for shelter. International competition for signature artwork approach	
Legacy Plaza (south east entry)	2007-09 – concept & design 2008-2010 – construction	sculptural & light works; creates interest & animation in entry plaza to building	sculptors, open competition within Pacific Northwest	opportunity for sponsorship
Site Furnishings, Lighting (tree grates, seating, garbage receptacles, paving)	2006/07 – concept & design 2007 – 2010 – construction	unique furnishings, human scaled touches and beautiful materials add a richness of experience	design team open competition restricted to Pacific Northwest	

While the plan identifies opportunities as high, secondary and tertiary priority, these rankings are based on the immediacy of the timing for implementation and not on the priority to accomplish or not. The Working Group strongly recommends that all projects identified in the plan be endorsed as a goal to achieve over time.

Process for Selecting Artists and Artwork

Richmond

The Art Plan recommends that the current City policy for selecting artists and artwork be used for all projects. The plan includes a recommendation to have more input via a design review process that provides input from the shaping of the idea as it is being developed and curatorial input during the development of the work. This input is especially important in the collaborative process between staff, design professionals and the artist.

The processes endorsed by Council for publicly owned projects are:

1. Open Competition (see Appendix 2 for details)
 - terms of reference and project budget are taken to Council for endorsement;
 - a jury chosen by staff and the Public Art Commission reviews submissions and short lists proposals;

- from detailed submissions (images and models) jury makes recommendation;
- recommended project presented to Council for approval or rejection
- project built and installed.

2. Donation of Artworks

From time to time an external group may approach the City with a proposed artwork to be donated to the City either with or without requesting a City financial contribution. The Council approved policy states this will also be directed through the jury process with jurors appointed by the Public Art Commission reviewing the work and making recommendations. These recommendations are forwarded to Council who ultimately accepts or rejects the donation.

The Art Plan recommendations include some parameters of the call for proposals for each project. Just as the Airport Art Collection focuses solely on artists of the Northwest with a prime focus on First Nations art, the Oval Art Plan calls for a range of calls from:

- | | |
|--|--|
| • Musqueam artists | concrete buttress treatment |
| • Pacific Northwest artists | medicinal garden
Legacy Plaza |
| • Emerging artists/Pacific Northwest | site furnishings |
| • International competition | pedestrian bridge
Riverside gathering |
| • International invitation competition | lobby suspended artwork
waterworks |

For each of these the process follows that outlined above.

Other Communities

In a recent survey of municipalities in Canada by Creative City Network of Canada all twenty nine responding communities indicated that staff and Councils are active in the development of legislation, policy and plans regarding public art. It appears that in over 50% of these municipalities City Council has the final approval for a project. In the others Council has mandated another body to make the final selection.

Airport Public Art Process

Public art is a very important feature at Vancouver International Airport and the airport is world renown for its collection. To facilitate the public art at YVR, the Vancouver International Airport Authority has formed an YVR Art Foundation to oversee the development of the public art at all YVR properties. The majority of the pieces are approved by the Foundation Board. In the case of a piece with the magnitude and value of The Spirit of Haida Gwaii the senior staff of YVR approve the piece.

Proposed Budget

The Oval Art Plan identifies a budget range for each opportunity from the most minimal amount to achieve a project to a recommended level that is commensurate with the City's expectations for the Oval Legacy potential and the vision for the area. As indicated above the funding can be allocated over multiple years. As per the Art Plan several of the projects can and should be implemented as various phases and modes of the project are completed.

In the Oval Art Plan, there is a Budget Recommendations section which summarizes the budgets for all the projects. As those budgets will be spent over several years, staff have included a cash flow breakdown which also identifies project management costs (Table A in Appendix 1).

The minimum budget identified in the plan for all projects is \$2,872,125 and the recommended budget is \$5,284,250. These numbers do not include any allowance for project management. However, 12% has been added in the budget table.

The current City practice is to budget 1% of a civic project to public art. On the project budget of \$178 million, 1% is \$1.78 million. The project budget for the Olympic mode does not include the budget required for conversion to Legacy mode.

While what is recommended is well above the 1%, the size and scale of this project coupled with the City's vision for the precinct and our obligations as the premier venue of the 2010 Olympic and Paralympic Winter Games warrant this level of funding.

Sponsorship

Several of the identified projects have been identified as ideal candidates for corporate and private sponsorship. In particular these are the lobby suspended artwork and the sculptures in the legacy plaza. It is recommended that these proposals be included in the list of opportunities for sponsorship in the Oval. As the City develops a sponsorship strategy, staff believe that the opportunity for sponsorship of the other projects may also be possible.

These two works have also been identified as potential works to include in the VANOC "Visiting Artist" program. Participation in this program could increase the draw for corporate and private donors as well as draw on internationally recognized artists. It is recommended staff work with VANOC to benefit from their Visiting Artist program.

Influence on Oval Precinct Look and Feel

While the Request for Proposals for the parcels in the Oval Precinct follows the current policy of voluntary public art, the adoption of the Oval Art Plan and a demonstrated commitment from the City to include significant art at the Oval sends a message of expectation that the area is truly to become a unique destination and a dynamic international gathering place. The Art Plan will be made available to developers to ensure their developments complement the Oval.

Financial Impact

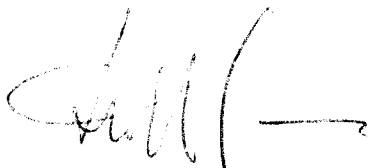
Funding for the 2006 & 2007 projects to the minimal level to be brought forward as part of the 2005 surplus appropriation report - \$1,746,250.00.

Subsequent years funding will be addressed through a combination of the sponsorship strategy and the five year capital plan process.

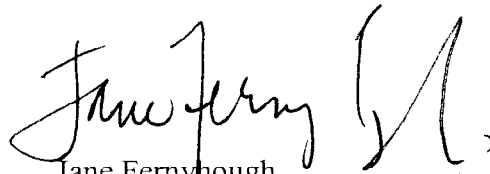
Conclusion

The City of Richmond has become a partner in the 2010 Olympic Games and the host of the premier venue of any Winter Games. As one of the three pillars of the Olympic movement, the cultural component should be front and centre on a project of this prominence and scope. The inclusion of art in the building and plaza pays honour to that pillar.

“We only get one chance to build large civic projects - the kind of projects that have the potential to shape cities in positive ways for generations. Art plays a significant role in creating places where we feel comfortable and inspired, and where we want to return, again and again.”



Scott Groves, P.Eng.
Engineer, Major Projects
(4179)



Jane Fernyhough
Manager, Culture & Heritage Services
(4288)

Appendix 1

Oval Art Plan

Appendix 2

Typical Process for Public Art Project Publicly Owned Site	
1.	<input type="checkbox"/> Public art project identification takes place with City staff, including budget, site, theme, process, etc.
2.	<input type="checkbox"/> Public Art Commission (PAC) is informed that a public art project and art call terms of reference has begun.
3.	<input type="checkbox"/> Public art project terms of reference is drafted with City staff. <input type="checkbox"/> A PAC representative(s) might assist in the term of reference preparation.
4.	<input type="checkbox"/> Terms of Reference (public art call) are presented to the Public Art Commission for consideration and endorsement.
5.	<input type="checkbox"/> The proposed terms of reference (public art call) and public art project budget are presented for Council's consideration and approval.
6.	<input type="checkbox"/> Public art call is circulated to interested artist through newspaper ads, through electronic arts networks, etc.
7.	<input type="checkbox"/> An artist information meeting about public art call is held.
8.	<input type="checkbox"/> Artist submissions are received and collated into a binder for circulation to the selection panel a week in advance of the meeting.
9.	<input type="checkbox"/> Public art selection panel is formed
10..	<input type="checkbox"/> First selection panel meeting takes place to review all artist submission and recommend a short list of artists to proceed to the next stage.
11.	<input type="checkbox"/> Short listed artists are identified and given a stipend to complete a detailed sketch or maquette of the proposed artwork
12.	<input type="checkbox"/> Staff review short listed artists and artwork proposals to identify outstanding issues and concerns with the proposal, and comments are conveyed to the artists before they finalize their detailed design or maquette.
13.	<input type="checkbox"/> Second selection panel takes place and selects artist and artwork
14.	<input type="checkbox"/> Artist selected and notified
15.	The proposed artwork, artwork location, budget and artist are presented for Council's consideration. If approved project proceeds, if not approved, project may be cancelled or restarted.
16.	<input type="checkbox"/> City - artist agreement finalized and signed
17.	<input type="checkbox"/> City staff work with artist during the design, development and location of the artwork on to a City site.
18.	<input type="checkbox"/> Funding for the public art project are dispersed to the artist as per City-Artist agreement
19.	<input type="checkbox"/> Public art project unveiling

Appendix 3

Appendix 3

TABLE A - RECOMMENDED LEVEL OF FUNDING FOR ALL PROJECTS[%] WITH MINIMUM FOR 2006-7 DUE TO FUNDING ISSUES

	Approved	2006	2007	2008	2009	2010+	TOTAL
1A Polycarbonate Skin	\$ 25,000						\$ 25,000
1B Concrete Buttresses							
* specification writing	\$ 2,500						\$ 2,500
* runnels only		\$ 125,000					\$ 125,000
1C Lobby Suspended Artwork					\$ 500,000		\$ 500,000
2A Pedestrian Bridge							
*concept & design		\$ 50,000	\$ 25,000				\$ 75,000
*construction			\$ 225,000	\$ 300,000			\$ 525,000
2B Water Works							
*concept & design		\$ 25,000	\$ 50,000				\$ 75,000
*construction			\$ 525,000				\$ 525,000
2Ca Water-sky Viewpoint					\$ 25,000	\$ 150,000	\$ 175,000
2Cb Medicinal Garden					\$ 120,000		\$ 120,000
2D Riverside Gathering							
*concept & design			\$ 150,000				\$ 150,000
*construction					\$ 850,000		\$ 850,000
2E Legacy Plaza							
*concept & design			\$ 10,000	\$ 50,000	\$ 90,000		\$ 150,000
*construction			\$ 40,000	\$ 100,000	\$ 200,000	\$ 260,000	\$ 600,000
2F Site Furnishings							
*concept & design		\$ 10,000	\$ 40,000				\$ 50,000
*construction			\$ 250,000				\$ 250,000
SUBTOTALS	\$ 27,500	\$ 210,000	\$ 1,165,000	\$ 450,000	\$ 1,085,000	\$ 1,260,000	\$ 4,197,500
Contingency (15%)*	\$ 2,500	\$ 31,500	\$ 174,750	\$ 67,500	\$ 162,750	\$ 189,000	\$ 628,000
TOTALS	\$ 30,000	\$ 241,500	\$ 1,339,750	\$ 517,500	\$ 1,247,750	\$ 1,449,000	\$ 4,825,500
<i>Project Management (12%)</i>		\$ 25,200	\$ 139,800	\$ 54,000	\$ 130,200	\$ 151,200	\$ 500,400
TOTAL	\$ 30,000	\$ 266,700	\$ 1,479,550	\$ 571,500	\$ 1,377,950	\$ 1,600,200	\$ 5,325,900
Total 2006 & 2007			\$1,746,250				

[%] Note that due to timing, the concrete buttresses will be complete in 2007, so we can't increase this project to the recommended level in 2008.

[#] Note that the contingency of 15% was not applied to the previously approved work. \$2500 indicated there was for project management.