



City of Richmond

Report to Committee

To: Parks, Recreation and Cultural Services Committee
From: Jane Fernyhough
Director, Arts, Culture & Heritage Services
Date: September 17, 2009
File: 11-7000-09-20-089/Vol 01
Re: **Richmond Public Art Program Community Public Art Projects, 2008 - 2009**




Staff Recommendation

1. That the concept proposal prepared by artist Jeanette G. Lee for the Community Public Art Project at the Richmond Nature Park, as outlined in the staff report dated September 17, 2009 from the Director, Arts, Culture & Heritage Services, entitled Richmond Public Art Program Community Public Art Projects, 2008 - 2009, be endorsed.
2. That the concept proposal, as prepared by artist Corinna Hanson, for the Community Public Art Project at the South Arm Community Centre, as outlined in the staff report dated September 17, 2009 from the Director, Arts, Culture & Heritage Services, entitled Richmond Public Art Program Community Public Art Projects, 2008 - 2009, be endorsed.
3. That the concept proposal, as prepared by artist Tyler Hodgins, for the Community Public Art Project at the Gateway Theatre, as outlined in the staff report dated September 17, 2009 from the Director, Arts, Culture & Heritage Services, entitled Richmond Public Art Program Community Public Art Projects, 2008 - 2009, be endorsed.



Jane Fernyhough
Director, Arts, Culture & Heritage Services
(604-276-4288)

Att. 5

FOR ORIGINATING DEPARTMENT USE ONLY			
ROUTED TO:		CONCURRENCE	CONCURRENCE OF GENERAL MANAGER
Budgets		Y <input checked="" type="checkbox"/> N <input type="checkbox"/>	
Facility Management.....		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
			

Staff Report

Origin

On June 23, 1997, Council adopted the Richmond Public Art Program to promote and facilitate the integration of public art throughout Richmond with which to express the ideas of artists and the community. Community Public Art is one of the key components of the Program. Community Public Art Projects are included in the Richmond Public Art Commission 2008 Public Art Work Plan, approved by Council on September 8th, 2008.

Analysis

In 2008, the Public Art Commission reviewed procedures and best practices for the Community Public Art Program to foster more collaborative and notable projects. Under the new program process, the Commission issued two separate proposal calls on November 4, 2008: one for expression of interests from Richmond community groups interested in collaborating with an artist (**Attachment 1**), and a second for artist's expression of interest in inclusion on an artist roster for consideration in community projects (**Attachment 2**).

In accordance with the City Public Art Policy for the community program, a 3-person selection panel composed of an artist, an art professional and a community representative reviewed applications and selected the three community groups to participate in the program:

1. Richmond Nature Park Society;
2. South Arm Community Association; and
3. Gateway Theatre Society.

The panel also reviewed the artist roster list from the artist expression of interest, and short listed artists for each community group to consider. The community groups reviewed, short listed, and interviewed artists to create the following community-artist teams:

1. Artist Jeannette G. Lee to collaborate with the Richmond Nature Park Society;
2. Artist Corinna Hanson to collaborate with the South Arm Community Association; and
3. Artist Tyler Hodgins to collaborate with the Gateway Theatre Society.

This report presents for Council's consideration the following community public art proposals:

Richmond Nature Park

Jeanette G. Lee met with the Nature Park Society to understand their purpose and the importance of the Nature Park to Richmond residents. It was determined that the Nature Park Community Project would incorporate new signage as the Nature Park struggles with identity and interaction with the pedestrian and vehicular traffic that surround them. The team defined the parameters of the project as artistically rendered signage that would incorporate the basic required uses for Nature Park programming. To include community involvement Jeanette held creative workshops

involving approximately 100 students from Debeck and Mitchell Elementary Schools who had recently visited the Nature Park. Through a series of visual brainstorming sessions, the students created drawings and discussed the importance of the Nature Park. Following these workshops, Jeanette met with the Nature Park Society to discuss findings and concept development.

Based on community input, Jeanette has developed the concept “Green Symphony” (**Attachment 3**). A garden of seven freestanding sculptures complimenting the main Nature Park sign and LED message centre board. The sculptural forms reflect imagery and drawings the students created during the workshops and represent the plants, animals and other organic life found in the community of the Nature Park.

South Arm Community Centre

Corinna Hanson met with the South Arm Community Centre staff to discuss use of the facility and how a public art project could best benefit the community. The team developed a concept of placing 29 mosaic panels of imagery surrounding the community centre on the west wall of the centre (**Attachment 4**). Corinna will hold a series of workshops for preschool, youth, seniors, and other visitors of the community centre to participate in the creation of the mosaic designs within the panel. This project offers the community an opportunity to participate in art making and leaves a community legacy and ownership in the centre.

Gateway Theatre

Tyler Hodgins met with the Gateway Theatre Society to discuss their continued identity and community interaction issues as the entrance and building are situated in a way that neither greets nor identifies the facility to its visitors and neighbourhood. The team discussed the main functions of the Theatre and the desire to strengthen the Theatre’s identity. Tyler Hodgins developed the concept of placing a stainless steel sculpture just off the sidewalk in the Gateway plaza where visitors and the community could experience the work (**Attachment 5**). The sculpture is a stainless steel origami miniature amphitheatre with an angled mirror in the innermost space of the work, placing the viewer within the work itself. This concept presents the Theatre’s identity to the surrounding neighbourhood and allows for community interaction and use of the plaza.

Financial Impact

The Community Public Art Program allocated \$15,000 for each community project from existing funds in the approved 2006 Public Art Capital Project.

1. An additional \$45,000 allocated from the approved Natural Areas 2007 budget to be used for the landscaping portion of Nature Park signage replacement, this will create a total budget of \$60,000.
2. The total South Arm project will remain at \$15,000.
3. An additional \$10,000 allocated from the 2009 Building Improvements Minor Capital Program will create a total budget of \$25,000 for the Gateway Theatre project budget.

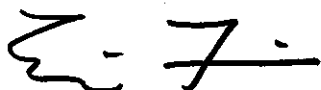
Site Ownership

1. All sites are owned by the City and maintained by Facility and/or Park Management.
2. All concept have received a technical review. Structural design will receive technical review before installation.

Conclusion

Richmond's Community Public Art Program creates opportunities for collaborative public art projects between Richmond community groups and artists of all disciplines. The program is based on the belief that through the arts, communities can explore issues, ideas, and concern, voice community identity, express cultural spirit and create dialogue. The three community public art projects outlined in this report embrace and explore the communities' identity in relation to the Richmond Nature Park, South Arm Community Centre and Gateway Theatre. All three Community Public Art Concepts have been enthusiastically endorsed by the individual Associations and the Richmond Public Art Commission.

If approved, the projects will move into the design phase and fabrication, with installation scheduled to be completed by the Spring of 2010.



Eric Fiss
Public Art Planner
(604-247-4612)

EF:ef



Richmond Public Art Commission

CALL TO COMMUNITIES

for expressions of interest to participate in

the City of Richmond's
Community Public Art Program

Deadline: 4:00 pm, December 5, 2008

Richmond's Community Public Art Program is a program that matches community groups with artists to develop collaborative art projects. The Richmond Public Art Commission (RPAC) seeks expressions of interest from community groups wishing to be considered for collaborative projects through a community selection process.

PROGRAM DESCRIPTION AND GOALS

Richmond's Community Public Art Program is a program that creates opportunities for collaborative art projects between community groups and artists of all disciplines in Richmond. The program is based on the belief that through the arts, communities can explore issues, ideas, and concerns, voice community identity, express historical and cultural spirit, and create dialogue.

Central to the Community Public Art Program is the principle that exploration and the process of art-making are of utmost importance. The end product of the collaboration need not be a permanent work of art but the project should include a public event such as an exhibition or performance. The Program is designed to be flexible and experimental and truly collaborative. Both communities and artists will be asked to approach the process without preconceptions of what the final product will be. Community groups and artists will create a project based on community goals, the artist's working methods and the partnership that subsequently develops.

The type of project that might develop could include:

- Documentary artworks such as books, videos, or exhibitions;
- Performances, plays, concerts, readings, or dances;
- Site-specific artworks.

These are suggestions only, intended to spark possibilities. The goal of the program is that the final project be an expression of the collaboration between community and artist.

Community will be defined as broadly as possible and refers to a group of people brought together by any number of forces including a shared heritage, geography, tradition, history, mission, culture, lifestyle or interest. Groups must have a history of working together. A call will be issued to artists wishing to participate in a community based process. Following an application process, artists will be considered on the basis of artistic excellence, experience, ability to work well with a wide range of people and the ability and willingness to work collaboratively with community members on a shared goal. Shortlisted artists will be reviewed, and interviewed by the selection panel and the participating community partner, who will select an artist whose art practice they feel best suits the community groups' interests. When a final match is made, the artist will receive funding for the project but will collaborate with the community on the budget details.

PROCESS OVERVIEW

1. Call to artists is issued for expressions of interest.
2. Eligible artists who meet the selection criteria will form the roster.
3. Call to community groups to participate in program is issued.
4. Selection panel chooses community groups and shortlisted artists to participate.
5. Community group, in collaboration with the selection panel, selects an artist to work with from the roster.
6. Matched artist enters into a contract with the City and into a Working Agreement with the Community Group, facilitated by RPAC; artist receives first phase of project funding.
7. Community group and artist meet to develop budget and plan.
8. Budget and plan are approved by the selection panel and funding is released.
9. Community and artist work on project with regular reporting process to RPAC.
10. Project culminates in a public event.

COMMUNITY GROUP ELIGIBILITY

Community refers to a group of people brought together by any number of forces including a shared heritage, geography, tradition, history, mission, culture, lifestyle or interest. Community

groups must have a history of working together. Interested applicants should have in mind a common goal that they wish to explore through the art making process. Community groups must be located in the City of Richmond. The Community Public Art Program is not a grant program for projects already underway. It is not a children's art or amateur art program although community participation by citizens of all ages is encouraged. Please note: Community groups should not apply with a specific artist in mind.

SELECTION CRITERIA

Community groups' applications will be reviewed on the basis of:

- Expression of a shared goal to explore through art, including but not limited to issues such as identity, social history, cultural expression, or the environment.
- A commitment to working collaboratively with an artist to explore these community issues.
- A willingness to enter the process without a predetermined idea about the outcome.
- The belief that the art-making process is unique and valid way to express community identity and concerns.
- Community cohesion and evidence of a history of working together as a group.
- A commitment of community time to work on the project.

SELECTION PROCESS

A panel composed of City staff and citizens appointed by the Richmond Public Art Commission will review the applications based on the selection criteria above. Selection of community groups will be based on the written expression of interest. The selection panel will review the artist roster and select a shortlist of artists whose art practice would be most compatible with the community groups' interests and goals. Following an interview process between the community groups and artists, a final match will be made. The selected, matched artist will receive funding to carry out the project and the budget will be developed in collaboration with the community partner. Please note that RPAC and the panel are not compelled to select community groups based on the applications received.

BUDGET

Community groups will not receive funding. Artists or artist teams* matched with a community group will receive a planning fee of \$3,000 in the initial stage of the program. The artist and community group will work together during this period to formulate the kind of ideas they wish to explore, as well as develop a budget and implementation plan. Funding of up to \$12,000 will be made available to the artist to carry out the project, based on a payment schedule and approval by RPAC of the budget, implementation plan and working agreement. Community groups will not receive funding but the budget will be developed in collaboration with the artist and community group. The budget must include an artist fee for the implementation stage of the collaboration as well as cover all aspects of the project including but not limited to planning, community consultation, materials, insurance, and any other resources necessary to complete the project. *Artists working as a team must share the \$3,000 planning fee.

WORKING AGREEMENTS

The selected community group will be required to enter into a Working Agreement with the artist, facilitated by RPAC, that outlines the roles and responsibilities of all parties as well as rights of use and ownership.

FINAL ARTWORK

The final artwork will become the property of the City of Richmond but with broad allowances for use by the various parties. Copyright will remain with the artist.

APPLICATION REQUIREMENTS

Community groups wishing to be considered must submit a detailed letter of interest. The letter should provide the following information:

1. Community Description

- What is your history of working together as a group? Include a description of your mission or describe the common interest or activity that brings your community together.
- If you are a neighbourhood group, what are your boundaries?
- What are the current projects and future initiatives planned by your community?

2. Participants, Leadership and Resources

- Who will lead the project for your community? Please use the application form to list two people who will serve as community liaisons. Community leads must sign this application.
- Please indicate how your group is prepared to contribute time and human resources toward the project.
- Is there any other resource or special contribution that your community is able to commit to the project?
- Is there a space in your community to meet with the artist? Please describe it.

3. Working with an Artist

- Why do you want to work with an artist?
- Do you have an issue you would like to explore with an artist? How do you feel the art-making process will address this issue?
- How will a collaborative art project benefit or impact your community in a broader sense?
- How could an art project in your community contribute back to the city?
- Does your community have experience working with art and artists?
- What kinds of artists can you imagine working with (e.g. writer, visual artist, filmmaker, musician)?
- Are any of your community liaisons artists themselves? If so, please describe the work they do.

APPLICATION DOCUMENTS

Please submit one copy of all application documents typed or written in black ink on white, **letter-sized paper (8½" X 11")** as outlined below. Please **DO NOT staple applications or bind them in any way** in folders, binders or plastic covers. Please also include a pc compatible CD-ROM with application documents.

1. One copy of the completed application form (included at the end of this document).
2. One copy of the detailed letter of interest.
3. (Optional) Support materials, such as examples of programs your group has initiated or other printed materials that explain your group's activities. One set. If you wish to have these support materials returned, you must enclose a stamped, addressed envelope.

APPLICATION TRANSIT AND RECEIPT

Incomplete and/or late applications will not be accepted. Faxed applications will not be accepted. The City of Richmond will not be responsible for applications lost in transit. While all reasonable care will be taken in the handling of materials, the City of Richmond cannot take responsibility for lost or damaged materials. Application materials will not be returned unless you have submitted support material you wish returned. In this case you must also enclose a stamped, self-addressed envelope. It is the applicant's responsibility to ensure the application package reaches the City of Richmond by the deadline. All applicants will receive a notice by mail or e-mail that their application has been received. If you have submitted an application and do not receive notification within two weeks, please contact the City of Richmond.

DEADLINE

Complete expression of interest packages must be received on or before **December, 2008 by 4:00 pm.** (This is not a postmark deadline).

Please send applications to:

Eric Fiss, Public Art Planner
City of Richmond
6931 Granville Avenue, Richmond, BC, V7C 4M9.

For additional information or questions please contact:

Michelle Brunet, Public Art Assistant, at mbrunet2@richmond.ca or 604 204 8671

The City of Richmond reserves the right to choose to not recommend any application, proposal or finalist and to terminate or re-advertise any project.

For any Community Public Art Program updates please check the web site at www.richmond.ca.

**Richmond Public Community Art Program
Call to Communities APPLICATION FORM**

Attach one copy of this form to the top of the application.

Name of Community Group _____
Community Representatives: _____

1) Name & Role _____

Address _____

City _____ Province _____ Postal Code _____

Phone (day) _____ Phone (evening) _____

Fax _____ E-mail _____

Signature of applicant _____ Date _____

2) Name & Role _____

Address _____

City _____ Province _____ Postal Code _____

Phone (day) _____ Phone (evening) _____

Fax _____ E-mail _____

Signature of applicant _____ Date _____

Checklist – Please submit these items in the following order:

1. ☐ Application form (this page)
2. ☐ Letter of interest
3. ☐ Support material (optional) – one set

And:

- ☐ I have included a self-addressed stamped envelope for return of support materials.
or:
☐ I do not want my support materials returned.

Send submissions to: Eric Fiss, Public Art Planner
City of Richmond
6931 Granville Avenue
Richmond, BC V7C 4M9

Complete proposal packages must be received on or before **4:00 pm on December 5, 2008.**
(not a postmark deadline). Incomplete, late, faxed or e-mailed applications will not be accepted.
Please let us know how you found out about this opportunity _____



Richmond Public Art Commission

CALL TO ARTISTS

of all disciplines
for expressions of interest to participate in

The Artist Roster

for the City of Richmond's
Community Public Art Program

Deadline: 4:00 pm, December 5, 2008

Richmond's Community Public Art Program is a program that matches artists with community groups to develop collaborative art projects. The Richmond Public Art Commission (RPAC) seeks expressions of interest from artists of all disciplines wishing to be considered for collaborative projects through a community selection process.

PROGRAM DESCRIPTION AND GOALS

Richmond's Community Public Art Program is a program that creates opportunities for collaborative art projects between community groups and artists of all disciplines in Richmond. The program is based on the belief that through the arts, communities can explore issues, ideas, and concerns, voice community identity, express historical and cultural spirit, and create dialogue.

Central to the Community Public Art Program is the principle that exploration and the process of art-making are of utmost importance. The end product of the collaboration need not be a permanent work of art but the project should include a public event such as an exhibition or performance. The Program is designed to be flexible and experimental and truly collaborative. Both communities and artists will be asked to approach the process without preconceptions of what the final product will be. Artists and community groups will create a project based on community goals, the artist's working methods and the partnership that subsequently develops.

The type of project that might develop could include:

- Documentary artworks such as books, videos, or exhibitions;
- Performances, plays, concerts, readings, or dances;
- Site-specific artworks.

These are suggestions only, intended to spark possibilities. The goal of the program is that the final project be an expression of the collaboration between artist and community.

Community will be defined as broadly as possible and refers to a group of people brought together by any number of forces including a shared heritage, geography, tradition, history, mission, culture, lifestyle or interest. Groups must have a history of working together. A call will be issued to community groups wishing to work on a common goal through the art making process. Following an application and interview process, community groups will be considered on the basis of community cohesion, a willingness to work in an open-ended way with an artist without a pre-determined outcome or product, and the commitment of community time to support a collaborative creative process. The selected community partner will select an artist from the roster whose art practice they feel best suits their interests. When a final match is made, the artist will receive funding for the project but will collaborate with the community on the budget details.

PROCESS OVERVIEW

1. Call to artists is issued for expressions of interest.
2. Eligible artists who meet the selection criteria will form the roster.
3. Call to community groups to participate in program is issued.
4. Selection panel chooses community groups and shortlisted artists to participate.
5. Community group, in collaboration with the selection panel, selects an artist to work with from the roster.
6. Matched artist enters into a contract with the City and into a Working Agreement with the Community Group, facilitated by RPAC; artist receives first phase of project funding.
7. Artist and community group meet to develop budget and plan.
8. Budget and plan are approved by the selection panel and funding is released.
9. Artist and community work on project with regular reporting process to RPAC.
10. Project culminates in a public event.

ARTIST ELIGIBILITY

Open to professional artists* of all disciplines. Artists outside Richmond may apply but no travel funding is available. Interdisciplinary and team approaches are welcome.

**The Public Art Policy defines a professional artist as a person who is critically recognized as an artist; possesses skill, training and/or experience in his or her artistic discipline; is active in and committed to his or her art practice; and has a history of public presentation.*

The Program is interested in artists working in all art forms such as:

- visual arts: public art, film and video, photography, installation, multi-media and other visual art forms;
- performing arts: performance, music, dance, theatre; or
- literary arts: writing, story-telling, poetry.

Artists should NOT apply with a specific community partner in mind. This is not a grant program for projects already underway. It is not a children's art or amateur art program although community participation by citizens of all ages is encouraged.

SELECTION CRITERIA

Artists' expressions of interest will be reviewed on the basis of the following, made evident through a letter, CV and the artist's support materials:

- Artistic excellence, quality of artwork and professional experience of the artist .
- Evidence of broad thinking, conceptual clarity and problem-solving capabilities.
- Ability and willingness of the artist to work collaboratively with community members on a shared goal.
- Ability to work well with a wide range of people including community members, City staff, arts professionals, and professionals in other fields.
- An expressed desire to create artwork in a public realm.

PLEASE do not submit proposals for specific works of art. The collaborative nature of the program means that the idea for a final project emerges through community discussion.

SELECTION PROCESS

A panel composed of City staff and citizens appointed by the Richmond Public Art Commission will review the roster and select a shortlist of artists to be considered by the selected community groups. Artist selection will be based on the written expression of interest and artwork documentation. Participation by an artist in a specific project will not be guaranteed until a match is made with a community group. The selected, matched artist will receive funding to carry out the project and the budget will be developed in collaboration with the community partner. It is anticipated that the initial jury process will take place in mid December. The matching process with community groups will depend upon availability but it is hoped this process will be completed by February 2009.

Please note that RPAC and the panel are not compelled to select artists based on the applications received.

THE ROSTER

Unless otherwise requested, artists selected to form the roster but not matched with a community group will remain on the roster for a period of up to one year during which time they may be eligible to participate in a new community project. At the end of the one year term, artists may reapply.

BUDGET

Artists or artist teams* matched with a community group will receive a planning fee of \$3,000 in the initial stage of the program. The artist and community group will work together during this period to formulate the kind of ideas they wish to explore, as well as develop a budget and implementation plan.

Funding of up to \$12,000 will be made available to the artist to carry out the project, based on a payment schedule and approval by RPAC of the budget and implementation plan. Community groups will not receive funding but the budget will be developed in collaboration with the artist and community group. The budget must include an artist fee for the implementation stage of the collaboration as well as cover all aspects of the project including but not limited to planning, community consultation, materials, insurance, and any other resources necessary to complete the project.

*Artists working as a team must share the \$3000 planning fee.

WORKING AGREEMENTS

The matched artist will be required to enter into an agreement with the City of Richmond which will contain provisions including but not limited to right of ownership and use, warranty and insurance. The artist and community group will be required to sign a Working Agreement, prepared and facilitated by the City of Richmond, that sets out the roles and responsibilities of all parties and addresses right of ownership and use.

FINAL ARTWORK

The final artwork will become the property of the City of Richmond but with broad allowances for use by the various parties. Copyright will remain with the artist.

APPLICATION REQUIREMENTS

Artists wishing to be considered must submit a complete package. Artists in a team should submit their proposal as one package but should include supporting materials and curriculum vitae for each artist. Please submit one copy of all application documents typed or written in black ink on white, **letter-sized paper (8½" X 11")** as outlined below. Please **DO NOT staple applications or bind them in any way** in folders, binders or plastic covers. Please include a pc compatible CD-ROM with application documents. Applications must include the following:

1. One copy of the completed application form (included at the end of this document).
2. One copy of a one to two page letter of interest. The letter should address the Selection Criteria (above) and include a statement about your artistic discipline and practice, your interest in working collaboratively with a community group, what you feel you could bring to such a project through your artwork, how your artwork would be impacted, and your experience working in a collaborative fashion.
3. One copy of a curriculum vitae that includes a brief statement of artistic activities for the past twelve to eighteen months. Please limit the CV to a maximum length of four pages.
4. References: names, addresses, phone and e-mail for two references who can speak to your art practice and interest and/or experience in public art projects.
5. Support materials - Please submit **one** of the following as documentation of your artwork and please ensure that your name is identified on all support materials:

- a pc compatible CD-ROM with up to **20 jpeg image files** (*please see below for specifications)
- Both a pc compatible CD-Rom and printed samples of written works in progress (**maximum 10 pages**) and published materials such as books or articles (**maximum of 2**)
- CD-ROMs, DVDs, VHS tapes, and audio tapes, appropriately cued. Please select a five-minute section most representative of the work you wish to present. (**maximum of two five-minute selections**)

and you also may include:

- recent reviews and news **clippings** (**please submit copies on both a pc compatible CD-Rom and on letter-sized white bond paper, 8½" X 11"**)
- programs, catalogues and other publications that include examples of your work (*please highlight information specifically related to your work*).

Please note that original art work or framed reproductions will not be accepted. Slides will not be accepted.

*** Digital support materials specifications:**

- 72 DPI to a maximum of 768 pixels in height.
 - Title each image with your initials and the number that corresponds to your documentation list (for example: TW01, TW02...TW20).
 - Do not submit compressed files (WinZip, Stuffit, etc).
 - Do not submit materials that require software, plug-ins, extensions or other executables that need to be downloaded or installed.
 - For video files, submit files that can be accessed with RealPlayer.
 - Do not embed photographs in documents such as Word.
6. Documentation list - All audio and visual support materials must be accompanied by a typewritten documentation list with artist's name, title of work, medium, dimensions (if applicable), location and date.
 7. A self-addressed and stamped envelope (SASE) **with sufficient postage and packing for safe return of support material (this is very important)**. If you do not wish return of your support materials please check the "I do not want my support materials returned" box on the attached application form. Please note that only support materials will be returned with a SASE, not the written application documents.

APPLICATION TRANSIT AND RECEIPT

All supporting materials must accompany the application. Incomplete and/or late applications will not be accepted. Faxed or e-mailed applications will not be accepted. The City of Richmond will not be responsible for applications lost in transit. While all reasonable care will be taken in the handling of materials, the City of Richmond cannot take responsibility for lost or damaged materials.

It is the applicant's responsibility to ensure the application package reaches the City of Richmond by the deadline. All applicants will receive a notice by mail or e-mail that their application has been received. If you have submitted an application and do not receive notification within two weeks, please contact the City of Richmond.

DEADLINE

Complete expression of interest packages must be received on or before **December 5, 2008 by 4:00 pm.** (This is not a postmark deadline).

Please send complete proposal packages to:

Eric Fiss, Public Art Planner
City of Richmond
6931 Granville Avenue, Richmond, BC, V7C 4M9.

For additional information or questions please contact:

Michelle Brunet, Public Art Assistant, at mbrunet2@richmond.ca or 604 204 8671.

The City of Richmond reserves the right to choose to not recommend any application, proposal or finalist and to terminate or re-advertise any project.

For any Call To Artists updates please check the web site at www.richmond.ca.

**Richmond Public Community Art Program
Call to Artists APPLICATION FORM**

Attach one copy of this form to the top of the application.

Name _____

Address _____

City _____ Province _____ Postal Code _____

Phone (day) _____ Phone (evening) _____

Fax _____ E-mail _____

Artistic discipline _____

Signature of applicant _____ Date _____

Checklist - Please provide these items in the following order:

1. ☐ Application form (this page)
2. ☐ Letter of interest (max. 2 pages)
3. ☐ Curriculum vitae and statement of artistic activities (max. 4 pages)
4. ☐ References: names, addresses, phone and e-mail for two references
5. ☐ Support material documentation list
6. ☐ Support material of representative work (digital images, books, etc.) – one set

And:

- ☐ I have included a self-addressed stamped envelope for return of support materials.
or
☐ I do not want my support materials returned.

Send submissions to: Eric Fiss, Public Art Planner
City of Richmond
6931 Granville Avenue
Richmond, BC V7C 4M9

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(not a postmark deadline). Incomplete, late, faxed or e-mailed applications will not be accepted.

Please let us know how you found out about this opportunity _____

CONCEPT: GREEN SYMPHONY by Jeanette G. Lee**A) Description and Symbolism:**

To draw interest and unique visibility into the Richmond Nature Park, I would like to propose creating a sculptural work called 'GREEN SYMPHONY'.

This artwork would consist of a series of seven freestanding sculptures complimenting the main RICHMOND NATURE PARK sign and LED message centre board.

The RICHMOND NATURE PARK sign and message centre stands on a 10' pylon with an approx. 3' message centre. The pylon is enhanced by a flat surface front and back plate of laser cut and welded steel letters. The steel front and back plate "branches" up towards the base of the message centre sort of "embracing" the visible words and messages being sent. The effect of this enhancement of the signage, represents the idea of a phylogenetic "tree of life", breathing and relating what is happening in the park to onlookers and visitors.

Besides this sign, are a series of sculptural growth forms sitting on coloured poles: Their overall collective shapes are reminiscent of notes on a musical score. These works have individual crowns whose themes are the biomes of plant, animal, microscopic and other organic life in the park. The images for these crowns are resourced from the student drawings created during Phase I of this project. The idea of creating a "community" of complex growth forms existing and relating in a green environment was inspired from the brainstorming sessions with the Nature Park community where the importance of inter-connectivity between life forms and life cycles to all organic parts of nature was appreciated. Both groups determined the themes for the biometric crowns, which include: imprint, nest, green, organism, footprint, web and life cycle.

Together, this cluster of art creates a symphony of park life existing in harmony with one another. The variations of height for these sculptures symbolize the different "tones" and layers of sounds heard in the park. Colours selected to highlight areas of the sculptures will be chosen from the colours and tones discovered in this Nature Park.

GREEN SYMPHONY, with its signage, and sculptures offers the media of communication and interesting visual delights that connect us with nature's homeland. With its complexities and beauty, we are enticed to enter this green world.

To brighten this area entering the park, spotlighting and decorative lights are possible options.

B) Materials proposed:

Electronic Message Centre: 3' by 7'7" illuminated pylon complete with pole, engineered base and electronic LED message centre. This also comes with radio frequency modem program software

CONCEPT: GREEN SYMPHONY by Jeanette G. Lee

Steel : plates 8' x 10" plates with cut out lettering and 2' x 3' plate for organic shapes for the top forms of the sign

Thickness at top of design and for letters approx. 5/16 " thick .

Variety of thicknesses in steel rods for the crowns with 1/8 " laser cut steel shapes. Plate is secured by support poles or bolted to existing LED message centre pole.

Poles: approx. 3 1/2" poles for the base of the crowns. Can be galvanized and power-coated, anchored by a concrete base

Installation requirements: concrete base, conduit for 1-15 amp circuit of 110v. power for the message centre.

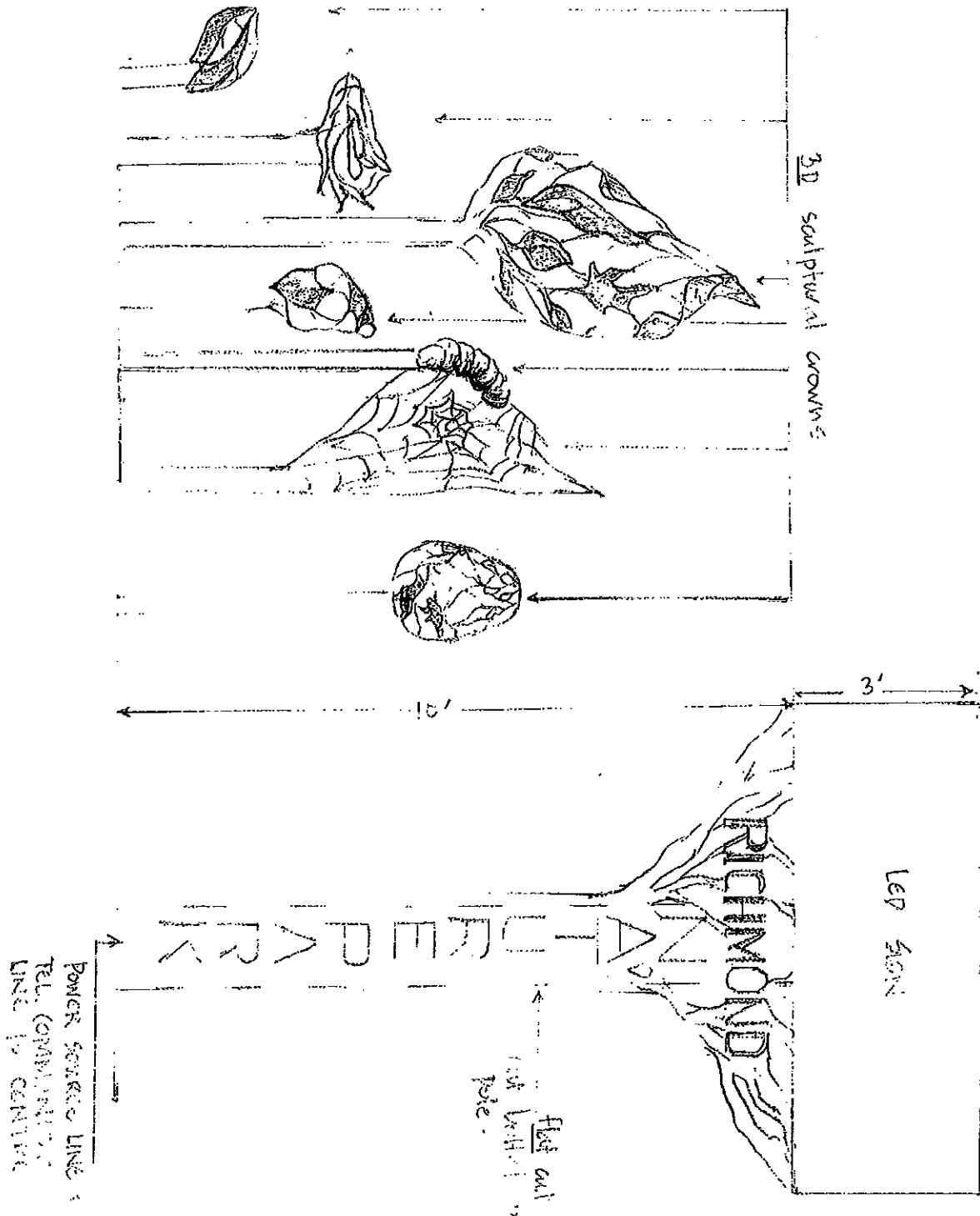
Telephone line connection to communication messages to Nature Park computer

Power outlet source for outside spotlighting and/or decorative lights

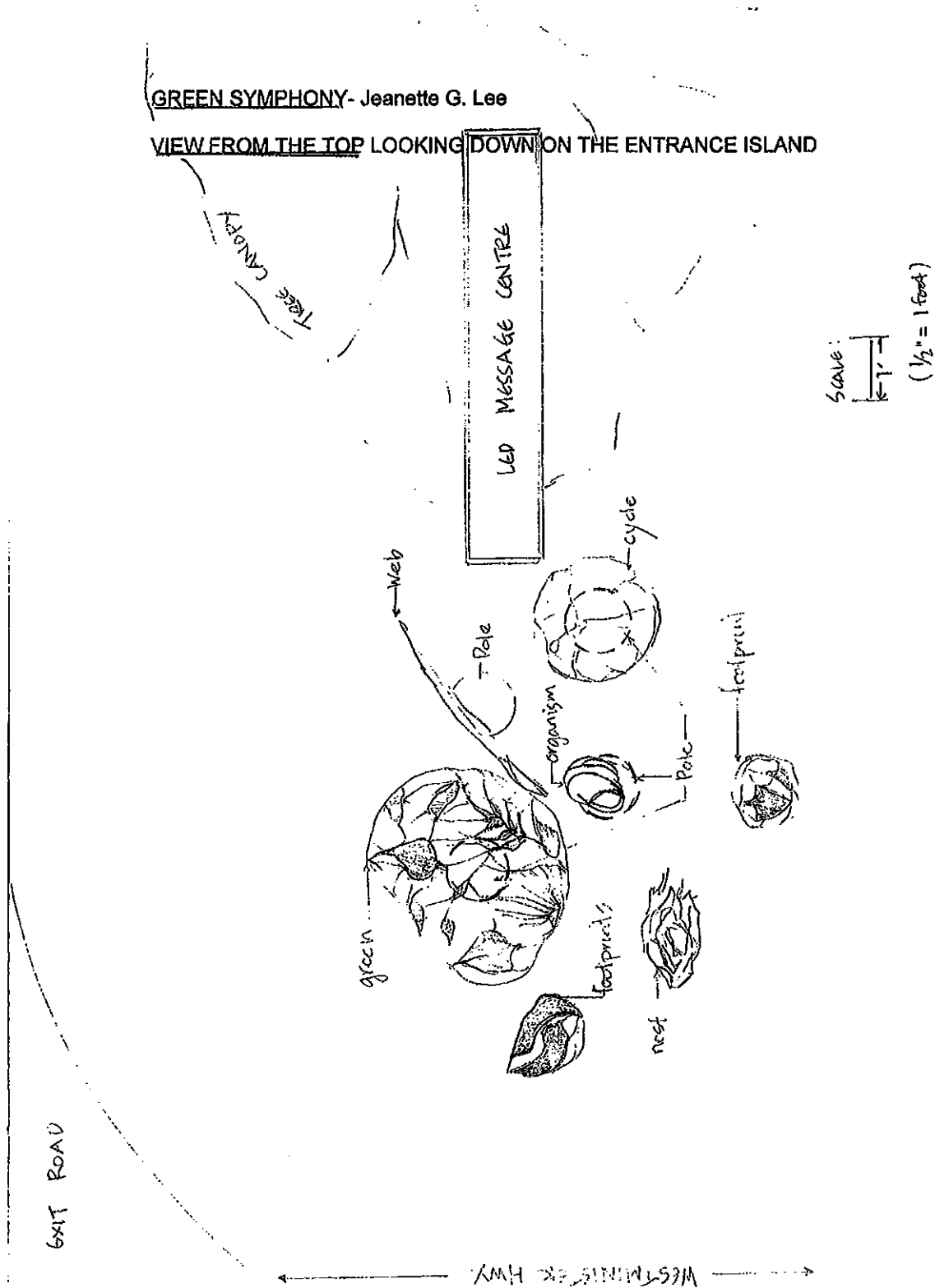
CONCEPT: GREEN SYMPHONY by Jeanette G. Lee

CONCEPT: GREEN SYMPHONY by Jeanette G. Lee

ELEVATION VIEW SCALE: 1/2" = 1'



CONCEPT: GREEN SYMPHONY by Jeanette G. Lee



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South Arm Community Centre, Richmond - Community Public Art

Concept Description of the Work

The goal of this project is to create a public work that forms a backdrop to the community's everyday lives and to express the diverse range of activities and experiences that reflect the issues and ideas relevant to the community. These activities are represented by cut-out panels which I will provide to the community participants and they will then be instructed in the art of mosaic. Each panel will be different, participants will adhere colourful glass and porcelain tile to the panels in abstract designs. Keeping the tiled areas abstract allows for a greater range of age groups and skill levels to participate. I will provide design examples to facilitate the creative process. In some cases where the participants are younger I will draw the designs on the panels and they can continue with the mosaic aspect.

When working with diverse groups of non-artists variables such as age level, skill level and number of participants, the complexity of each mosaic needs to be taken into consideration. These factors all contribute to the length of time a specific project will take. A proposed timeline has been included in this document but some flexibility will be required.

It has been determined that this project will be installed on the exterior of the community centre. The majority of the panels will be under an overhang which will protect them from moisture, however all exterior grade products will still be used.

Maintaining the Moral Integrity of the Work

Weekly workshops target different community groups – youth, seniors, out of school care, everyone welcome. Everyone will be briefed on the project description, theme, timeline, and given design direction in order to keep the project within theme thus creating a cohesive work. Quality control will be done in a sensitive manner should any work not meet acceptable standards.

Artist's working method

I begin each project with information sessions where the project is presented. Information gathering and initial designs involve the community groups and form a firm foundation and exciting springboard for exploration.

I provide the framework and ask the community to contribute to the theme in the introductory workshops but then allow everyone their own creativity in the creation of the mosaics. By being fully involved in the creative process participants develop a sense of ownership with the project. The cut-out panels will be pre-cut and the mosaic applied during the workshops. Storage will be required between workshops.

Dimensions, Location and Designs

Location 1 - The stucco area along the exterior west wall, 2'10" high

- This location will have a series of smaller cut-out mosaics attached.

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- Each panel will need to be bolted into the stucco / concrete
- They will not be too heavy as they are less than 2' in dimension and will require 3 to 4 bolted brackets each.
- The panels are cut out of 5/8" plywood; all cut edges are sealed with an exterior wood sealer
- The designs for these panels were chosen for several reasons;
 1. Richmond identifies itself as a garden city;
 2. The community centre has chosen to install a vegetable garden which is located on the side of the centre where the panels will be installed. This suggests the importance placed on nature, healthy living, and life-sustaining fresh fruit and vegetables.
 3. The panels are not large; therefore simplicity in design needed to be considered.

Designs will include: (see sketches for detail)

- Flowers, vegetables, leaves, birds, insects.
- There will be 28 mosaic panels along this stucco area; 4 each section between pillars above windows.
- Artist will do this installation with able community volunteers.

Location 2 – a larger mosaic cut-out design installed onto west inset metal cladding area. There are 2 areas here; the centre has requested the mosaic in one section. *(Note: A second mosaic could be added later on in the other section, should the Centre's association desire. This would be part of a separate contract.)*

- The design will be cut out of 5/8" plywood; cut edges are sealed with an exterior wood sealer
- The design for this panel will show the "Community in Motion" based on the activities in and around the community centre, see sketch.
- These panels will be heavier than the others and require scaffolding and maintenance staff to do the installation. *Note: Installation for this portion not included in the budget.*

Mosaic Materials:

Glass tile assorted colours & sizes (frost proof, non-porous)

- wheeled mosaic nippers
- ProLite® Tile & Stone Mortar –
 - high flexibility and bond strength,
 - 40% lighter than traditional mortars
 - Interior or exterior
 - Protected with MoldGard® Technology to resist mold and mildew growth
- safety goggles
- work gloves

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- latex gloves
- tile sponges, cut in half
- Polyblend sanded tile grout
 - Smooth, dense grout joints
 - Resistant to shrinking, cracking, powdering and wear
- Professional penetrating sealer

Part II

During the initial project meetings the South Arm Community Centre expressed interest adding mosaic panels in other areas of the centre. This could be part of a second contract within the initial theme; some ideas for consideration are as follows:

- 1 – Indented metal siding section 2 (*see note above*)
- 2 – Pillars along the walkway to the main entrance
- 3 – Pillars within the centre
- 4 – Areas of stucco above the walkway to the main entrance

Part 2 would be possible with additional funding. If there is interest by the community to participate in a similar manner and continued availability of donated tile, the project outlined for Part I could be doubled with another 28 small panels (placement to be determined) and a larger mosaic within the 2nd indented metal siding section. Alternatively, instead of the larger mosaic additional smaller panels could be placed throughout the inside of the centre along the concrete pillars.

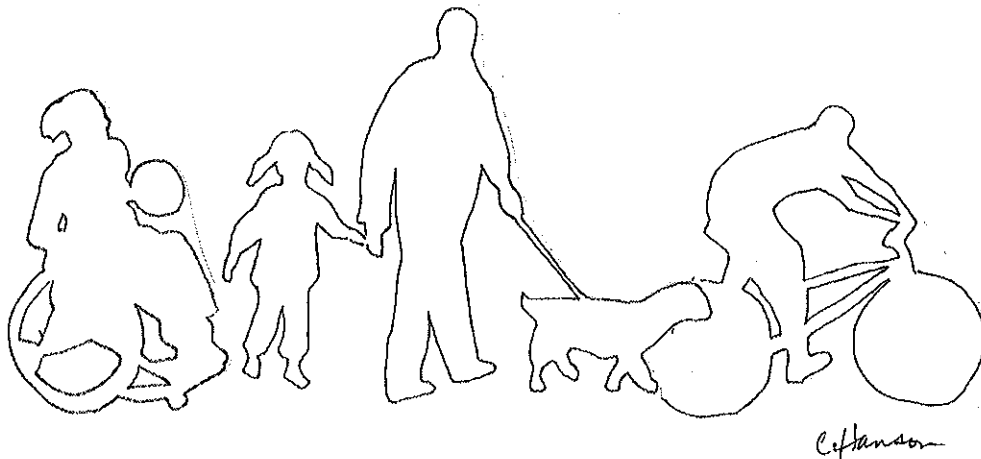
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Location of Panels



Location 2 Design

South Arm Community Centre
"Community in Motion"
Mosaic Mural - # 4



Gateway Theatre Public Art

Preliminary Design Concept

Tyler Hodgins

September 3, 2009

Form

A stainless steel form stands eleven feet tall and four feet wide. It has three seven foot legs that support a horizontal half-circle surface attached to a vertical half-circle. These two shapes have a series of eleven archways projecting between them, creating an architectural effect. All are water cut from half-inch stainless steel and are polished. The inside portion of the innermost archway is solid and mirror-finished, and is set at an angle of about 15 degrees facing downward. It is expected that the weight of the whole piece would not exceed 500 pounds. Plates are welded to the bottom of each of the three legs. Rods are attached to these plates and are secured with a chemical fastener, in holes drilled into the concrete.

Site Considerations

Rather than place the work at the centre of the plaza entranceway, I feel that the work should be situated off to the side within the first curved concrete border (see site map). This would allow the work to be "visited" by those walking through. The sculpture would make use of pre-existing lighting, and would benefit greatly from the removal of the adjacent hedge as it significantly reduces the site lines from along Gilbert Road, and could create security concerns for pedestrians making use of the walkways.

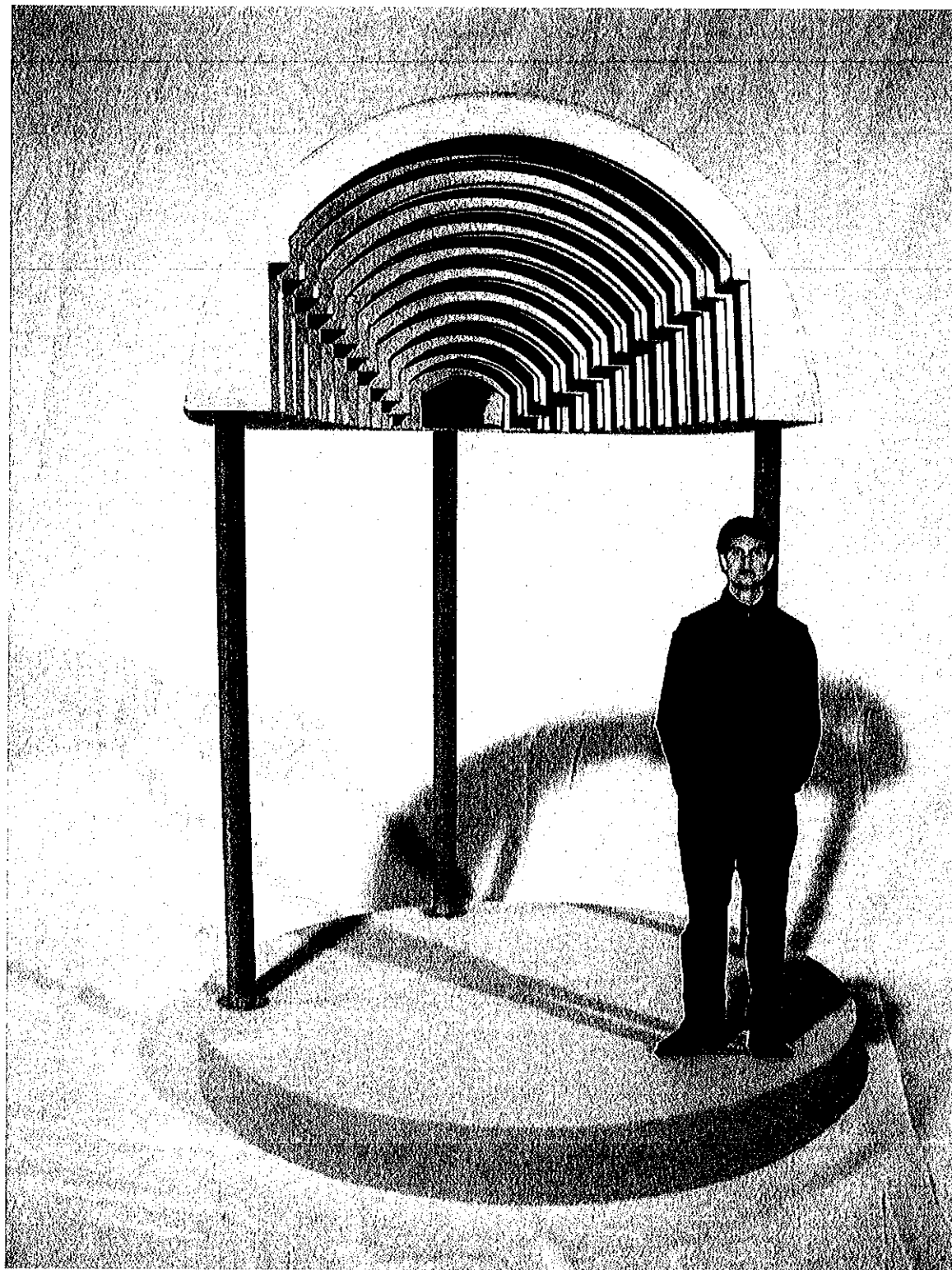
Content

The genesis for the Gateway idea came from the notion of physicalizing the shape a spotlight creates on a surface, in the form of a folded circle (as the light would appear hitting a stage wall). I was looking for an economical form, that is, a form implying a simple means to suggest a complex form, in the same way that a simple stage set can evoke an entire environment. I wanted to keep the work human in scale and interactive, with an exterior and exterior aspect.

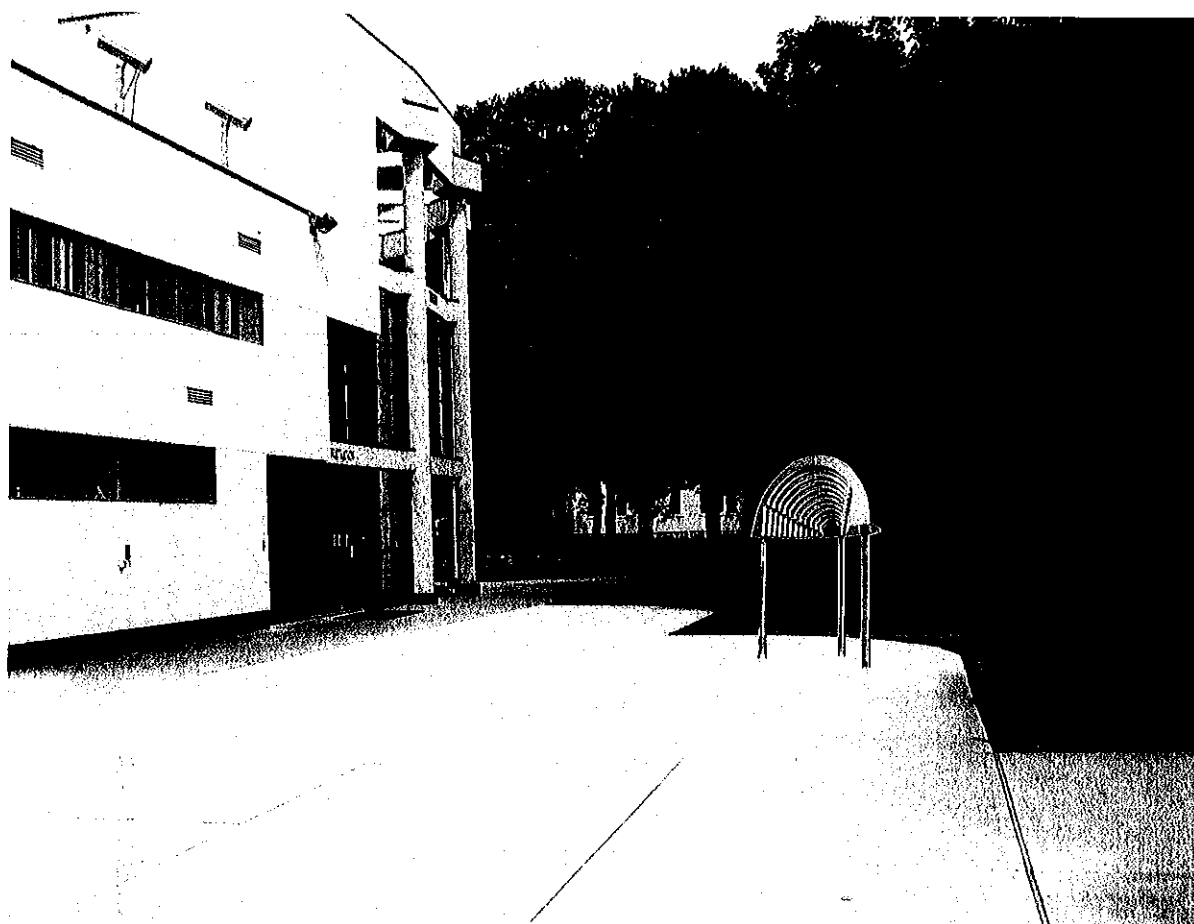
I drew inspiration from architectural origami, and designed a structure that is suggestive of many aspects of the theatre experience. As a gateway it represents a passage or journey. Seen as a stage the sculpture provides a place to perform, and in its mirrored surface, shows us a version of ourselves. The curved archways are also reminiscent of rows of seats and an audience, an ancient form originating in the amphitheatre. As a raised alcove, the sculpture creates a space both private and public, intimate and communal.

The work stands at a height that allows the viewer to enter it and be sheltered by it. The position that allows the viewer to see themselves in the mirrored surface is also where a fourth column would be if the piece were a complete circle. As well, the mirror can act as a kind of spot light by reflecting natural light downwards. Supporting columns and curves echo the façade of the Gateway Theatre building, as well as suggest a circular table, a meeting place, a domestic object. The work plays with scale by placing traditionally large architectural forms at the level of a kiosk.

Image



View from West



Mirror within sculpture

