



City of Richmond

Report to Committee

To: Parks, Recreation and Cultural Services
Committee
From: Terry Crowe
Manager, Policy Planning (4139)
Re: 2003 COMMUNITY PARTICIPATION PUBLIC ART PROJECTS

Date: June 25th, 2003
File: 7000-09-20

Staff Recommendation

That an allocation of \$22,505 from the 2001 Community Participation Public Art Project budget for the initiation and completion of the four (4) community public art projects (as presented in the report dated June 25th, 2003 from the Manager, Policy Planning) be endorsed.

Terry Crowe
Manager, Policy Planning

Att. 4

FOR ORIGINATING DIVISION USE ONLY		
ROUTED TO:	CONCURRENCE	CONCURRENCE OF GENERAL MANAGER
Budgets	Y <input checked="" type="checkbox"/> N <input type="checkbox"/>	
Parks	Y <input checked="" type="checkbox"/> N <input type="checkbox"/>	
Recreation & Cultural Services	Y <input checked="" type="checkbox"/> N <input type="checkbox"/>	
Community Bylaws	Y <input checked="" type="checkbox"/> N <input type="checkbox"/>	

Staff Report

Origin

The Richmond Public Art Program, 2001 – 2004 Implementation Work Program established a community participation public art component and budget to improve public participation in community public art projects.

On October 9th, 2001, Council endorsed the following:

“That Public Art Program Reserve Fund Expenditure Bylaw No. 7286 which authorizes the expenditure of \$25,000 to finance the Community Participation Public Art Projects, be introduced and given first, second and third readings.”

The purpose of this report is to present the four (4) recommended 2003 Community Participation Public Art Projects for Council’s consideration and approval.

Findings Of Fact

Community Participation Public Art Projects

Under the Community Participation Public Art Projects, the Public Art Commission invited artists and other design professionals to prepare community artwork proposals.

Goals of Community Participation Public Art Projects

- ❑ To create a more humane and liveable city by linking the arts and everyday life;
- ❑ To support resident participation in local art projects in ways that respect the diversity of cultures and interests of the neighbourhood; and
- ❑ To encourage the creation of works having both artistic merit and community benefit.

Benefits of Community Participation Public Art Projects

- ❑ Fosters neighbourhood identity by highlighting local sites and places through artworks.
- ❑ Promotes and supports residents’ leadership and participation in local art projects in ways that respect the diversity of cultures and interests of neighbourhood residents.
- ❑ Encourages the creation of permanent artworks having both artistic merit, community participation, and community benefit.

2003 Community Participation Public Art Projects

The Process

On September 1, 2002, the “Call for Community Participation Public Art Projects” was initiated. The deadline for applications was October 15th, 2002.

The call was advertised through the local newspapers, City website, and through community centres and schools.

The submissions were reviewed by a community panel, who rated them for the best fit as per the Community Project's goals.

The Panel

The community panellists were:

- Brian Forman Richmond resident and Assistant Curator, Surrey Art Gallery. Brian was a member of the Public Art Commission from 1998 to 1999, and reappointed in 2001 for a six month period.
- Mark Bostwick Richmond resident and was a member of a public art project selection panel.
- Aileen Cormack Richmond resident and was a member of a public art project selection panel.

The Proposals

A total of five community submissions were received and four are recommended for funding.

The submission not being recommended is the Richmond Art Gallery proposal "Walking Woman", a performance art project.

The panel noted that the "Walking Woman" was a very exciting proposal. However, they felt that it did not meet the objective of Community Public Art Project Call, because it did not involve members of the public and that its benefits to the community would be very short lived. The panel recommended that the artist pursue other community funding opportunities to sponsor this very creative artwork venture.

Recommended Community Public Art Projects

The panel and Richmond Public Art Commission recommend the following 2003 Community Public Art Participation Projects.

1. Thompson Community Association - "Art In The City Sculpture"
2. Homma Elementary School Parents' Advisory Council - "Celebration of Cultural Diversity"
3. East Richmond Community Association - "Community Banner Project".
4. Disability Resource Centre - "Sidewalk Banners".

These projects met the criteria.

The synopsis of the recommended community public art project are presented on **Attachment 2**.

The detailed community public art submissions are presented in **Attachment 3**.

Attachment 4 presents a table noting community public art siting (land ownership), public art ownership and maintenance.

These submissions have been reviewed by Parks, Recreation and Culture, Transportation, Engineering, Community Safety, and the Richmond School District who will be consulted during the implementation of each community public art projects.

Financial Impact

1. The total cost of the recommended community public artwork totals \$22,505, which was endorsed by Council on October 9th, 2001 (Program Reserve Fund Expenditure Bylaw No. 7286), and allocated for this expenditure.
2. The total project expenditures for administration is \$304.51, with the remaining unspent \$2,190.49 being transferred to the Public Art Administration and Maintenance Account.

Conclusion

1. Community public art is a recognized component of the Richmond Public Art Program, and leaves physical legacies in the landscape around us, and in the social interaction that take place in their development and implementation.
2. For 2003, four community public art projects are being proposed.
3. The four projects will benefit as:
 - ☐ Physical legacies in the community, and
 - ☐ By the social interaction that occurs in the preparation and observation of the completed works.



Kari Huhtala
Senior Planner
(4188)

KEH:cas

City of Richmond

2003 Community Participation

Public Art Program

Deadline: 5 PM, Tuesday, October 15th, 2002

The City of Richmond Public Art Program and Commission invites neighbourhood residents/community organizations to collaborate with artists or other design professionals on the design and creation of permanent artworks for significant neighbourhood sites.

The program goals are:

- To ***express neighbourhood identity*** by highlighting local sites.
- To ***support residents' leadership*** in local art projects in ways that respect the creative role of artists or other design professionals, and ***respects the diversity of cultures and interests of neighbourhood residents***.
- To offer the community an opportunity to collaborate with artists and designers to express and ***enhance neighbourhood character***.
- To ***encourage*** the creation of ***permanent artworks*** having both artistic merit and community benefit.

How it works

This is a competition. A total of \$24,000 is available to be shared among 4 to 5 projects.

Projects need to engage neighbourhood residents in site selection, and in conceptualizing the artistic end product in imagining possible artworks in collaboration with artists, and in aspects of creating the actual work.

You will need to:

- ***Identify potential sites*** for artwork and what makes them important to the neighbourhood.
- ***Designate who*** in the neighbourhood ***would lead the project***.
- ***Describe the scope of the artist's*** or design professional's ***role***.
- ***Define the participation of the artist*** or design professional and skills they require to realize the project.

(Note: Exact details of the proposed work do not need to be determined at the application stage, but the project should have been considered by a qualified artist for its viability. If you are an artist, or have an artist you wish to commission, please provide a resume and 6 slides of previous work. Remember collaboration is the key to a successful project.)

- ***Identify a non-profit society*** that sponsors the project, and can receive funds on behalf of the project. Exact details of the proposed work do not need to be determined at the application stage.

It is enough to describe what makes the potential sites important to the neighbourhood, and to describe the skills you are looking for in an artist or design professional. Please don't over-specify the details of the artwork without first involving a qualified artist.

This program is about collaboration, so leave room for the artists to make a creative contribution.

If you have an artist in mind, or the application is coming from an artist, please provide a resume and 6 slides of previous work.

Applications

Applications are *reviewed for technical feasibility by City staff*, and then go to a community selection panel approved by the Public Art Commission. The panel is comprised of artists, youth, and residents.

City Council makes the final decision, after which funds are then made available on signing of an Agreement between the participants and the City, minus a 5% hold will be paid out on receipt of documentation and a final report.

Applications are *assessed by a community panel* and evaluated for:

- Quality of community process based on the level of community leadership, the cultural diversity of community participation, and support by community groups and individuals who may donate funds, materials and services.
- Significance of sites, identified in the application to the neighbourhood, and its/their significance to the neighbourhood.
- Artistic merit, evaluated by the quality of production, project innovation, relevance to site and significance to the larger community.

Project requirements

- Application has been made *under the auspices of a non-profit society*.
- Artwork proposed is *safe and vandal-resistant*, and is intended to last a minimum of 5 years.
- Ongoing *maintenance* requirements of the proposed artwork have been considered.
- Artwork proposed is *publicly accessible and located on public property* such as City streets and sidewalks, parks, boulevards, buildings, greenways, etc. Artwork to be located on Richmond School Board or public agency property are subject to approval by those bodies, and will require their financial participation, if there are charges for installation of the art by the third-party contractors or Board staff.
- *Support* for the project *by residents* has been documented.
- The capacity to undertake and *complete the project within one year* has been demonstrated.

Please note:

Projects cannot be funded retroactively. This program is funded by the City of Richmond's Public Art program.

Information

The program is open to any combination of residents, artists or design professionals; and to non-profit community, neighbourhood, or arts organizations.

Contact: Kari Huhtala 604 276-4188

Send e-mail inquiries to: khuhtala@city.richmond.bc.ca

Mailing address:

Richmond Public Art Program
City of Richmond
6911 No. 3 Road
Richmond, BC V6Y 2C1

Get Informed

Go to the Information Meeting

Tuesday, October 1st, 2002 , 7 PM

Richmond City Hall, Meeting Room 2.004

City staff and Public Art Commission members will cover the key issues: planning a project, budgeting, community participation, artistic merit. There will be a Question and Answer Session.

Applicants Workshop (Optional)

Thursday, October 3th, 2002, 7 PM

Richmond City Hall, Meeting Room 1.003

This is a workshop for people who have filled in a draft application form and would like to get feedback on the specifics of their budget, site, technical or other issues.

Get a preliminary discussion with City staff about your draft.

If you haven't drafted an application and need more information, you are welcome to come at 6 PM for a 1-hour personalized session.

Contact

Kari Huhtala 604 276-4188

Send e-mail inquiries to: khuhtala@city.richmond.bc.ca

Mailing address:

Richmond Public Art Program
City of Richmond
6911 No. 3 Road
Richmond, BC V6Y 2C1

Richmond Public Art Program

2003 COMMUNITY PARTICIPATION PUBLIC ART PROJECTS SYNOPSIS

**1. *Thompson Community Association*
*"Art In The City Sculpture"***

The proposal contemplates the making an eight (8) foot sculpture depicting a heron about to take flight. The bird represents nature's representation of Man's wish for freedom. It complements the theme of the Thompson Community Centre in the form an airplane and airplane hangars. The design is an abstract shape pointing towards the sky. The artist will work with two local school art departments and community association members in the development of a sculpture from a solid granite block to the finished project.

Review panel recommendation: \$6,105 (an \$1,000 more for the project was recommended than originally requested)

**2. *Homma Elementary School Parents' Advisory Council*
*"Celebration of Cultural Diversity – Art Wall or Art Walk"***

Local Steveston artist, Mark Glavina will engage the participation of T. Homma Elementary School students, and the parent community to:

- ☐ Introduce the process of making art to young people and explore the language of visual communication.
- ☐ Excite children and introduce them to the practice and joy of art, providing an experience in artistic collaboration and visual problem solving.
- ☐ Create art to enhance and add meaning to the community landscape, and provoke a response from the students and visitors alike.

The four theme areas to be considered include: (1) "Seeking Harmony, Respecting Diversity" (three dimensional artwork on school wall), (2) "Historic Compass" (outdoor compass to tie the school to the Britannia Heritage Shipyard), (3) "Pedestrian Crossing" (walkway art celebrating a cultural crossing and many groups embedded in Steveston's History), and (4) "Passage of Time" (footprint of historical artefacts and identity).

One theme will be selected. Review panel recommendation: \$5,000.

**3. *East Richmond Community Association*
*"Community Banner Project – Street Banners"***

The community banner project will begin the process of developing an identity and image for the East Richmond Community. (e.g. Cambie and No. 5 Road area). The banner project community theme would be developed through discussions with area school students and community centre users. The banners would encompass the Cambie Community Centre, Richmond Community Hall, and King George Park.

Note: The design of the banner must meet the City of Richmond Street Banner Sponsorship Policy, and be endorsed by Council prior to installation.

Review panel recommendation: \$6,400.

4. ***Disability Resource Centre
Street Banners and Portable***

Artist Glenn TerBorg and designer James Sullivan, involving the Disability Resource Centre and its members, would design and create the “Banners”. Two different banners designed are planned. One banner will be a street banner, and the second banner will be placed on a portable free standing structure that can be temporarily located in various public locations within the City. The community artwork is intended to make a statement of pride for people with disabilities and all Richmond residents, and will showcase Richmond as a City that supports people with disabilities.

Note: The design of the banner must meet the City of Richmond Street Banner Sponsorship Policy, and be endorsed by Council prior to installation.

Review panel recommendation: \$5,000.

Note: All organizations sponsoring community public art projects will be required to cover all additional costs associated with the implementation of the approved projects. The issuance of the City funds will take, after a City-community organization public art agreement has been signed.

Submission Details of the Recommended Community Public Art Projects

1. Thompson Community Association - “Art In The City Sculpture”
2. Homma Elementary School Parents’ Advisory Council - “Celebration of Cultural Diversity”
3. East Richmond Community Association - “Community Banner Project”.
4. Disability Resource Centre - “Sidewalk Banners”.



THOMPSON COMMUNITY ASSOCIATION
5151 GRANVILLE AVE., RICHMOND, B.C. V7C 1E6
TEL: (604) 272-5338 FAX: (604) 272-1670

September 16 2002

To Public Art Program Committee

Thompson Community Center is attempting to bring art into their community.

Usually community centers use tennis courts, basketball courts, running tracks, etc. to promote their facilities.....that is stressing physical activities. However, Thompson community center, a nonprofit society is a center that promotes sports, social activities, skill development, and the arts. Artistic activities include kinder ballet, a "young arts" program and recital, painting, violin, and piano. We, the volunteer board wish to show our support of the arts by displaying a granite sculpture. Purchasing a sculpture has been part of our action plan for the last two years.

Our committee has chosen a local artist to carve the sculpture depicting a heron (the city's symbol). The sculpture will be prominently displayed to be a visual symbol of our commitment to the arts. The artist will work with two local schools art departments to demonstrate the development of a sculpture from a solid granite block to the finished product. We hope that your committee will decide to help us with this project.

The people of our community are excited by the project, and hope that we can see the erection of the sculpture in the near future.

Thanking you

Gerry Galasso

President

Thompson Community Association

ART IN THE CITY

A Proposal to The Thompson Community Centre

By Bertil Petersson

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ART IN THE CITY

A Proposal For Art in Public

The Thompson Community Centre Proposal

Concept

- To provide the City with cost effective art in public spaces
- To provide the public with an ongoing relationship to art and artists

The concept of the proposal is to make large sculptural art works available in public places at reasonable costs. The public in general is rarely exposed to modern art installations and monumental art works primarily due to the cost of acquisition by the institutions involved. The artist rarely have the opportunity to work on such projects for the same reasons, and public education in the arts is limited to traditional channels of communication: art classes in schools, community centres, and traditional galleries. None of these provide a setting for large scale works to be executed, and the lack of exposure of the public to such projects gradually minimizes the perceived value of the arts in the public eye. The direct consequence of this is a gradual decrease of funds for the arts due to lack of interest, mainly because of the lack of exposure to the same art.

Art in the City addresses all of these issues simultaneously. Using the existing art funds the local community centre or the City will have the artwork donated by the artist while the cost of the work is borne by the funds provided.

The proposal takes into account the design theme of the buildings, the space and sites available, view from various angles, and appropriateness of the proposed sculpture in the community as a whole. It also considers the future look of the proposed location and its visual integration into the surroundings while providing contrast to the environment and design features as a whole.

Sculpture Design

The proposal contemplates the making an 8' sculpture depicting a heron about to take flight. The bird represents nature's representation of Man's wish for freedom. It compliments the theme of the buildings on the Centre in the form an airplane and airplane hangars. The design is an abstract shape pointing towards the sky(see drawings and photos of models). It is suggested that a 4' x 3' x 18" concrete based is made for the purpose of elevating the piece, and to allow for people to sit on or next to the base for relaxation and contemplation.

Donation of Artwork

The artwork is donated by the artist in as much as the value an labor of the art work is provided free of charge for the making and installation of the art piece. The City of

Art in the City Proposal

Richmond will be provided an agreement stipulating that the artwork is received free and unencumbered and has the right to move, re-locate and dismantle the piece if necessary.

The Making of the Artwork

The artist agrees to produce the artwork "on site", at the location decided by the City and the Thompson Community Centre. This will include locating the stone at such a locale to make it visible to passing traffic in order to view the gradual progress of the piece as it reached completion. Thompson Community Centre agrees to provide electricity, water and compressed air when necessary for the operation of the tools. Tools to make the artwork shall be provided by the artist, while certain tools that are exclusively used for this artwork shall be paid for under the budgetary agreement.

Location

The artwork shall be located in proximity to the road leading to the entrance of the Centre. The base of the artwork will be located at least 11' from the nearest drain pipe, approximately 15' from the sidewalk and 11' from the nearest tree. The nearest corner of the building that is 25'. This allow the passing traffic to see the artwork while there is a clear association of the Centre to the artwork.

Base

The base will be 18"x3'x4' rough polished concrete to be poured at the site.

Engineering Consideration

Consideration has been made, *to the extent known to the artist*, and based presently existing data available, for the drainage pipes, walkways easements and other issues that may be influenced by the location of the artwork.

Weight

The stone will weigh approximately 4 tons when completed.

Maintenance of the Artwork

The design and material is such that the maintenance of the stone will take a minimal amount of times during any given year. Occasional polishing of the finished service of the stone may be desired but not necessary.

Vandalism

The material is substantially resistant to surface vandalism. Commonly used spray paints are easily removed by commercial paint removing chemicals due to the impenetrability of the material. It has been proposed that ground lights are installed to light up the artwork, both for esthetic and security reasons.

Art in the City Proposal

Securing of the Artwork

The artwork will be mounted with a 2" steel tube that is set into the base and secured into the stone.

Re-working of affected landscape

The work involved will have minimal affect on the surrounding grass area. The hoisting of the artwork will require the movement of a crane, as well as some wear by foot traffic in the area. The grass is expected to recover with seeding of new grass within several months. The cost of such work is not expected to be greater than 4 hours of work and can be done by the regular grounds crew.

Cost of Project

See details in attached spreadsheet

Stone:	\$3,516
Transportation	\$ 370
Scaffolding	\$ 100
Diamond sanding disks	\$ 355
Concrete Base	\$ 300
Contingency	\$ 464
Total	\$5,105

For further information, please contact:

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P.O.Box 4502
Vancouver, BC V6B 3Z8
271-7201/306-3750(cell)
bpetersson@axionet.com

Budget**Thompson Community Centre Project**

Stone	Qt.	Height	Width	Length	Total	Convert	Cu.Mete	Total
Quadra Stone	1	8	3.5	2	56	0.084	4.69	
Price						\$ 750		\$ 3,516
Transportation								
			Hours	Rate				
Phoenix Crane&Truck			4	\$ 92.50				\$ 370
Diamond Sanding Disks								
			50/100grade	200/3000 grade				
Cyclone Diamonds	5		\$ 33.00					\$ 165
	5			\$ 38.00				\$ 190
Total								\$ 355
Concrete Base								
								\$ 300
Scaffolding								
		Days		Rate/day				
Richmond Rentals	2	5		\$ 10.00				\$ 100
Sub-Total								
								\$ 4,641
Contingency		10%						\$ 464
Total								\$ 5,105

To The Board of Directors
Thompson Community Centre
Richmond, BC

July 9th, 2001

Re: Community Arts Project

Dear Member:

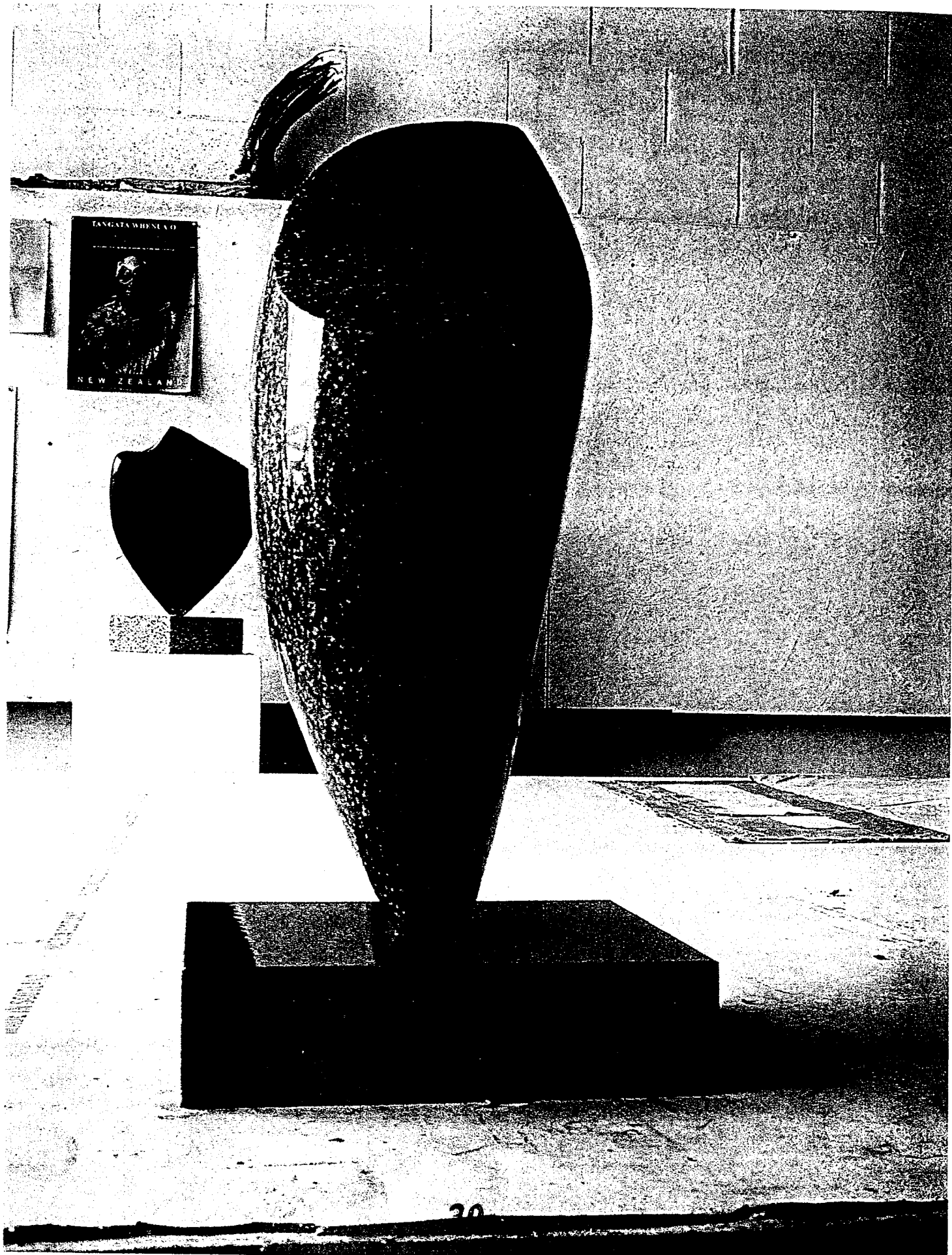
Please find enclosed the information related to the Project In The City Proposal for The Thompson Community Centre. I wish to thank you for the time taken to review this project and look forward to hearing your response. Please feel free to contact me if there are any questions.

Sincerely Yours,

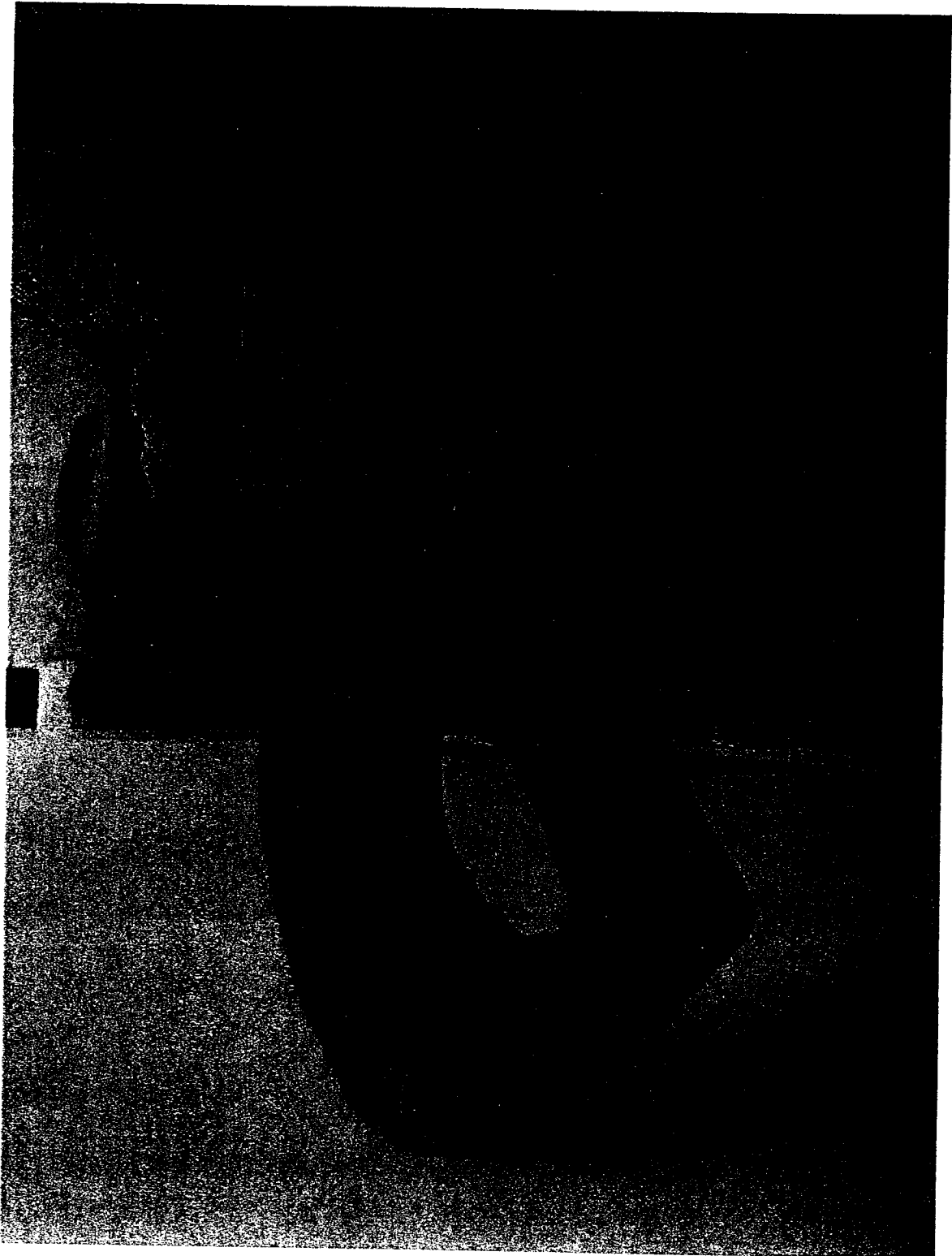
Bertil I. Petersson

A handwritten signature in black ink, consisting of a series of loops and a long horizontal stroke extending to the right.

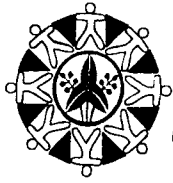




11 EXAMPLE OF FINISH







THE P.A.C. Respecting Diversity...Respectez la Diversité

PARENTS' ADVISORY COUNCIL AT T. HOMMA ELEMENTARY SCHOOL * ÉCOLE ÉLÉMENTAIRE
T. HOMMA

5100 Brunswick Drive, Richmond, B.C. V7E 6K9 * Tel: (604) 668-7844 * Fax: (604) 668-6412
E-Mail: homma@richmond.sd38.bc.ca

October 15, 2002

Richmond Public Art Program
City of Richmond
6911 No. 3 Road
Richmond, B.C.
V6Y 2C1

**Re: Richmond Public Art Program's 2002 Community Participation Program
Competition Submission - Tomekichi Homma Elementary School,**

Please accept this submission to the above-noted competition on behalf of Tomekichi Homma Elementary School, in Steveston, and its Parent Advisory Council (PAC). We request financial assistance to enable us to pursue an art project in collaboration with a local artist, and to encourage the students of 2002/2003 to learn about themselves and express their identity to the world in a permanent exterior art installation on, or near, the school grounds.

1.0 Non-Profit Society Sponsors:

T. Homma Parent Advisory Council
T. Homma Elementary School (See support letter in Attachment A)

2.0 Grant request: \$5000 (see Budget, Attachment B)

1. We request \$5000 as seed money for the project.
2. We anticipate the collection of money and supplies such as metal, wood fragment and industrial/ fishing artifact material contributions through a community participation/ fundraising drive spearheaded by the students and PAC.
3. There is a pool of talented and diverse parent volunteer labour available to the artist, if needed, during installation of the artwork.
4. The PAC will be approached for a financial contribution from the proceeds of one of the school's annual social fundraisers.

3.0 Participation/ Leadership

The project will be guided by local Steveston artist, Mark Glavina, and will engage the active participation of T. Homma Elementary School students, and the parent community. Mr. Glavina has considerable experience guiding children through art projects including past experience with T. Homma Elementary, and as owner of Phoenix Coastal Art in Steveston, which regularly offers educational art programs and workshops to children and adults alike. Mr. Glavina's resume and digital images of his previous work are included in Attachment C.

The process for this project will involve dialogue between the students and the community at large, between young and old. The student body and their families will naturally represent the range of cultures, backgrounds, occupations, and politics that make up the Steveston community, and will guarantee a stimulating and diverse exchange of ideas.

4.0 Target Completion Date: September 2003

5.0 Site Significance:

Homma is a relatively new school (12 years old), situated near the heart of Steveston, and next to the Fraser River along a boardwalk that played a pivotal role in Steveston's fishing industry in times gone by.

The school is named after Tomekichi Homma (1865-1945). Born into an ancient Samurai family, he came to Canada in 1883 at 18 years of age, settled in Steveston, and was instrumental in forming the Fisherman's Association, Gyosa Dantai, in 1887. He helped create the first Japanese Language school and started the first Japanese daily newspaper in Vancouver, the Canada Shimpō. In 1899-1901 he fought for the Japanese franchise in the District Court and the Supreme Court of Canada, but lost when it was taken to the Privy Council in England. Forty-seven years later in 1949 his son, Seiji, was witness to the B.C. Legislature giving Japanese Canadians the right to vote.

In addition to the above interesting details, this site is significant mainly because it is our school, where our children are nurtured and taught to think. Schools are a nucleus of community emotion, energy, dialogue and social connections. The school becomes a second home to the children, providing a collective identity, memories and impressions that last a lifetime. As such, there is a wonderful opportunity for artistic expression of that evolving identity, and a learning opportunity that exceeds the expectations of the usual curriculum and will provide a hands-on experience in visual communications.

6.0 Artistic Objectives:

6.1 Students:

The artistic objectives for the students will be:

- to encourage student contemplation and recognition of the school's identity, and then translation of those ideas through artistic expression;
- to engage students in a collaborative and creative exchange of ideas and labour with their community;
- to expose the students to an experience of the artistic process from concept to completion;
- to personalize and enhance the community and their school site.

6.2 Artist:

The objectives of the local artist, Mark Glavina, are to:

- introduce the process of making art to young people and explore the language of visual communication (assist the children tell their story by developing their own language, imagery and symbols);
- excite children and introduce them to the practice and joy of art, providing an experience in artistic collaboration and visual problem solving;
- create art to enhance and add meaning to this important community landscape, and provoke a response from students and visitors alike.

The students of 2002/2003 will be encouraged to investigate their history, their present and future; to find their 'sense of place' in this town and beyond, and then express it artistically to the world. We don't know yet whether their expression will be a greeting, a challenge or a commentary. We don't know whether they will want it by their front door, addressing Brunswick Drive and the community of Steveston today, or the forgotten path at the back door which was the hub and pulse of Steveston life 100 years ago. The process will be guided and defined in the steps outlined below.

7.0 Art Development Process - Schedule:

Month 1: *Artist visit:* The artist will visit classrooms in preparation for the project, to outline the objective, vision and process, and to encourage discussion about public art.

Research: There will be classroom-supported student research of history, current events and the school's identity, purpose and relationships.

Month 2: *Selection of Images and Location for Artwork:*
Continued consultation will take place between the artist and students, during which students would select a combined package of photographic images they considered reflective of their identity within their community and world. Students would also discuss and help select the location and positioning of the artwork on-site.

Month 3: *Artist - Art Concept Refinement:*

The artist would proceed to develop and design the artwork, while incorporating the image package and theme produced by the children, and the preferred location on site.

Materials and final expression would be left for the artist to define within the parameters of the specified budget, a need for a low maintenance exterior installation, and completion by September 2003. Some preliminary options are explored in Section 8.0 of this submission.

Ratification

A final art concept would be presented to the sponsors, T. Homma School administration and the PAC, for ratification at the end of the month, with defined implementation roles for student, parents, teachers and other participants.

Month 4: *Photo Transfer:*

The artist would teach the photo transfer technique to students and enlist their help in as much as possible of the final product work through art class and/or supplementary workshops. This process has been chosen as a key element in the development of the art project because it will span the continuum of research, conceptual development and practical involvement for the children.

Months 5-12 *Implementation/ construction:*

Acquisition of materials and supplies will involve students, parents and the local community.

Following collection of materials, the artist would begin physical execution and construction of the artwork with volunteer labour, as required, being supplied by students, teachers and parents.

Month 12 *Completion and Celebration:*

Official unveiling of the artwork would occur in September 2003.

Photographic and written documentation of the project will take place throughout the project as a key element to the educational process. The results will be compiled and submitted at the conclusion of the process.

The artistic process described is manageable under the guidance of artist Mark Glavina. Mr. Glavina has experience coordinating an artistic project with the student body, having successfully completed a beautiful interior courtyard mural at the school in 2000.

Most helpful, there is an existing organizational structure through which Mr. Glavina can work to realize a project of these dimensions. The student and parent bodies are already organized in a way that facilitates the input required of the student and adult community.

Through school art classes, the organizational machinery is already in place to elicit input in manageable groups from a large number of children. They also serve as a forum in which Mr. Glavina can visit the students to give and receive guidance in this artistic process.

Through the PAC and school office, familiar meeting structures and communication channels already exist for disseminating information to parents and administration, and discussion or ratification of project principles and concepts where required. The parents are also highly effective conduits to the local business, farming, fishing and residential communities.

8.0 Sample Artwork Options:

Preliminary exploration of some options has begun. Pending input from the student body, location of the artwork could vary which would, in turn, affect materials ultimately chosen (depending upon their degree of exposure to the elements). Following are some sample ideas which will be discussed with the students, teachers, administration and the PAC prior to selecting a concept which best suits the students' message, the artist's objectives, and the school's objectives. Preliminary sketch imagery for these concepts is provided in Attachment D.

8.1 Option 1: *"Seeking Harmony, Respecting Diversity"*

One option is to create a three dimensional artwork on the east wall at Homma's front door, oriented toward Brunswick Drive. This entry is where all visitors to the school would pass, and presents a natural opportunity to extend a gesture of greeting and self-expression to the public, while also enhancing the entrance to the school.

The students' photo imagery could be incorporated via photo transfer onto traditional Japanese type ceramic glazed tiles, in a three dimensional mosaic-like composition. The size and pattern of tiles would reference the existing tile pattern already embedded on the building facade today. Photo transfers would only appear on some of the protruding tiles. Overlaid above the tile work might be metal calligraphy expressing the school's motto "Seeking Harmony, Respecting Diversity". The intended effect would be subtle, muted and in harmony with the Japanese architecture of the building, yet convey the message of the students of 2003.

If the school entry option were selected, the wall-mounted ceramic tiles and metal calligraphy would be fairly protected from the elements by the projecting school portico.

8.2 Option 2: *"Historic Compass"*

This option involves the development of an outdoor compass design to tie the property of Homma Elementary to its neighboring waterfront property – Britannia Heritage Shipyard. This concept weaves the traditional navigational compass with a historical compass, exploring the age old questions " *Where do we come from? Where are we? Where are we*

going?" These questions would be explored within the context of our own community, environment and relationships in Steveston.

The artwork could be designed to move as a traditional compass allowing passers-by to discover our history, our geographic and metaphoric location as well as explore the possibilities for our community's development. The students' photo imagery could be encased within the compass to protect it from the elements and add to our pictorial history.

For artwork located on the periphery of the site, oriented toward the Fraser River and the Britannia Shipyards (as in Options 2 to 4), wood, concrete, or metal base material would be used for the photo transfers. An appropriate sealant treatment would be overlaid to ensure survival against the wind, rain, sunshine and snow in the more exposed setting.

8.3 *Option 3: "Pedestrian Crossing"*

This option involves the acquisition and adaptive re-use of maritime, heritage or cultural materials such as large metal freighter floats, Japanese glass fishing floats, old wood pilings, cannery machinery, fishing gear, or wood gillnet drums, marking a passage or walkway through to our neighboring cultural resource of Britannia Heritage Shipyard. This concept would explore the idea of a cultural crossing celebrating the many various cultural groups embedded in our history of Steveston.

The object(s) would be aligned in such a way as to mark a pedestrian crossing providing both a functional and artistic opportunity. The design of this option would encourage the use of, and the concept of, a cultural crossing but would not interfere with traffic in any way nor compromise the safety of the children. As in the other options, children's photo transfers will be embedded onto our sculpture.

8.4 *Option 4: "A Passage of Time"*

This option uses the existing walkway through the park, embedding object boxes into the walkway using heavy Plexiglas as a durable see-through surface. Eventually the objects will disappear as the surface becomes soiled and scratched, and the objects must be rediscovered by the students. This concept will act as a footprint of our cultural and historical background as well as encourage the nurturing of our historical artifacts and identity.

Approximately a dozen 12 x 12 x 6 object boxes will be embedded into the public walkway. Each of these boxes will contain images of our past, present and future. Several photo images collected by the children will decorate the inside of the object boxes, accompanied by one artifact. This concept allows for wide student participation and a sustained commitment to our past.

9.0 In Closing...

By definition of the exploratory nature of this artistic adventure, and the time required to coordinate the children's input as described, details of the final artwork cannot (and should not) be determined at this stage. However, the process is defined and manageable, and we are confident that the artwork will be completed on time, and within the general budget identified.

The chance to have our youth, parents, teachers and administration participate in the artist process from concept to completion would benefit the whole community. With support of the Richmond Public Art Program, we would not only create an interesting piece of public art, but would also involve the community in the process of art-making.

The school and the Parent Advisory Council are both enthusiastically supportive of the project and hope that the Richmond Public Art Program may consider this project worthy of the financial support requested. Please contact the following people at any time should you require further information:

Mark Glavina - Project Artist (604-448-9596)
Marg Compo, Principal, T. Homma Elementary School (604-668-7844)
Louise Williams, Co-Chairperson, Parent Advisory Committee (604-274-7840)

Respectfully submitted,



Louise Williams, Co-Chairperson
Parent Advisory Council, Tomekichi Homma Elementary School

ATTACHMENTS

- | | |
|---------------|---|
| Attachment A: | Letter of support from M. Compo, Principal, Tomekichi Homma Elementary School |
| Attachment B: | Budget |
| Attachment C: | Resume for Mark Glavina and samples of past work |
| Attachment D: | Concept imagery for Options 1 to 4 |

cc: M. Compo, Principal, Tomekichi Homma Elementary School

ATTACHMENT A

SCHOOL DISTRICT No. 38 (RICHMOND)



TOMEKICHI HOMMA ELEMENTARY SCHOOL
ECOLE ÉLÉMENTAIRE TOMEKICHI HOMMA

5100 Brunswick Drive, Richmond, B.C. V7E 6K9

Tel: (604) 668-7844 / Fax: (604) 668-6412

Mrs. M. Compo
Principal

Mr. P. von Hahn
Vice Principal

October 11th, 2002.

Re: Richmond Public Art Project,

To the Selection Committee,

We are extremely excited about the possibility of being involved in the Richmond Public Art Project. We heartily embrace this model of collaboration involving a local artist, students and parents. We have had an exploratory meeting with Mark Glavina, a local artist. We discussed some possibilities for a project that would involve every child in the school in the planning and painting, would create a signature statement about the Homma culture and tradition, and would welcome everyone in our main entrance area.

Quite a few Homma parents are already aware of this opportunity and very much endorse our participation. The Homma community is an active, involved group of staff, students and parents who help make Steveston the vibrant area it is becoming - drawing the attention of tourists and building a strong neighbourhood.

Homma Elementary and the Homma parent community will actively support and sponsor this initiative in any way requested by your committee; overseeing the project, accountability of moneys awarded and taking responsibility for monitoring the expenditures appropriately.

You will have our total support in making this project a success in any way requested of us. We look forward to your response and decision,

Sincerely,

Margaret Compo
Principal

ATTACHMENT B

BUDGET

T. Homma Public Art Project

		Credits	Debits
Research and Development	Research process consulting development of concept drafting of plan and illustrations teaching aids	\$800.00	
Photo Transfers	Photographic materials Transfer paper mediums and varnishes misc. art supplies and materials	\$500.00	
Sub-Structure	Acquisition of art substructures canning and fishing artifacts Tiles, pilings, Wood, Gesso primer, paint preparation of sub structure	\$2,000.00	
Metal or Wood Fabrication	Laser cutting fabrication founder or casting required	\$2,500.00	
Documentation	Video, Photographic, Written	\$200.00	
Artist and professional fees	Lead Artist and Artist Assistants	\$3,000.00	
Contingency fund	unexpected costs materials or professional fees	\$1,000.00	
City Of Richmond Art Program*			\$5,000.00
In-Kind Sponsorship*			\$2,500.00
Fundraising and Donations*			\$2,500.00
	Balance	\$10,000.00	\$10,000.00

* Funds not yet confirmed. If some funding not secured as anticipated, project will be scaled back accordingly.

ATTACHMENT C

Mark Glavina

3891 Chatham Street,
Steveston, BC V7E 2Z6

Business Tel: (604) 448-1860

Business Fax: (604) 448-1850

Home Tel: (604) 448-448-9596

E-mail: mark@phoenixcoastalart.com

Web-site: www.phoenixcoastalart.com

Education:

Notre Dame High School
Vancouver, BC

Capilano College
North Vancouver, BC

Federation of Canadian Artist
Vancouver, BC

Basic Inquiry Studios
Vancouver, BC

Professional Experience:

Studio B, Vancouver, BC Background illustration	1996
Shady Island Bar and Grill, Steveston, BC <i>River Harvest Mural</i>	1993 Commissioned by Larry & Anne Marie Biggar
Broadmoor Shopping Centre, Richmond, BC <i>Finn Slough Mural</i>	1995 Commissioned by Canada Trust
Johnson and Johnson, Vancouver, BC <i>Indian Arm Limited Edition Print</i>	1995 Commissioned for ORNAC's 14th National Conference

(M. Glavina - Resume cont'd)

ATTACHMENT C

Teaching & Instructional Experience:

City of Burnaby
City of Richmond

Phoenix Art Workshop
classes

Confederation Park Senior Centre
Britannia Heritage Shipyards
Adult Classes
On-going Children & Adults

Business Experience:

Phoenix Coastal Art
Phoenix Art Workshop
Richmond Tall Ships Artist Market

Established 1996
Established 2001
August, 2002

Exhibitions:

- Basic Inquiry group exhibitions
- "River Harvest 1913" solo exhibition
- Le Meridien Hotel - Solo Exhibition "Travel Log"
- Phoenix Art "Steveston"

Curated:

Gulf of Georgia:

- "Fathoms" - 1996
- "Transforming Identities" - 1997
- "Changing Gear" - 1998

Phoenix Art Workshop Group Shows:

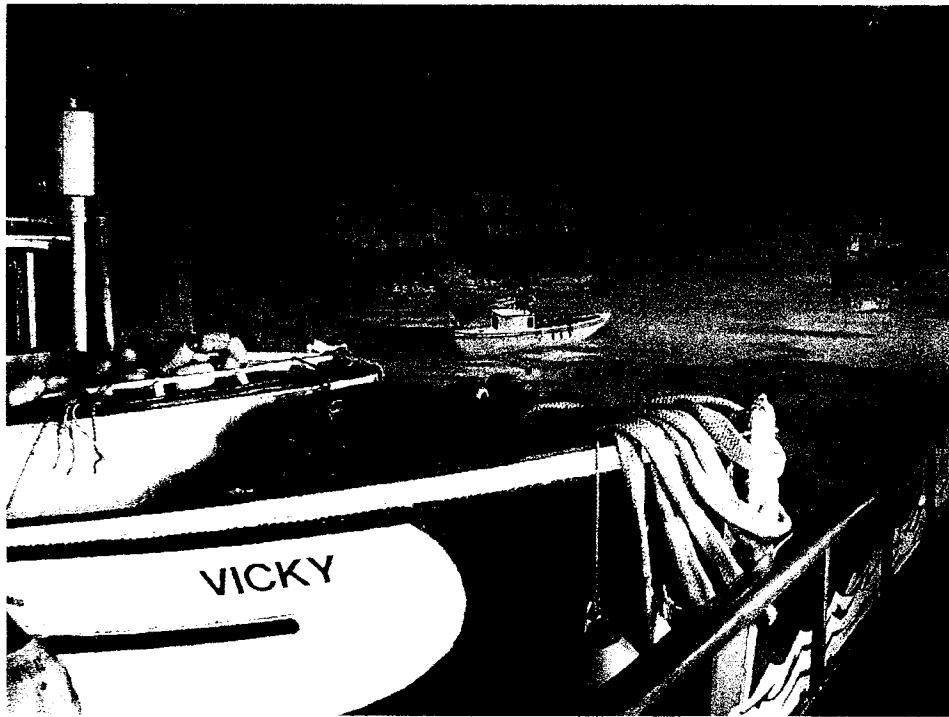
- West Coast Reflections
- The Figure - a Print Exhibition

One Man Exhibitions:

- Dan Varnals
- Wayne Sayer
- Mike Radford
- Harry Heine
- Mary Gazetas
- Nina Cherby
- Adrienne Moore

M. Glavina - Past Work Samples

ATTACHMENT C



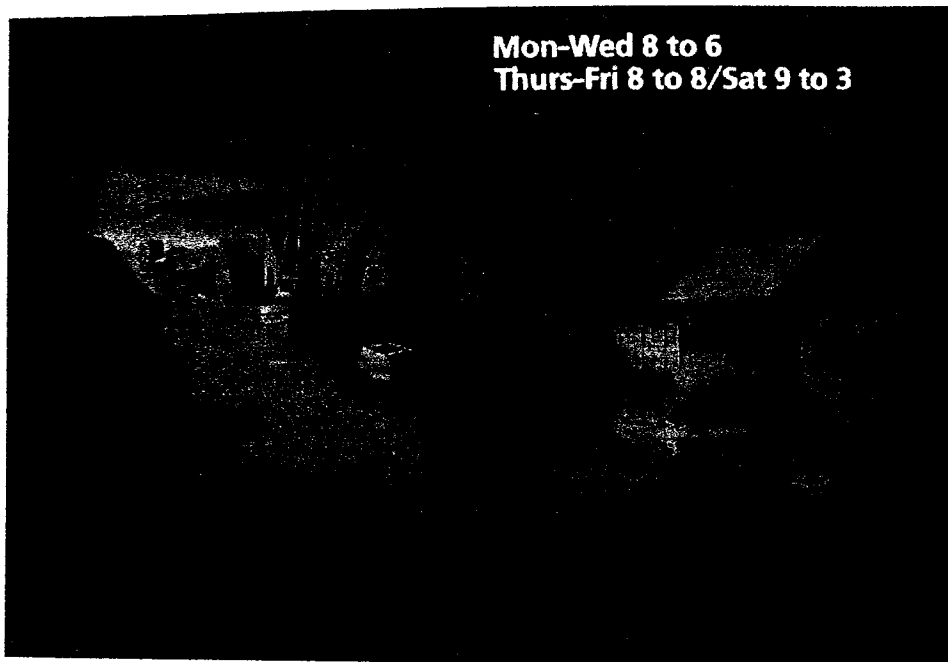
Shady Island Mural Project: River Harvest 1913

M. Glavina - Past Work Samples

ATTACHMENT C



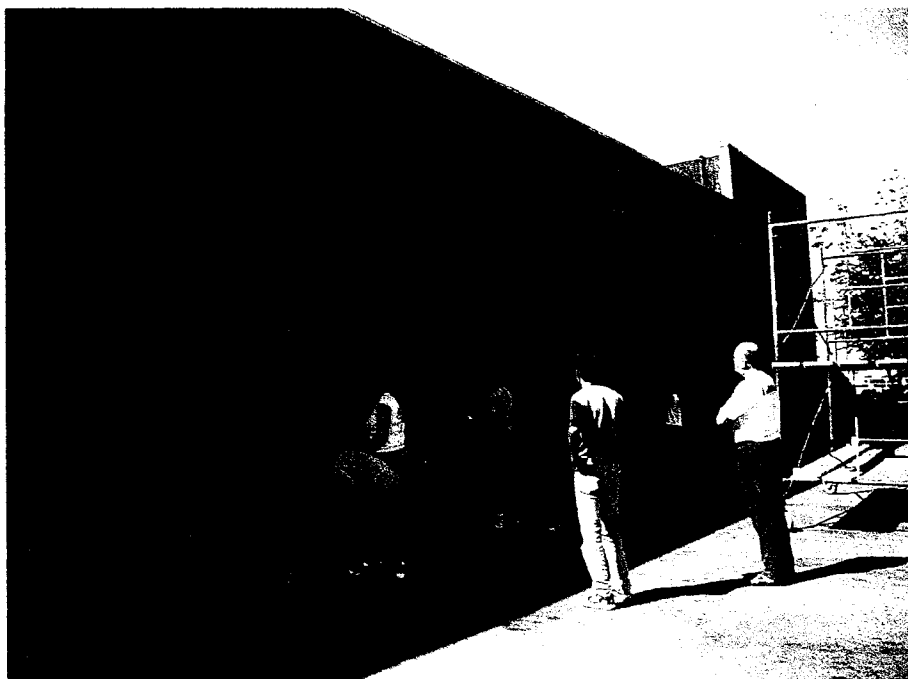
Phoenix Coastal Art Mural



Canada Trust Commission: Finn Slough

M. Glavina - Past Work Samples

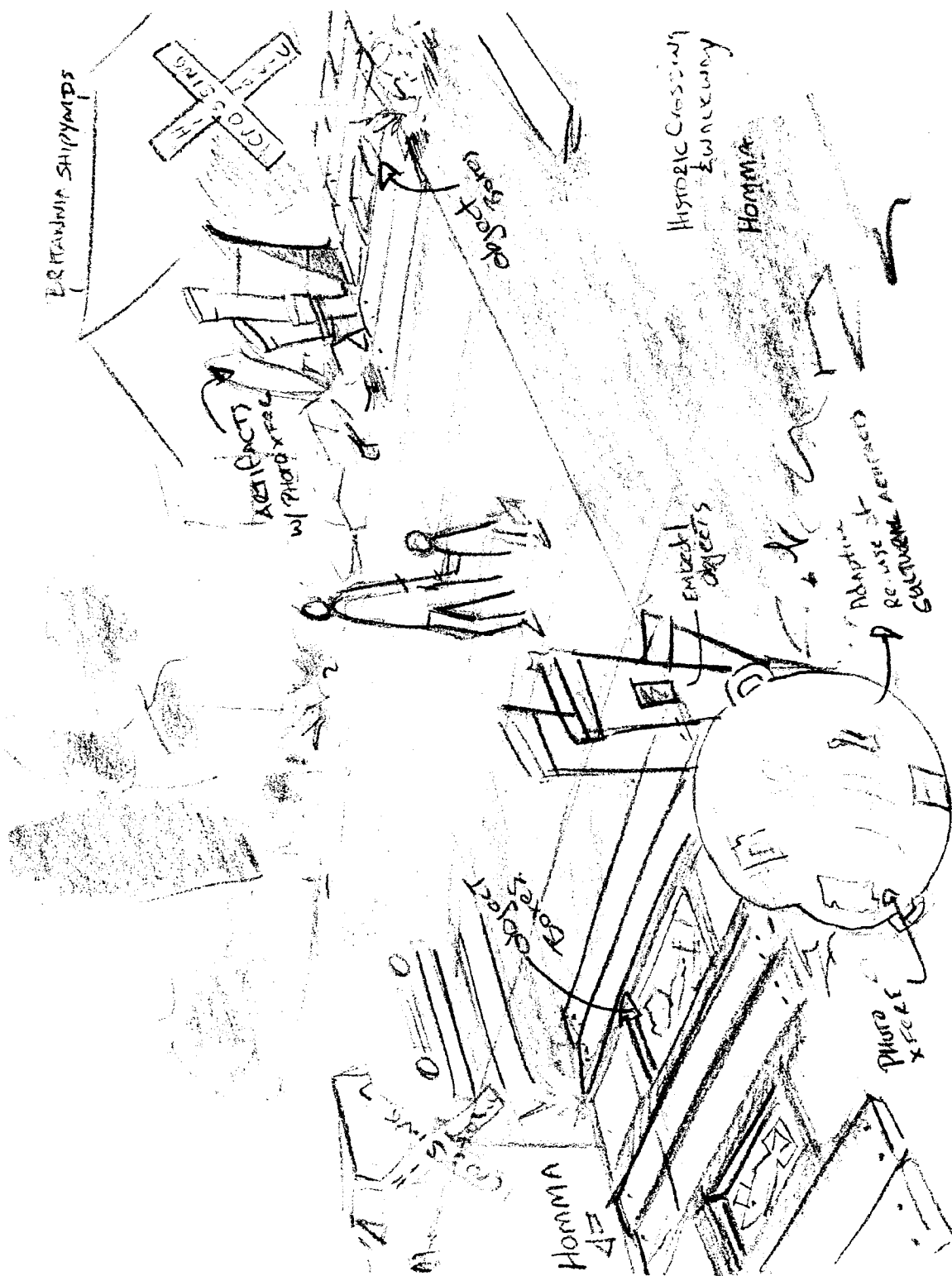
ATTACHMENT C



Phoenix Public Art Program: J Pod 2002

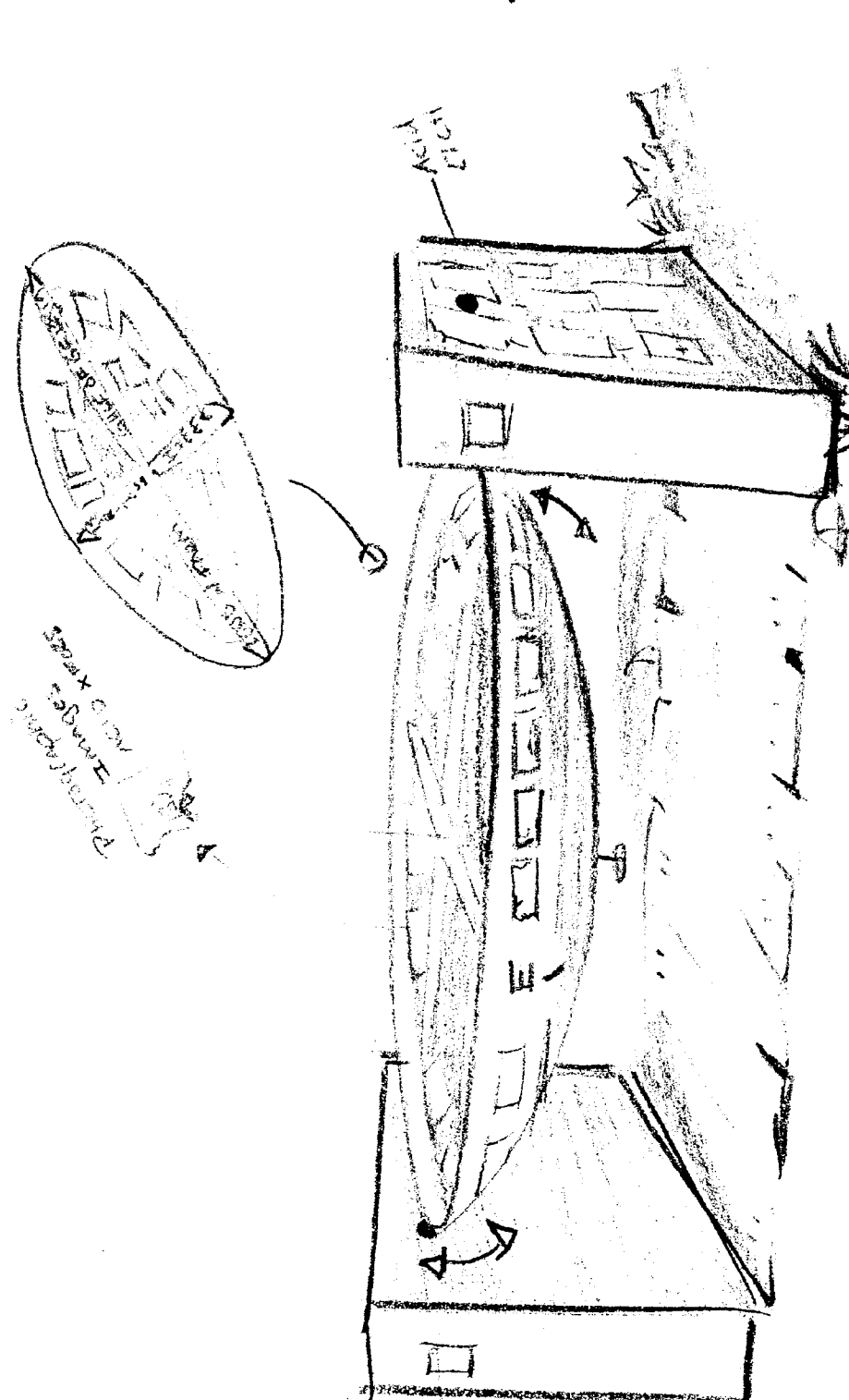
Concept Imagery
Preliminary Artist Sketches

ATTACHMENT D



Concept Imagery
Preliminary Artist Sketches

ATTACHMENT D



HISTORIC COMPASS
exploring history
HOMMA ART PROJECT



EAST RICHMOND COMMUNITY ASSOCIATION

4111 Jacombs Road, Richmond, British Columbia V6V 1N7 • Telephone (604) 233-8399
Fax (604) 278-2609

April 28, 2003

To: Kari Huhtula

**Re: CITY OF RICHMOND
2002 COMMUNITY PARTICIPATION
PUBLIC ART PROGRAM**

To distinguish an East Richmond identity which will both enhance the neighbourhood, and respect the diversity of cultures within East Richmond, the Cambie Community Association requests that the City of Richmond consider us for the above art program.

The following request has been jointly discussed and agreed upon by the Cambie Community Association Board of Directors, the Cambie Community Centre staff and volunteers of the Cambie Centre. This was achieved both verbally and by a written opinion poll.

The project, from city experience, is vandal resistant. Maintenance and sustainability will be obtained from the following resources; Cambie Association, city and/or corporate sponsorship. The Cambie Community Association will be perusing the development of an annual banner program in the East Richmond area. The art project will be on public property and completion would be feasible within the stated year.

BANNERS FOR EAST RICHMOND-Presently there is no distinguishing element to announce the focal point of East Richmond. The banner program will begin the process of developing an identity and image for this community eg. Cambie and No.5 Road area. We propose banners encompass the new Cambie Community Centre, the old Cambie Community Centre and King George Park. Banners would be hung on both sides of Cambie Road between Jacombs and No.5 Road with one sided fixtures hung on the street side of each lamp post. In order to include the West side of King George Park we propose to have 3 banners hung on lamp posts along No. 5 Road in front of the Park. This proposal is for 15 banners in total.

This banner project would develop and identify an East Richmond community theme. The artwork for these banners would be obtained by a contest open to school students and community members of East Richmond. They would be chosen by a Board consisting of an Association Board Member, a City Staff Member, an Administrator of Cambie High School and a member of the community at large. This project would be led by the Cambie Community Association.

The screening of the banners and the hardware for the banners would be allotted to the companies already used by the City of Richmond. Installation would be completed by City of Richmond staff.

Ideally, there would be 15 poles involved, covering the area stated above. The cost would be approximately \$400 per pole (approx. \$100 for the banner/approx. \$300 for the hardware and installation). Four additional replacement banners would need to be purchased for unforeseen circumstances (4 X \$100). The total cost for the 15 banners/hardware, would be \$6,400.00.

The Cambie Community Centre is presently engaged in a Beautification Project. We are presently working on the interior of our Centre. This grant would enable us to enhance the area surrounding the cultural/recreational hub of East Richmond, and help foster pride in the community.

Thank you for considering us for this grant.

Yours truly,

Valerie Morrison, Cambie Community Board Member



Disability Resource Centre

160-5726 Minoru Blvd.
Richmond, B.C., V6X 2A9

*Supporting The Independent
Living Movement*

Tel: (604) 232-2404
Fax: (604) 232-2415
TTY: (604) 232-2479

October 18, 2002

Richmond Public Arts Program
City of Richmond
6911 No. 3 Road
Richmond, BC V6Y 2C1

To Whom It May Concern:

The Richmond Committee on Disability is pleased to submit two entries for the Public Art Program.

The first is a banner designed by Glenn TerBorg, a volunteer and participant in the Disability Resource Centre. Glenn is a graphic artist and although having Fredrick's Ataxia, designed and illustrated the book, "Marketing Strategies for ILRC's" written and produced by the Disability Resource Centre for national distribution.

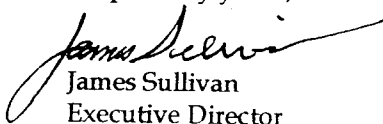
The Richmond Committee on Disability through the Disability Resource Centre will oversee this project. We believe these bright and colourful banners make a statement of pride for people with disabilities and all Richmond residents. The submission is printed from an existing jpeg file.

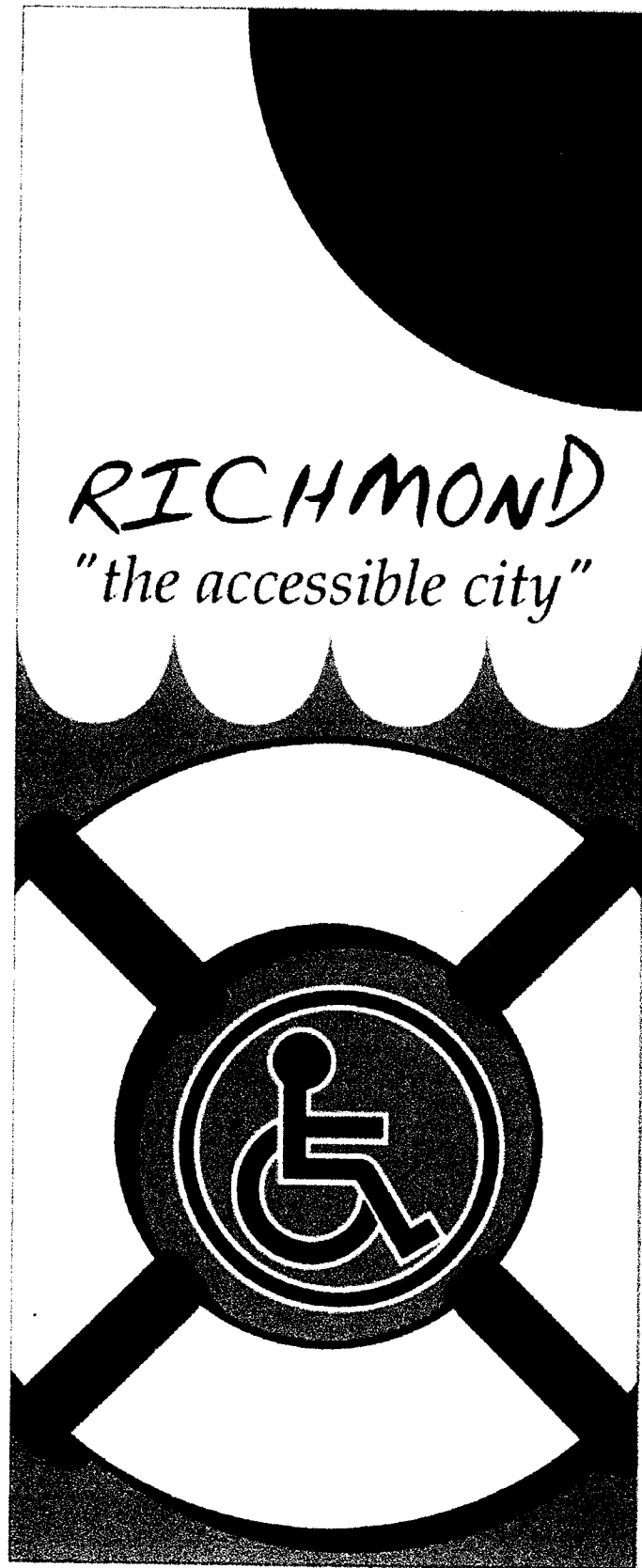
Our second submission is also from a computer-generated image. The designer is James Sullivan. The design is to be silk-screened on a 3' x 3' x 3/4" piece of acrylic. Then the design is sandwiched between the one piece of acrylic and another of the same size. These two pieces are then glued together. The acrylic is then mounted on a wood stand. The piece can then be placed in any public building. If necessary for protection, the piece can be placed between two pieces of glass.

We have had very little time to prepare these submissions and have as yet to locate the silk-screener etc. These are available in Richmond. The cost for the entire project will be \$5000.00. Very contemporary in its appeal, this piece potentially sets the City of Richmond apart and its support of people with disabilities. The words are important to all people and they especially ring for people with disabilities.

Thank you for your consideration.

Respectfully yours,


James Sullivan
Executive Director





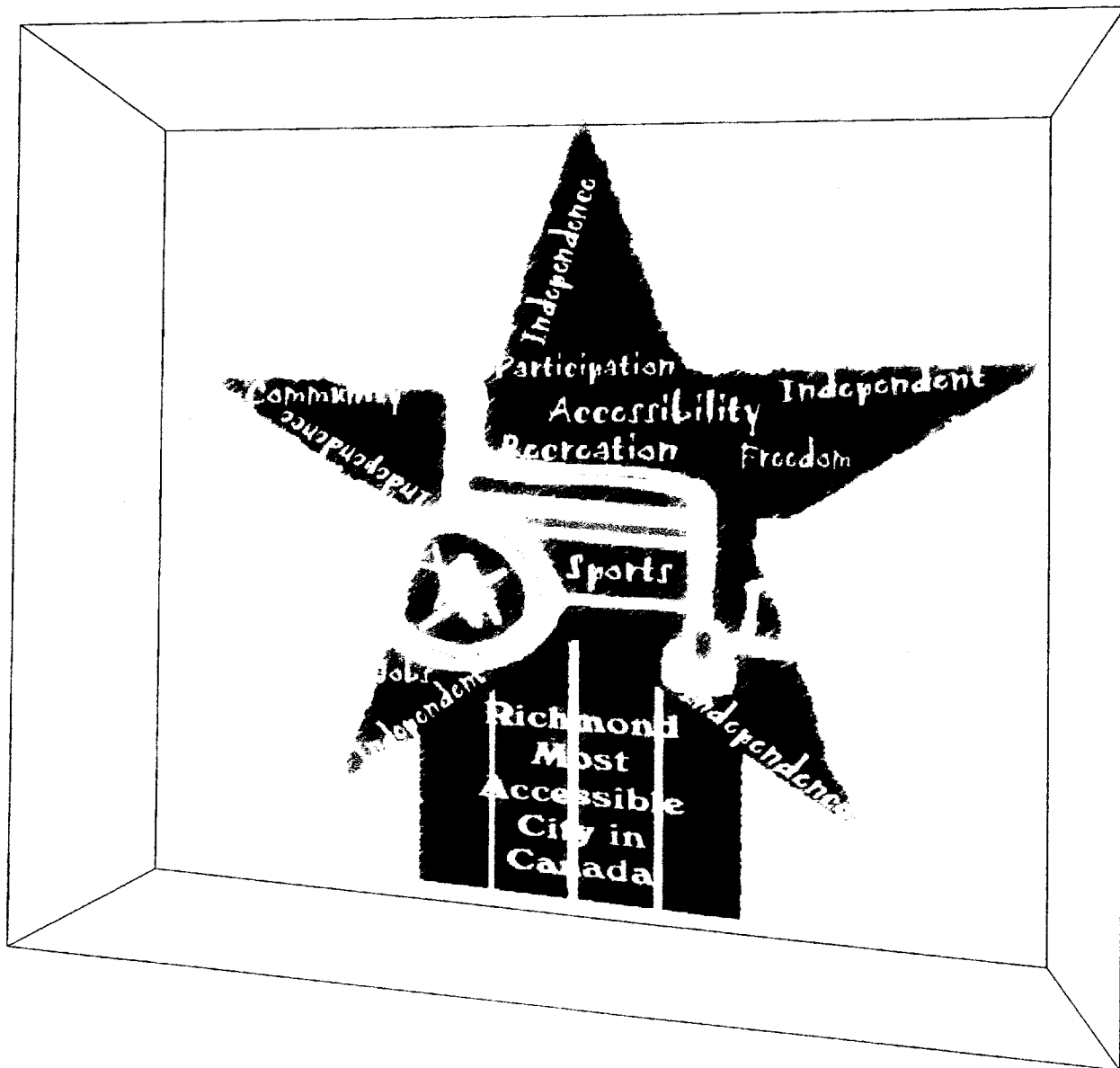


TABLE OF CONTENTS

Letter

Project Description

Budget – First Draft

CV & Bio

Letter of Support – Richmond Art Gallery

Letter of Support – Miscellaneous Productions

Margaret Dragu
9871 Dyke Road
Richmond, BC
V7A 2L5
dragu@sprint.ca
604-272-7239
October 12, 2002

Public Art Commission
City of Richmond
Richmond, BC
Att: Kari Huhtala

Dear Members of the Public Art Commission:

Re: Walking Woman Project

Enclosed please find *Walking Woman* project description, the first draft of the project budget, a letter of support from the Art Gallery of Richmond offering to be the signing non-profit society for the project, and a letter of support from Miscellaneous Productions that is the Young Associate Company for the Gateway Theatre of Richmond. I have also enclosed a copy of my curriculum vitae. Another letter of support from the Minoru Seniors Society of Minoru Place ~~shall be sent to you under separate cover.~~ is enclosed.

I have been a performance and video artist for more than thirty years. I have shown my work across Canada, on both coasts of the United States, and in Western Europe. I have lived in Richmond for the last fifteen years. I have screened videos at the Richmond Art gallery and presented two performances in Richmond -- "*Momz' Radio*" a solo work produced by the Library and "*X's & O's for the First of May*" which was produced by the Cultural Centre. It employed a large ensemble cast of twelve seniors, two children, one visually impaired person, two soccer moms, and two local musicians. The cast came from my many Richmond fitness classes, my daughter's school and sports teams, and local Community Centres and stores.

My performances and events are well attended. I expect to have a good turnout from both Richmond and Vancouver for *Walking Woman*. My performances are fun and engaging but also have some serious art and community objectives.

Letter re: *Walking Woman* cont'd:

My goals are:

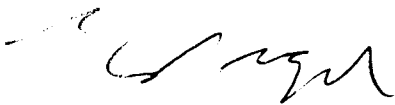
1. To provide a platform of collaboration between the Richmond Art Gallery and the Vancouver Art Gallery
2. To introduce the medium of performance art to a wider audience
3. To celebrate the unique community of Richmond
4. To introduce Vancouver residents to the city of Richmond while also showing new aspects of Richmond to its own residents
5. To highlight and showcase some of the existing public art works in Richmond
6. To make a lasting video documentary of the Walking Woman event which also depicts the community of Richmond and some of its public art
7. To make "green" art (i.e. environmentally friendly art)
8. To celebrate The Pedestrian as well as Public Bus transportation
9. To expand the definition of art and to encourage people to make art

I am asking the Public Art Commission to support this project by giving a percentage of the total budget.

I would be very happy to answer questions about Walking Woman or to present my project to the Commission.

Thank you.

Yours truly,



Margaret Dragu
encl(5)

Walking Woman by Margaret Dragu

An Urban/Sub-urban Performance Tour for Vancouver and Richmond

Walking Woman is based on the performance forms of parade, spectacle, dance, and especially the tour. The audience has the unique opportunity to experience urban and suburban reality through the eyes of a veteran performance artist. Video artist and filmmaker Lorna Boschman shall document the performance. **Walking Woman** is a performance inspired by the visual artwork by Michael Snow of the same name.

Walking Woman is a celebration of the urban/suburban skills required to live in our changing city landscape. It is an all day audience-participatory performance art event that celebrates the urban, suburban and commuter experience from the perspective of the citizen on foot and with public transportation. It is part parade, part tour, part celebration, part journey, part discovery, and part diary. The work explores public/private space by inviting the public to participate in an all day series of "walking-based" performances. If you can walk (or if you can roll with a wheelchair) – you can participate in this event.

Walking Woman's all day (9:30 am – 4:30 pm) performance schedule includes traveling, performing, eating, talking, shopping, finding bathrooms and water, and interacting with the public transit world of workers, mothers, handicapped, children, caregivers, unemployed, etc... The participants travel from Vancouver to Richmond and back to Vancouver by public bus. Public transportation is about waiting, going, waiting, and then going again. Public transportation is about practice – knowing bus schedules to avoid delays, knowing the regular bus driver who might stop between bus stops if he sees you running for his bus that you just missed. Public transportation is slow. Cars are fast. Busses are better for the environment. Cars are killing the ozone layer and us. Public transit is inconvenient and you are forced to travel with strangers not of your choosing but it provides a completely different view and experience of both the voyage and destination than a car. The secret world of Richmond by bus and foot (including shark fin shops, fish and noodle stores, and hidden walkways) shall be revealed and shared during this event.

Audience members begin and end the performance on the Robson Steps of the **Vancouver Art Gallery** by performing the walking dance "Walking Up" at the beginning of the day and "Walking the Walk" at the end of the day accompanied by two musicians who shall travel with the group. Each dance has a different coloured ribbon for participants' lapels/shirts and sometimes a prop (i.e. coffee cup, book, bamboo flag, etc.). The participants stop at scheduled times at specific locations including public art sites, malls, commemorative public benches, and public hiking trails where they participate in more walking-based performances. The locations have been chosen to contextualize the investigation of issues about urban and suburban life including which inform the performance work including: community, time, work/effort, privacy, inclusion, our global/personal commitment to saving the environment, and the relationship of time/work/effort/space/energy.

Walking Woman by Margaret Dragu page 2

Sites and Dances for Walking Woman

"Walking Up" Robson Steps of the Vancouver Art Gallery

An "X"-shaped walking dance that criss-crosses up and down the Robson Steps while each participant holds a cup of morning coffee/tea and a bamboo flag. Sounds hard but is actually very easy. Ms. Dragu has taught thousands of people to do walking X's and O's dances since the first X's and O's work in 1983 called X's & O's for the Longest Day of the Year. *"Walking the Walk"* at the end of the day reprises this first dance.

"Walking & Chewing Gum" & "Walking Tall" Richmond Art Gallery/Library

These two multi-task walking dances are performed around the water fountain and amongst the trees in front of the Richmond Gallery/Cultural Building. Participants walk and chew gum as well as walk balancing books on their heads. Then, a 15 minute cultural break is encouraged: visit library/art gallery, swim at pool, run/walk around Minoru track, donate blood, skateboard around city hall, or just enjoy a cup of tea from the Minoru Senior Centre.

"Walking Wounded" Commemorative Benches around Minoru Lake

Park benches in Richmond are "adopted" (or purchased) by citizens for public use. The family places placards for dead family members and friends on the public park bench. Therefore, sitting in public can be associated with mourning or entering a site of mourning. This dance uses flags, umbrellas, and black ribbons.

"Walking to Rule" Richmond Public Market

This concrete corner park is a place of transit, memory and commerce. The archeological public art piece on the ground depicts fossils of fish species from thousands of years ago. Grandparents and caregivers, festooned with plastic bags of food shopping, wait on benches for their pre-schoolers to leave the Lang community centre. Participants can bring their own brown-bag lunches or buy a hot Asian meal at the food court in the market for \$3.75 -- no GST.

"Walking Around" Cosmo/Yohan/Aberdeen Malls

The Cosmo Mall was the site for a month long series of silhouette storefront performances by Margaret Dragu that were designed for bus and car commuters. Here is a village of Asian mini-malls that participants will visit. Although the architecture is cold and looks like all malls everywhere, the people who work and inhabit this structure manage to create a village and a vibrant community. *"Walking and Talking"* at the cell phone stores and/or phone booths in the malls is encouraged. Participants communicate with the outside world in another multi-tasking dance.

Walking Woman by Margaret Dragu page 3

***"Walking Poor"* Bath Slough Trail behind Ikea**

Homeless citizens once frequented this lesser-used hiking trail. It is dramatically juxtaposed against a high-consumer world of furniture stores, hardware chains, and lots of cars. To walk this slightly hidden trail is to feel almost invisible and to taste an echo of the historic Jarrow March.

***"Walking the Line"* Ironwood/Coppersmith/Bus Terminal/Railway Tracks**

Doug Taylor's Red Truck Sculpture Installation is between 2 malls and the bus transit terminal that is beside the railway tracks. His vintage red truck sits on stilts and is embedded with tree trunks and wild plants that are slowly overgrowing the truck. It is very like the industrial park located behind Ironwood/Coppersmith malls in that while the industrial park is clean, concrete and industrial, it is also very well populated by bunnies that wander in from the hiking/biking trail. As this site is located on the edge of the river and the edge of Richmond before the freeways, it is an area of growth and abandonment, containment and openness, city and nature. This dance employs hair combs and bamboo flags; it begins at the red truck and ends on the railway tracks.

At the beginning of the day, each audience member receives a passport that serves as his or her diary and accounting book. Each participant is encouraged to be efficient and frugal without entering the zone of skinflint or miser. Gold stars will be given, for example, for the purchase of a healthy lunch (\$3.75 for rice or noodles and 2 entrees) at the Richmond Public Market but no gold stars will be given for skipping lunch to save towards purchasing Pokeman stickers at the Aberdeen Mall. A silver star shall be given for attending each event. Red and blue stars shall also be awarded for kindness and co-operation. There will be no stars given for speed.

The audience is encouraged to document their experience of **Walking Woman**. They can use still and video cameras, write text in their journals, paste in found souvenirs, collage their coloured ribbon collection, or in any other way illustrate their individual passports which shall include their final "scores" of multi-coloured stars for participation, kindness and frugality. When the video is finished and a screening date set, the participants shall be contacted and encouraged to display their passports at the premiere of Lorna Boschman's video.

Budget for WALKING WOMAN

Fees:

Musicians (3) @ \$200.00/ea	\$ 600.00
Artist Fee	\$1750.00
Passport Designer	\$ 400.00
Videographer (shoot)	\$ 500.00
Video Assistant (shoot)	\$ 200.00
Videographer (edit @\$35/hr X 30 hr)	\$1050.00
Clerical/Publicity/Communication (2) from VAG & RAG @ \$500.00/ea	<u>\$1000.00</u>
<i>Subtotal</i>	<i>\$5500.00</i>

Video Materials/Editing/Dubbing:

Tape	\$ 200.00
Camera Rental	\$ 200.00
Editing Suite Rental	\$ 350.00
Duplication	<u>\$ 250.00</u>
<i>Subtotal</i>	<i>\$1000.00</i>

Props:

Passports/Journals -- printing	\$ 300.00
Ribbons & Pins; Arm bands	<u>\$ 100.00</u>
<i>Subtotal</i>	<i>\$ 400.00</i>

Contingency: (10%)	<u>\$ 700.00</u>
<i>Subtotal</i>	<i>\$ 700.00</i>

Administrative Support:

RAG & VAG @ \$700.00/ea	<u>\$1400.00</u>
<i>Subtotal</i>	<i>\$1400.00</i>

Publicity:

Artist Postcard (Eagle Ridge Press) including map/itinerary	<u>\$ 650.00</u>
<i>Subtotal</i>	<i>\$ 650.00</i>

Total: \$9650.00

CURRICULUM VITAE MARGARET DRAGU

9871 Dyke Road
Finn Slough, Richmond, BC, Canada; V7A 2L5
1-604-272-7239
email: dragu@sprint.ca

THE WALL IS IN MY HEAD/ le mur est dans ma tete/ICH HABE DIE MAUER IN MEINEM KOPE/lu muro e dentro mi testa

(with ReciproCity/cite) Elle Corazon, Montreal, Quebec, October 2001
Gladstone Hotel, Toronto, Ontario, November 2001

LIVING ART

Cosmo Mall, Richmond, BC, November 2000

CLEANING AND LOVING (IT)

Queen's Park/V Tape, FADO, Toronto, Ontario, July 2000

CONSCIOUS CORPUS: CORP DOMESTIQUE & CORPUS DELICIOUS

Western Front, Vancouver, BC, May 7-10, 2000

IMPROVISATION FOR X's & O's

(with 25 lb. of potatoes) Grunt Gallery/Vogue Theatre, Vancouver, BC, Oct. 1999
(with guitarist Brian Krocher) Niagara Artists' Centre, St. Catharines, Ont., June 1999
(with violinist Jim Munro) Grunt Gallery, Vancouver, BC, February 1999

EINE KLEINE NACHT RADIO/a little night radio

Niagara Artists' Centre, St. Catharines, Ontario, June 1999
Artword Theatre, Toronto, Ontario, June 1999
Grunt Gallery, Vancouver, BC, February 1999
(German Tour by Canadian Dept. of Foreign Affairs & International Trade with Hessische
Ministerium fur Wissenschaft und Kunst of Germany & Cultural Dept. of Netherlands)
Moltkerei Werkstatt, Koln, Germany
darK.-Halle, Mainz, Germany
c.u.b.a., Munster, Germany
Carl Stipendium, Essen, Germany
Artis, s'Hertogenbosch, Netherlands, June 1998

X'S & O'S FOR THE RITES/RIGHTS OF MAY

Richmond Cultural Centre, Richmond, BC, May Day, 1999

OTZENRATH STIPENDIUM

(sponsored by Otzenrath Gallery of Culture and History with Inge Broske)
Otzenrath, Bonn, Germany, June 1998

A DECONSTRUCTED DOLLHOUSE/une maison de poupees en deconstruction

The @ Gallery, Vancouver, BC, April 1997

(Ontario and Quebec Tour sponsored by the Touring Office of the Canada Council)

Artword Theatre, Toronto, Ontario

Niagara Artists' Collective, St. Catharines, Ontario

Le Lieu's rencontre intern. d'art performance et multimedia, Quebec City, PQ, Oct. 1996

SECRET KITCHEN

Richmond Public Library/Cultural Building, Richmond, BC; March 1998

Silverton Art Gallery, Silverton, BC, July 1995

Women in View Festival, Station Arts Theatre, Vancouver, BC, January 1995

New Performance Festival, Hornby Island, BC, May 1992

Festival, Grunt Gallery, Vancouver, BC, September 1991

Artspace, Peterborough, Ontario, August 1990

THE BARDO GAP

Western Front, Vancouver, BC, September 1994

NINE SUITS

(collaboration with Paul Gibbons and Jim Munro)

Silverton Art Gallery, Silverton, BC, July 1995

(collaboration with Jim Munro, Bill Smith, Dana Inglis and David Lee)

Mayworks Arts Festival, Hornby Island, BC, May 1994

SLICED BREAD

(collaboration with Jim Munro, Roy Kiyooka, Bill Smith and Dana Inglis)

Mayworks Arts Festival, Hornby Island, BC, May 1993

EDAM Dance Studio, Western Front, Vancouver, BC, February 1993

SQUARE FOOT REAL/realite au metre carre

(collaboration with Jim Munro)

Ontario & Quebec Tour sponsored by the Touring Office of the Canada Council

Niagara Artists' Centre, St. Catharines, Ontario

Music Gallery, Toronto, Ontario, with guest artist David Prentice

Artspace, Peterborough, Ontario

Oboro, Montreal, Quebec; October 1992

PHEROMONES(collaboration with Billy Little, Bill Smith, Jim Munro & Joey Meyer)

Artropolis, Vancouver, BC, November 1990

Original X's & O's SERIES

X's & O's for the Canadian Pavillion
Expo '86, Vancouver, BC, August 1986

X's & O's for Friday the Thirteenth
Western Front, Vancouver, BC, November 1985

X's & O's in the Dead of Winter
Off Centre Centre, Calgary, Alberta, January 1984

X's & O's on the Shortest Day of the Year
Art Gallery of Hamilton, Hamilton, Ontario, Dec. 21/83

X's & O's on the Longest Day of the Year
Art Gallery of Hamilton's Artworks in the Garden,
Royal Botanical Garden of Burlington, Ontario, June 21/83

JOY OF MULTIDICIPLINE

Artspace, Peterborough, Ontario, March 1986
Emily Carr School of Art, Vancouver, BC, November 1985
Artcite Gallery, Windsor, Ontario, December 1984
Niagara Artists' Centre, St. Catharines, Ontario, May 1984
Banff School of Fine Arts, Banff, Alberta, January 1984
Alberta School of Art, Calgary, Alberta, January 1984
Article, Montreal, Quebec, November 1983

MY WIRELESS IS RUNNING

(collaboration with Colin Campbell)
Toronto Dance Theatre, Toronto, Ontario, May-June 1984

I'M ALREADY CHANGING MY MIND

(collaboration with Colin Campbell)
Harbourfront Studio Theatre, Toronto, Ontario, June 1982

FEAR OF BLUE/angst vor blau

(collaboration with Tom Dean)
Akademie der Kunste, Berlin, Germany, January 1983
London Art Gallery, London, Ontario, November 1982
Artspace, Peterborough, Ontario, October 1982

HER MAGESTY/sa majeste

(collaboration with Tom Dean)
Art Gallery of Ontario, Toronto, Ontario, March 1981
Palais des Beaux Arts, Brussels, Belgium, February 1981

D.W.I. STRIKE AND PUBLIC PARADE EVENT

Queen's Park Parade Route, Toronto, Ontario, September 1984

UNFIT FOR PARADISE

Rivoli, Toronto, Ontario, Sept. - Oct. 1983

Western Front, Vancouver, BC, September 1981

THE A.M. SHOW

(collaboration Guy Allen & Arnie Achtman)

Simon Fraser University Theatre, Vancouver, BC, Sept, 1981

Erindale Theatre (University of Toronto), March 1981

Artspace, Peterborough, Ontario, July 1981 and June 1980

Vehicule, Montreal, Quebec, June 1980

University of Ottawa Theatre, Ottawa, Ontario, May 1980

NO NONSENSE BLACK AND WHITE AND COLOUR

Le Groupe de la Place Royale, Ottawa, Ontario, October 1982

T.V. HERTZ

Alberta College of Art, Calgary, Alberta, April 1979

(with Enrico Campana) Musee des Beaux Arts, Montreal, Quebec, March 1979

Art Gallery of Ontario, Toronto, Ontario, March 1979

CANAJAN BURGERS

(collaboration with Enrico Campana)

cross-Canada tour sponsored by the Touring Office of the Canada Council

Eye Level Gallery, Halifax, Nova Scotia

CEAC, Toronto, Ontario; Arton's, Calgary, Alberta

Manitoba Theatre Centre, Winnipeg, Manitoba

Regina Modern Dance Works, Regina, Saskatchewan

Paula Ross Studio, Vancouver, BC

Espace Tournesol, Edmonton, Alberta, June-August 1977

33 1/3 DOUBLE LIVE: SUNSET STRIPPERS, BEAUTY & THE BEAST

(collaboration with Enrico Campana and Terry Crack)

Factory Theatre Lab, Toronto, Ontario, Jan.-March 1979

TWP Theatre, Toronto, Ontario, September 1979

The Funnel, Toronto, Ontario, March 1978

PICK UP

TWP Theatre, Toronto, Ontario, November 1976

OH TRUE OH REAL OH HELPLESS LOVE

(collaboration with Redlight Theatre)

Bathurst Theatre, Toronto, Ontario, February 1976

QUEEN OF THE SILVER BLADES

(collaboration with Susan Swan and Mary Canary)

Cinema Lumiere, Toronto, Ontario, October 1975

St. Paul's Theatre, Toronto, Ontario, June 1975

TRY LEATHER

Fifteen Dance Lab, Toronto, Ontario, November 1975

KRESGES & WOOLYWORTHS

Fifteen Dance Lab, Toronto, Ontario, September 1975

CANADIAN FOLK DANCE

A Space, Toronto, Ontario, May 1975

FILM:**I WANT TO BE ALONE**

(co-director, co-writer, choreographer & performer)

also starring Jackie Burroughs, Robert des Rosiers, & Claudia Moore

Breakthrough Films/T.V. Ontario/Telefilm/OFDC production, half-hour, 1988

CONSERVING KINGDOM (half-hour pilot Dudley the Dragon TV series)

(choreographer)

Breakthrough Films/T.V. Ontario/Ontario Hydro production, 1987

MEMORIES OF PARADISE

(co-writer, choreographer, performer)

Breakthrough Films/T.V. Ontario production, half-hour, 1985

WRITING:**LIVE AT THE END OF THE CENTURY**

(anthology edited by Bryce Canyon)

published by grunt Gallery, Vancouver, BC; 1999

THIS PASSION (ESSAYS ON DANCE)

(non-fiction anthology book edited by Carol Anderson),

published by Dance Collection Danses Press/es, 1998, Toronto, Ontario

BRINGING IT HOME (ESSAYS ON FEMINISM)

(non-fiction anthology edited by Brenda-Lea Brown, foreward by Rosemary Brown)

published by Arsenal Pulp Press, 1996, Vancouver, B.C.

MOTHERS TALK BACK (MOMZ' RADIO)

(non-fiction book with co-authors Susan Swan & Sarah Sheard)
published by Coach House Press, 1991, Toronto, Ontario

REVELATIONS (ESSAYS ON STRIPTEASE & SEXUALITY)

(non-fiction book with co-author A.S.A. Harrison)
published by Nightwood Editions, 1989, London, Ontario

ELECTRIC STORM TALE

(play for Herotica II Feminist Erotic Theatre Festival) Ruby Slippers Production
Station Streets Arts Centre, Vancouver, B.C., October 1995
Theatre Calgary, Calgary, Alberta, January 1996

PERIODICALS: including Kinesis, Fireweed, Parachute, Front Magazine, etc.

RADIO:

MOMZ' RADIO

writer/producer for 4 Part Documentary, broadcast coast-to-coast in Canada;
San Francisco, Calif.; and Boulder, Colorado, USA, 1989-90

VIDEO:

THE LADY OF SHALLOT – A SURVEILLANCE PLAYER

Artists' Labour Production, 2002

CLEANING AND LOVING (IT) PART ONE & TWO

Fado Production, 1999 and 2000

LIVING ART

DWI/Video In Production, 2001

CORPUS DELICIOUS

Western Front Production, 2000

A DECONSTRUCTED DOLLHOUSE

Video In/Western Front Production, 1996

BARDO GAP

collaboration with Robert Kozinuk, Western Front Production, 1995

YO SOY EINE KLEINE SHOPKEEPER

Video In/Fine Nine Series, 1992

BREATH

Western Front Production, 1985

DANCEREADING

collaboration with Susan Swan, Shelagh Young, and Artists' T.V. Centre
National Book Festival production, 1985

URBAN SKILLS NUMBER FIVE

Western Front/Same Day Edit co-production, 1979

BACK UP

collaboration with Kate Craig, Western Front Production, 1978

CHOREOGRAPHER FOR THEATRE:**ILLUMINARIES**

Public Dreams' Lantern Festival, Trout Lake, Vancouver, BC, July 93/92/91

MASQUE OF THE RED DEATH

co-production by Public Dreams & Grunt Gallery, Burrard Bridge Public Building,
Vancouver, BC, 1991

JOE BEEF

musical written by David Fenarrio, produced by Mixed Theatre Company,
Toronto, Ontario, 1986

BAD APPLES

musical by Alan Booth & Simon Malbogot, Mixed Theatre Co., Toronto, Ont., 1984

BASS SAXOPHONE

musical by John Roby & Kate Lushington, Tarragon Back Theatre, Toronto, Ont., 1984

WAITING

musical by Elaine Carol, Mixed Theatre Co., Toronto, Ont. 1983

STRIP

musical by Theatre du P'tit Bonheur, Toronto, Ontario, 1984

AIRPORT DANCE

with Susan Macpherson, Jackie Burroughs & Ricardo Arbruet
YPT Theatre, Toronto, Ontario, 1981

GOING THROUGH THE MOTIONS

for General Idea, Art Gallery of Ontario, Toronto, Ontario, 1975

ACTOR/PERFORMER:

MORAL/PASSION

for Elizabeth Chitty and Cultural Desire Projects
Winnipeg Contemporary Art Gallery, 1986
Music Gallery, Toronto, Ontario, 1985 and 1984

PEGGY's SONG

written by Jim Garrard, directed by Richard Shoikett
St. Paul's Theatre, Toronto, Ont., 1984

SPENCER's MOM

written and directed by Jim Garrard
Salon Theatre, Toronto, Ontario, 1981

PICNIC IN THE DRIFT

for Tanya Mars & Rina Fraticelli
Ice House Theatre, Toronto, Ontario, 1981

ANGEL CITY

written by Sam Shepard, directed by Martin Kinch
Toronto Free Theatre, Toronto, Ontario, 1979

ST. CARMEN DE LA MAIN

written by Michel Tremblay, directed by Andre Brassard
Tarragon Theatre, Toronto, Ontario, 1978

FILM ACTOR:

SEEING THINGS

premiere of the C.B.C. TV series, directed by Louis del Grande, 1981

SURFACING

feature film directed by Claude Jutra, based on Margaret Atwood's novel, 1981

HANK WILLIAMS THE SHOW HE NEVER GAVE

made for TV film, SCC Films, 1980

BIO:

Margaret Dragu is celebrating her third decade as a performance artist. She has presented her work in galleries, museums, theatres, nightclubs, libraries, universities and site-specific venues including parks, botanical gardens, and public parade routes across Canada, the west and east coast of the United States, and in western Europe. Margaret is also a film and video artist, writer, choreographer, actor, and radio broadcaster. She is also a fitness instructor and personal trainer at community centres and hospitals in the city of Richmond, BC, specializing in clients with heart/stroke history, osteoporosis, arthritis, and for the visually impaired as well as clients requiring post-rehab and post-surgery programmes. One of Margaret's recent performance works is a series entitled CONSCIOUS CORPUS that investigates the body by drawing upon a holistic lexicon from both her fine arts and body arts practices.

RAGA

October 10, 2002

To whom it may concern:

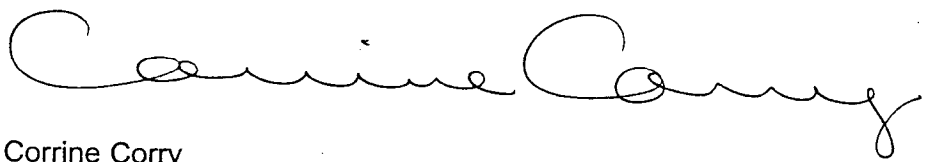
I am writing on behalf of the Richmond Art Gallery Association, which unanimously passed a motion at their September 24 board meeting:

...to support "The Walking Woman" project by Margaret Dragu for 2003 by writing a letter indicating our status as sponsor in name and that we will receive and disperse monies as such for this project.

The RAGA feels that this is an important project for the community, a project which will bring many varied participants together in parade and tour; and an important project for the artist, a project that she has been developing over a considerable time.

The Richmond Art Gallery Association is proud to be able to act as sponsor of "The Walking Woman" public art project.

Sincerely,



Corrine Corry
Director/Curator

MISCELLANEOUS Productions
309-1016 East 8th Avenue
Vancouver, BC V5T 1T9

phone: (604) 873-6522

fax: (604) 873-2909

e-mail: elaine-c@mdi.ca

Friday, October 4, 2002

To Whom It May Concern:

Please accept this letter of support for Margaret Dragu's *Walking Woman* performance.

MISCELLANEOUS Productions is a non-profit charitable society with a mission to educate and increase the public's understanding and appreciation of the arts while providing performances of an artistic nature, and to educate the public and professionals about prevention of and responses to societal problems through various artistic works. **We are the Young Associate Company of the Richmond Gateway Theatre.**

The activities of MISCELLANEOUS Productions Society are: to explore interdisciplinary art, theatre and new artistic practices with artists and their allies in British Columbia, as well as in urban, suburban and rural contexts; to make new performances and art that deals with current, relevant and engaging issues from an inclusive and anti-discriminatory perspective; to pioneer innovative approaches to community development using community art, public art, theatre, performance art, new media, video, film, solo works as well as collective art events as a vehicle for change; to educate diverse people about new and emerging approaches to art, community and the creative process, and to facilitate access to those innovative art forms, and to investigate and push aesthetic boundaries employing and melding various mediums including but not limited to theatre, performance, new technologies, visual and time-based art, public art and community art.

The geographic focus of our work over the past 3 years has been on Richmond, BC. We bring in professional artists to work with non-professional Richmond youth and elders. Our performance works include *THE REENA PROJECT/ Outcasts & Angels* produced in September 2001 (this performance was a site-specific, roving performance that began and ended at the Gateway Theatre) and *What You Carry With You... Youth & Elder Performance Project* to be produced at the Gateway Theatre in September 2003.

Margaret Dragu is a pioneering artist in Canada and has been a strong, wonderful influence on our creative work and the art of countless other performance/performing and film/video artists.

Margaret has assisted us greatly in our work as an advisor on artistic and community issues because she knows and understands the complexities and diversity of Richmond's population and their cultural concerns. Margaret has also worked as our Auditioning Choreographer, helping us to cast our productions from the body of talent amongst Richmond residents – young and elder.

Margaret's *Walking Woman* project has some permanent or lasting contributions including:

- the video (which visits many City of Richmond public art sites) and will be a lasting artifact,
- the project will develop a relationship between the community and cultural institutions including the Richmond Art Gallery & the Vancouver Art Gallery,
- the project will bring art into the community rather than asking the community to go to a theatre/gallery, and
- it will break the elitism of what art is and demonstrate the importance of art in everyday life -- this will be realized when people in the community are going about their daily lives and come upon the performance.

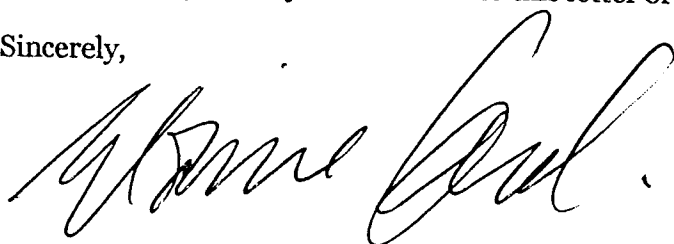
Margaret is a generous artist and extremely important person in the community. She was among the first feminist performance artists in Canada to break through the glass ceiling of art's ivory tower. She is a treasure and I urge you to support her in her work.

Again, as she shows us in this project, Margaret is breaking the barrier between the elitism of "the art world" and those who are living in the community and have an interest in art but perhaps not the access.

Should you have any questions, please do not hesitate to contact me at (604) 873-6522.

Thank you for your attention to this letter of support.

Sincerely,



Elaine Carol
Artistic Director
MISCELLANEOUS Productions

Minoru Seniors' Society

October 11, 2002

Ms. Margaret Dragu
9871 Dyke Rd.
Richmond, BC V7A 2L5

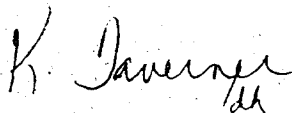
Dear Ms. Dragu:

Re: Walking Woman

Thank you for attending our Board Meeting on October 8th, 2002 to present your "Public Art Program" to the Board of Directors.

You have the Board of Directors support in this matter, but due to the deadline 5pm Tuesday, October 15th, 2002, we could only respond with a letter to you.

Yours truly,



Kenneth G. Taverner
Secretary

Community Public Art Siting (land ownership), Public Art Ownership & Maintenance

Public Art Project Sponsor	Who owns the land?	Who will own the public art?	Who will maintain the public art?
1. Thompson Community Association <i>"Art in the City"</i> - Sculpture	City in partnership with Thompson Community Association	Thompson Community Association	Thompson Community Association
2. Homma Elementary School Parents' Advisory Council <i>"Celebration of Cultural Diversity"</i> - Wall or walkway art	Richmond School District #38	Homma Elementary School	Homma Elementary School
3. East Richmond Community Association <i>Street Banners</i>	City (temporary placement on City light standards)	East Richmond Community Association	East Richmond Community Association
4. Disability Resource Centre <i>"Banners"</i>	Disability Resource Centre and City (temporary placement on City sidewalk)	Disability Resource Centre	Disability Resource Centre