



City of Richmond

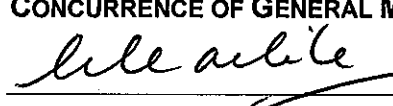
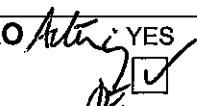
Report to Committee

To: General Purposes Committee
From: Eric Fiss
Public Art Planner
Date: May 21, 2009
File: 11-7000-09-20-091/Vol 01
Re: Update on VANOC Sponsorship Program for Aboriginal Artworks at the Richmond Olympic Oval Precinct

Staff Recommendation

1. That the VANOC Venues' Aboriginal Art Program at the Richmond Olympic Oval Precinct as outlined in this report be endorsed;
2. That the General Manager, Parks, Recreation and Cultural Services, be authorized to enter into an agreement with VANOC to execute and fund a program to have Aboriginal Art procured and installed at the Richmond Olympic Oval precinct for the Vancouver 2010 Olympic and Paralympic Games;
3. That the concept design entitled, "Hupakwanum", as prepared by the Nuuchaltnan Art Association for the VANOC Venues' Aboriginal Art Program Feature Art at the Richmond Olympic Oval Precinct, be endorsed; and
4. That the concept design for the Inuit Tapiriit Kanatami tapestry, as prepared by the Pangnirtung Tapestry Studios for the VANOC Venues' Aboriginal Art Program Textile Art Work at the Richmond Olympic Oval Precinct, be endorsed.


Vern Jacques
Acting Director, Recreation and Cultural Services

FOR ORIGINATING DEPARTMENT USE ONLY			
ROUTED TO:		CONCURRENCE	CONCURRENCE OF GENERAL MANAGER
Major Projects.....		Y <input checked="" type="checkbox"/> N <input type="checkbox"/>	
Olympic Business Office.....		Y <input checked="" type="checkbox"/> N <input type="checkbox"/>	
Budgets.....		Y <input checked="" type="checkbox"/> N <input type="checkbox"/>	
Parks Planning, Design & Construction ...		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

In June 2006, Council adopted the *Richmond Oval Precinct and Surrounding Area Art Plan* as the guide for incorporating art opportunities in the Olympic Oval precinct and Olympic Gateway Neighbourhood. The Art Plan identifies opportunities to collaborate with VANOC to showcase Canada's great cultural diversity and rich Aboriginal heritage through public art.

On April 14, 2008, Council endorsed the Oval Precinct Art Plan Update 2008. The Update recommended that staff continue to work with VANOC to identify opportunities to collaborate in the VANOC Venues' Aboriginal Art Program (the Program).

Analysis

The City's public art policy set out in the *Oval Precinct and Surrounding Area Art Plan*, identifies goals to support aboriginal art. These goals include:

- Working with the Musqueam, to recognize the presence and history of Richmond's aboriginal peoples;
- Developing an educational art program to motivate and inspire youth;
- Initiating a Legacy Program to feature regional First Nations master artists; and
- Building on the spirit and resources of the Vancouver 2010 Olympic and Paralympic Games through partnerships with VANOC's cultural programming.

Since February 2008, staff have held ongoing discussions regarding opportunities and funding, with Connie Watts, Project Manager, VANOC Aboriginal Art Program. Through these discussions, and in consideration of the City's commitment to the Musqueam band in showcasing the artwork of Susan Point in the concrete buttress runnels, VANOC has increased its funding to this program from an initial proposal of \$120,000 to \$200,000.

VANOC Venues' Aboriginal Art Program

The selection process for the Program is unique, requiring specialized professional skills and resources to engage the best of Canada's aboriginal artists in these exceptional opportunities. VANOC's Venues Aboriginal Art Program team has the expertise to lead this process, and to ensure compliance with VANOC and Four Host First Nation protocol, and schedules. VANOC will take the lead in this process, with the artist calls and jury selection process meeting the same rigorous standards as set in the City's established Public Art Program and Policies, as an alternative process to the procedures under the mandate of the Public Art Commission. (Attachment 1).

Staff at VANOC involved with the Venues' Aboriginal Art Program, being Aboriginal, understand the important opportunity this program represents. For the first time in Olympic Games history, First Nations will be recognized, as well as partnered with VANOC to ensure opportunities continue to be explored for engaging and supporting Aboriginal people. To build awareness of the strong, diverse talent of Aboriginal artists, the Program is providing an international platform for Aboriginal artists to express the intricacies and splendour of their culture. With public art installations planned for all 15 venues for the Games, and publication in

an Art Book, Aboriginal people will gain historic recognition and the world will gain an increased understanding of Aboriginal people.

In order to meet the deadlines for completion of the art works and to ensure participation of the broadest range of talented Canadian aboriginal artists to create art works for the 15 Olympic and Paralympic venues, a request for expression of interest was issued in July 2008. Following this open call, VANOC evaluated the submissions, and identified artists to be pre-qualified to submit proposals for specific venue opportunities. Evaluations were at VANOC's sole discretion, and were based on artistic merit, past work, experience in management of similar magnitude, and commitment to Vancouver 2010 values, including social and environmental sustainability and Aboriginal participation.

Independent juries comprised of art professionals with expertise in Aboriginal art evaluated the design proposals submitted by pre-qualified artists. City staff assisted in the preparation of the terms of reference for the proposal calls for the Richmond opportunities, participated as observers in this process and provided technical review of the art proposals. The Oval Precinct Public Art Oversight Committee has been consulted on this selection process.

Final approval of the art works will remain with Richmond City Council. Council will be presented with the concept proposals for each of the proposed art works for their review and endorsement. Two of the concept proposals are presented with this Report, with the remaining two to be presented later this summer.

Partnership Agreement

The City has been in discussion with VANOC to finalize the Partnership Agreement between the City and VANOC, which includes:

- Rights of ownership and title in the art works, including copyright, are to be transferred to the City after VANOC's exclusive use period for the Richmond Olympic Oval;
- Terms of the contracts with the artists are to be acceptable to both VANOC and the City. VANOC will enter into agreement with the artists for the Feature Artwork and the Textile Art Work. The City will enter into agreements with the Artists for the Welcome Work and Youth Mentorship Art Work, with supplemental agreements with the youth involved in the program;
- Commitment of financial contributions by each party, with VANOC to contribute \$200,000 and the City to contribute \$100,000 to the Program;
- VANOC to provide insurance coverage for the works up to transfer to the City;
- All costs for design, fabrication, transportation, installation, engineering, and insurance, are to be included in the project budgets;
- Installation of the Works to be prior to the 2010 Games; and
- Richmond City Council must endorse each Concept proposal before the work may be accepted by the City for installation in the Oval Precinct after the exclusive use period.

VANOC Venues' Aboriginal Art Program Opportunities for Richmond

Four significant opportunities for partnerships with VANOC for the VANOC Venues' Aboriginal Art Program (the Program) have been identified:

- *Welcome Work* – An opportunity for a First Nations artist to create a distinctive traditional welcoming art work for the River Road front entrance area, on the south side of the Oval.
 - **Project budget:** \$55,000 (proposed funding by the City, \$45,000, and VANOC, \$10,000).
 - **Project status:** Pre-qualified artists have been identified through the VANOC process.
 - **Next steps:** A selection jury will be formed to review the pre-qualified artists and recommend an appropriate artist. The recommended artist will prepare a concept proposal for Council's approval before the project proceeds.
- *Youth Mentorship Program* – An established Aboriginal artist will be engaged to mentor a cross-cultural group of Richmond youth in developing art reflecting their personal histories, for integration into the building or site.
 - **Project budget:** \$55,000 (proposed funding by the City).
 - **Project status:** Pre-qualified artists have been identified through the VANOC process.
 - **Next steps:** A selection jury will be formed to review the pre-qualified artists and recommend an appropriate artist. The recommended artist will prepare a concept proposal for Council's approval before the project proceeds.
- *Contemporary Feature Art Work by an Established First Nations Artist* – A Canada-wide artist call for a major Canadian First Nations artist, to create a prominent and original three-dimensional sculpture to be located on the site, on the Oval Art Plan theme of *flow, flight and fusion*. In order to maximize future Oval art opportunities, this location may be temporary, with a future location to be considered elsewhere on the Middle Arm.
 - **Project budget:** \$125,000 (funded by VANOC).
 - **Project status:** Through the VANOC pre-qualification process, the Nuuchahnulth Artist Association (**Attachment 2**), from the west coast region of Vancouver Island, has been selected to prepare a concept proposal for the Contemporary Feature Art Work. Council endorsement of the concept design (**Attachment 3**) is required for City acceptance of the work.
- *Textile Works* – A Canada wide selection process for a textile work for a prominent interior location within the Oval. The proposal will be for a custom tapestry (approximately 12 ft x 7 ft).
 - **Project budget:** \$65,000 (funded by VANOC).
 - **Project status:** Through the VANOC pre-qualification process, the Panguitong Tapestry Studios (**Attachment 4**), in collaboration with Inuit artists representing four Inuit regions (Nunavik, Nunatsiavut, Nunavut, and Inuvialuit), has been selected to prepare a concept proposal for a textile work to be located within the Olympic Oval. Council endorsement of the concept design (**Attachment 5**) is required for City acceptance of the work.

Richmond Olympic Oval Corporation

The Richmond Olympic Oval Corporation (ROOC) has been advised and consulted on the Program. Continued involvement with ROOC will be required to ensure that the works will be compatible with the programming and operations of the Oval, and contribute to the lasting legacy of this signature facility .

ROOC's support of the Oval precinct's art work is a critical component of the process as we move forward. ROOC will play a significant role in the selection, placement and future maintenance of public art works at the Oval.

Financial Impact

A total project budget not exceeding \$300,000 is proposed for the four aboriginal art works, and includes all costs for artist and engineering design fees, materials, fabrication, equipment, delivery, installation, adjustments to existing conditions to accommodate the works, insurance, disbursements and contingency.

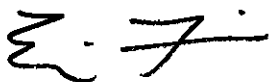
The committed VANOC funding is for \$200,000, which includes contributions from Indian and Northern Affairs Canada (INAC).

The City would contribute funds of \$100,000 to this partnership. The proposed City contribution for the four works is to be funded from the Oval Precinct Public Art Capital Project. The operating and maintenance costs will not exceed 2% of the total capital costs and be submitted as an additional level request for the 2010 Operating Budget.

Conclusion

The VANOC Venues' Aboriginal Art Program at the Olympic Oval will provide opportunities to recognize the presence and history of Richmond's aboriginal peoples; develop an educational art program to motivate and inspire youth; feature regional First Nations master artists; and build on the spirit and resources of the Vancouver 2010 Olympic and Paralympic Games through partnerships with VANOC's cultural programming.

The four art work opportunities identified in the Program are consistent with the intent for legacies projects envisioned in the *Oval Precinct and Surrounding Area Art Plan*, and will expand and complement the works already commissioned for the Oval Precinct. Staff recommend that the VANOC Venues' Aboriginal Art Program at the Olympic Oval Precinct, as outlined in this report be endorsed.



Eric Fiss
Public Art Planner

VRJ:ef

VANOC Venues' Aboriginal Art Program General Venue Works Process

EOI Process

- RFEOI issued across Canada, sent to Band offices, Aboriginal centres, etc.
- +160 artists responded and are included in a database available to VANOC, partners and sponsors for any Aboriginal visual art opportunities

RFP Process

- Work with venue owners, project managers, city arts specialists, etc. to determine best location and specs for artwork (incl. venue/architectural style, desired thematic elements, etc.)
- Background information provided
 - On venue history, Games-time purpose, post-Games mode
 - On sports played at Games-time
 - On general community info where applicable
- RFP sent to artists selected from database based on whether their artform matches the medium required.

Four Host First Nation RFP Process

- As above, but coordinate with Art Advisory Group
 - Group made up of reps from each Nation who provide input into process
 - Reps liaise with artists in their community, act as point of contact for their artists
 - Reps assist artists where possible with proposal writing

Adjudication Process

- Four Host First Nation Welcome Works
 - Voting panel made up of
 - If issued to all FHFN, one rep from each Nation
 - If issued to a specific Nation, 2 reps from that Nation
 - One rep from FHFN Society (Rosi Niedermayer)
 - External art experts (Ex. Museum and gallery curators, members of the Aboriginal Curators Collective, people in the Arts Education field, Individual Artists)
 - Non-voting attendees
 - Connie Watts, Rena Godard, Vanessa Mountain (Procurement)
 - Architect
 - Site manager or Project Manager
 - City rep(s)
- Canada-wide RFPs
 - Voting panel made up of
 - One rep from FHFN Society (Rosi Niedermayer)
 - At least 3 independent consultants (as above)
 - Community rep(s)
 - Non-voting attendees
 - Connie Watts, Rena Godard, Vanessa Mountain (Procurement)
 - Architect
 - Site manager or Project Manager
 - City rep(s)
- General adjudication process
 - Proposals provided to all attendees prior to meeting to review
 - If piece chosen has questions that need to be answered, a letter of conditional acceptance is sent to the artist. Artist's response is sent to adjudication panel for input, and if satisfactory, contract is awarded.

For more information, contact Rena Godard (rena_godard@vancouver2010.com)

**VANOC Venues' Aboriginal Art Program
Feature Art Work**

West Coast Region

**Nuu-chah-nulth Artist Association
Artists Background**

VANOC Venues' Aboriginal Art Program Proposal to INAC: West Coast

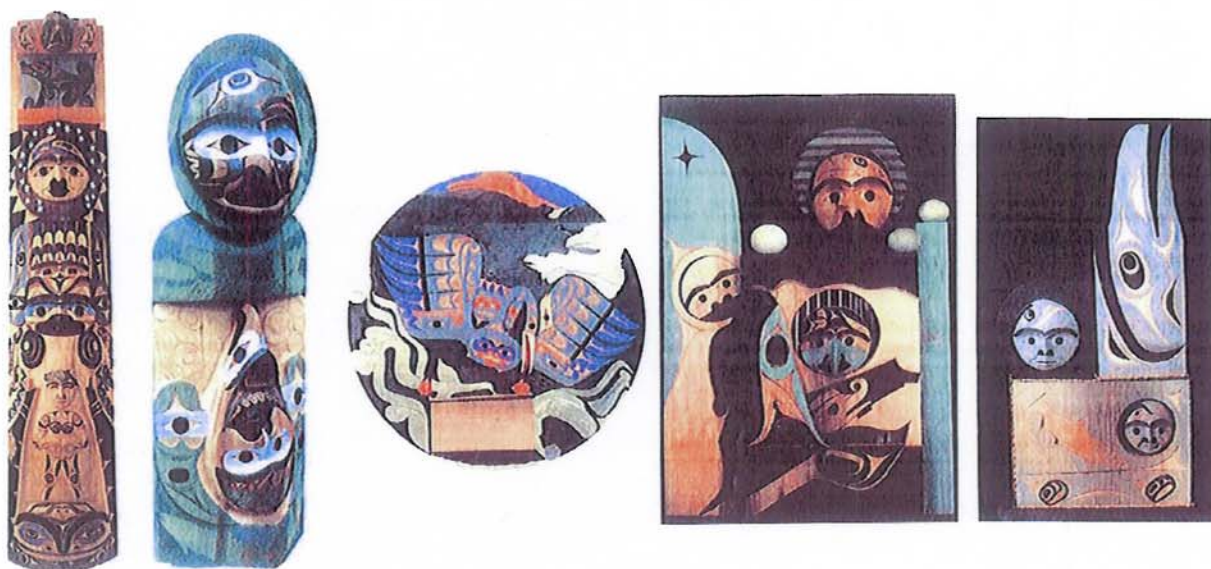
Nuu-chah-nulth Artist Association

1. **Who are they?** The Nuu-chah-nulth Artist Association has been working towards creating a centralized business for their growing artists of the Nuu-chah-nulth region.
2. **Diversity of media** The Nuu-chah-nulth Artist Association's artists represent a variety of media and styles. This program will provide an opportunity for the sculptural artists to learn to tailor their work as a marketable product, as well as offering an opportunity for the artists who do mostly two-dimensional work to expand on their three-dimensional work.
3. **Project Coordinator**
 - a. Nene Van Volsen (Director of Operations and Strategic Planning – Tseshah First Nation)
 - b. Kelly Poirier
 - i. BIO
Kelly Poirier brings together passions for the arts, Nuu-chah-nulth culture and heritage and an endless love of the beautiful ecosystem in which she has grown up on the west coast. A member of the Tseshah First Nation and graduate of Emily Carr Institute of Art and Design, Kelly brings her experience in Communications and Marketing from past work for both non-profits and corporate entities in Vancouver. Bringing together cultural sensitivity, a keen observation of cultural trends, and an eye for design, Kelly is passionate about fostering understanding among disparate communities and groups. Along with sister and business partner Dawn Foxcroft, Kelly had successfully curated "How We Are, How We Want to Be: 25 Years of Nuu-chah-nulth Photographs by Bob Soderlund" which will be mounted for a one-year term in the Grande Hall at the Canadian Museum of Civilization beginning in May of 2009. Most Recently Kelly has been working as the Assistant Program Manager and Outreach Director for 'Uu-a-thluk' an innovative oceans resource co- management model being developed by the Nuu-chah-nulth Tribal Council with support from the Department of Fisheries and Oceans. Kelly has also designed and implemented the permanent exhibit at Alberni Valley Museum entitled "Tsunamil" & "Un-earthing Culture: Tseshah and Hupacasath Archaeology in the Alberni Valley." Kelly looks forward to helping people learn about the unique features, people and activities within the region, opportunities to help people connect in meaningful ways, and to the many opportunities in her life living proudly within her Nuu-chah-nulth Ha'huulthii.
4. **Targeted work** A sculptural work at the new, architecturally modern Richmond Oval Venue, located on the riverfront in Richmond.
5. **Artists:** (eight support artists to follow)

LEAD ARTISTS

Tim Paul

Master Carver Tim Paul, who during his time with the Royal British Columbia Museum, accepted and initiated many prestigious totem pole commissions including the Nuu-chah-nulth Pole at the Great Hall in the Canadian Museum of Civilization in Hull, Quebec and in Auckland. In addition to these successes, Tim Paul has worked as the Chief Carver on projects for Stanley Park, Vancouver, BC and the Yorkshire Sculpture Park in England. He has honoured traditional guidelines for making pieces that would represent the Nuu-chah-nulth people around the world.



Rod Sayers

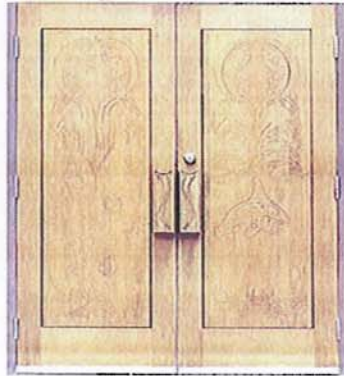
Klewetua, Rodney Sayers, is a Hupacasath artist from Ahaswinis, Port Alberni, British Columbia, and is a descendant of the Nuuchah Nulth peoples.

Rodney studied studio arts at Capilano College in North Vancouver, and earned his BFA from the Alberta College of Art and Design in 1997. He completed his MFA in 2000 from the Nova Scotia College of Art and Design, where he studied jewellery and metals, woodworking, and cultural theory. While at NSCAD, he served as the Student Union President and sat on the Board of Governors, he earned the prestigious Joseph Beuys Memorial Scholarship, and presented one of his pieces to Governor General Adrian Clarkson on behalf NSCAD University. His MFA thesis exhibition was included in the first annual Halifax International Biennial. In 2002 he received a Distinguished Alumni Award of Excellence, in honour of the 75th anniversary of the Alberta College of Art and Design. After completing his formal education, Rodney returned home to Ahaswinis. His practice has focused on integrating his beliefs about language and tradition into his visual work. He has taken part in several group exhibitions and in 2003 received the VADA Grant. His piece 'Creation Myth' was included in the book *The Persistence of Craft*.

Over the past eight years, Rodney has worked intensely with the elder fluent speakers of his community on preserving and revitalizing the Nuuchah Nulth language. He has successfully completed more than ten grants, a master-apprenticeship, and together with the fluent speakers, has completed nine Nuuchah Nulth language projects. His work with the fluent speakers and his study of the language has deeply influenced his work as a Nuuchah Nulth artist.

In addition to a private practice comprised of many returning patrons, Rodney has worked on several large-scale projects in Port Alberni. He was the lead carver on the Port Alberni welcome figures, he created three large installations for the Hupacasath House of Gathering, and presented a 9 foot carving to the Tseshaht First Nation on the occasion of their government house opening.

Currently, he is assisting in planning artwork and exhibition space for the upcoming Port Alberni Transformation Centre.



SUPPORT ARTISTS

Patrick Amos

Tom Paul

Jake Gallic

Delores Bayne (basketry)

Charlotte McKay Carpenter (basketry, beading, etc.)

Levi Martin's daughter, carver

Moy Sutherland

Douglas David

**VANOC Venues' Aboriginal Art Program
Feature Art Work**

West Coast Region

**Nuu-chah-nulth Artist Association
Concept Proposal**



Nuu-chah-nulth Art Association Sculpture Concept 1

A Stacked Configuration of Art Glass and Cedar Boxes

Structurally, the stacked form was the most resolved approach as it lent itself to having the most structural integrity in addition to addressing public safety issues (see below); not to mention this form's clear relationship suggesting traditional welcome figures and totem forms while clearly innovating to explore contemporary materials.

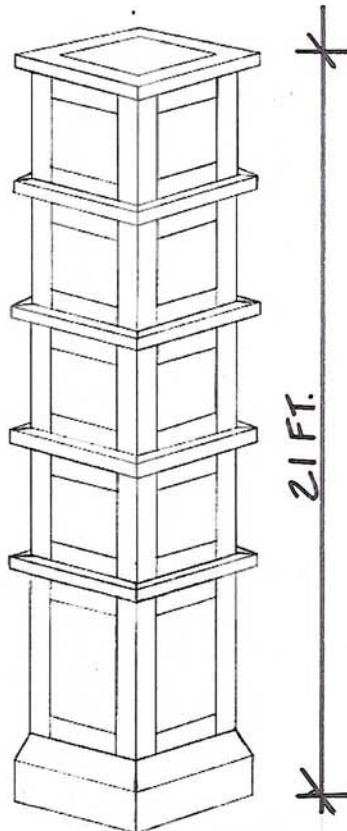
You will note that the artists have taken the structural integrity of the piece into consideration - providing details as to bracing and attachments of the piece as well as mention of the metal framework on which the glass boxes will be built.

The artists have also taken public safety into consideration by creating a sizable base of 2ft topped with the first base of 5ft high - to total 7ft - would make climbing up onto the piece very difficult.

While some of the conceptual drawings illustrate the use of salmon within the art glass of the structures. There could also be variations on the use of imagery within the glass - utilizing the various styles of Tim Paul, Rod Sayers and their apprentices Pat Amos and Tom Paul to compliment one another and the overall concept of "Hupakwanum".

One of the visual 'stories' that has been discussed is the utilization of family crests to 'wrap' around each box.

Another option is also to show the hierarchy of the animal kingdom, starting with the ocean and sea on the bottom leading up to the animals of the sky on the top.



**VANOC Venues' Aboriginal Art Program
Textile Art Work**

Inuit Tapirit Kanatami Region

**Pangnirtung Tapestry Studios
Artists Background**

VANOC Venues' Aboriginal Art Program Proposal to INAC: ITK

ITK

a. Who are they?

Inuit Tapiriit Kanatami (ITK) is the national Inuit organization in Canada, representing four Inuit regions – Nunatsiavut (Labrador), Nunavik (northern Quebec), Nunavut, and the Inuvialuit Settlement Region in the Northwest Territories. Inuit Tapiriit Kanatami, formerly Inuit Tapirisat of Canada, is the national voice of Canada's Inuit. Founded in 1971, the organization represents and promotes the interests of Inuit. In its history, ITK has been effective and successful at advancing Inuit interests by forging constructive and co-operative relationships with different levels of government in Canada, notably in the area of comprehensive land claim settlements, and representing Inuit during the constitutional talks of the 1980s.

b. Project Coordinator(s)

- i. Belinda Webb (ITK)
- ii. Heather Campbell (ITK)

c. Targeted work

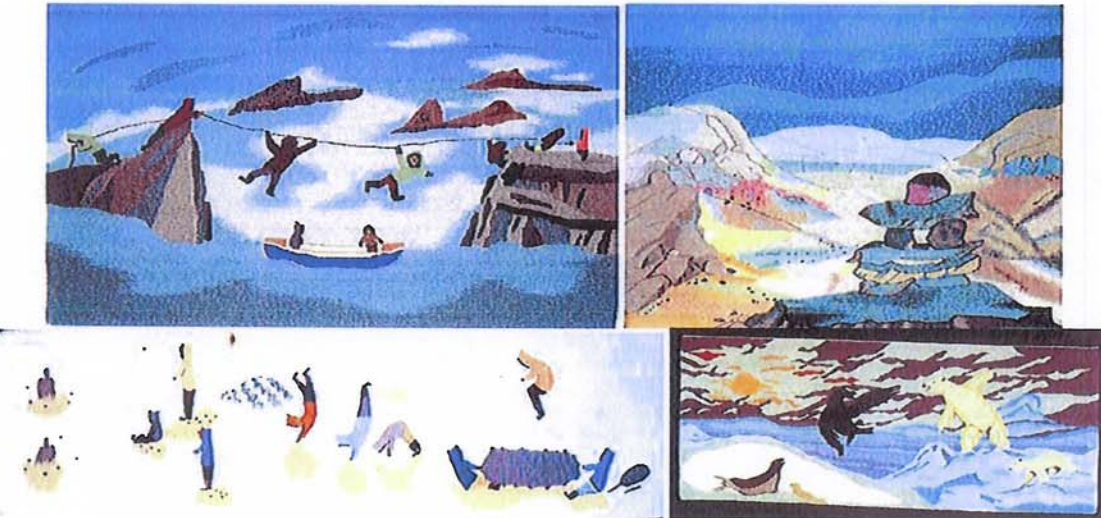
A large tapestry for installation in the new Speed Skating Oval in Richmond. Post-Games, it will function as a multi-sport facility for the community, and is set along the Fraser River

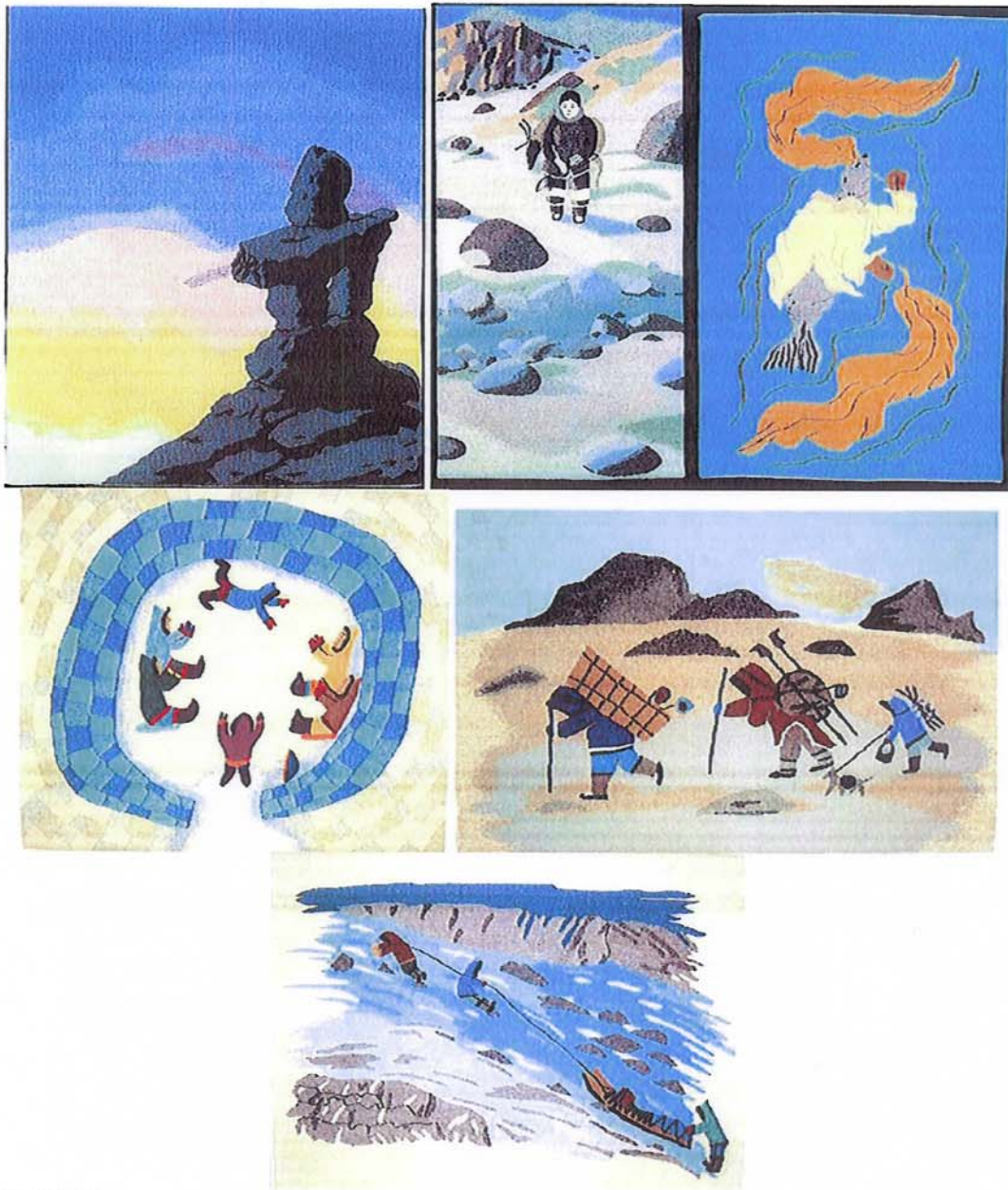
2) Artists

Pangnirtung Tapestry Studios (Lead artists for creating final tapestry)

The Uqqurmiut Centre houses the Pangnirtung Tapestry Studio (PTS) and is the chief vehicle through which the *Uqqurmiut* (the people of the leeward side) carry out their mission to promote and preserve their local culture, and to foster the continued development of the artistic heritage of their community.

The Pangnirtung tapestry weavers began their narrative journey in 1970 as part of the newly emerging cash economy of the modern Arctic. Tapestry brought the textural richness of the woven medium to Inuit pictorial storytelling adding new dimensions to the collective cultural voice. By adapting the skills of handwork and the trained eye of the maker to weaving the stories of their past, the Pangnirtung weavers keep them alive for future generations.





Support Artists

- Nunavik, Quebec
 - Victoria Grey, Kuujjuaq
 - Sammy J. Kudluk, Kuujjuaq
- Nunatsiavut
 - Dinah Andersen
 - Shirley Moorhouse
- Nunavut
 - Timoote Pitsiulak, Cape Dorset
 - Jimmy Kamimmalik, Baker lake
 - Andrew Qappik, Pangnirtung
 - Jolly Atagoyuk, Pangnirtung
- Inuvialuit
 - Elsie Klengenberg/Helen Olifie
 - Mabel Nigiyok/Louie Nigiyok



**VANOC Venues' Aboriginal Art Program
Textile Art Work**

Inuit Tapirit Kanatami Region

**Pangnirtung Tapestry Studios
Concept Proposal**

