



**City of Richmond**

**Report to Committee**

**To:** Parks, Recreation & Cultural Services Committee **Date:** July 21, 2009  
**From:** Elizabeth Ayers, Acting Director, Recreation & Cultural Services **File:** 11-7000-09-20-091/Vol 01  
**Re:** **VANOC Sponsorship Program for Aboriginal Artworks at the Richmond Olympic Oval Precinct – Welcome Work Concept Proposal**

**Staff Recommendation**

That the concept design for the Welcome Work by Musqueam artist Chrystal Sparrow for the VANOC Venues' Aboriginal Art Program at the Richmond Olympic Oval Precinct, be endorsed.

Elizabeth Ayers  
Acting Director, Recreation and Cultural Services

Attach. 3

FOR ORIGINATING DEPARTMENT USE ONLY					
<b>ROUTED TO:</b>		<b>CONCURRENCE</b>		<b>CONCURRENCE OF GENERAL MANAGER</b>	
Major Projects.....		Y <input checked="" type="checkbox"/> N <input type="checkbox"/>			
<b>REVIEWED BY TAG</b>		YES	NO	<b>REVIEWED BY CAO</b>	
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## Staff Report

### Origin

On June 8, 2009 Council endorsed the VANOC Venues' Aboriginal Art Program for the Olympic Oval Precinct (the Program). The Program identified four aboriginal art opportunities for the Olympic Oval Precinct.

At that meeting, Council endorsed the concept proposals for the first two of the four art works, a Contemporary Feature Art Work *Hupakwanum* by the Nuu-chah-nulth Art Association, and the Inuit Tapiriit Tapestry.

This report presents the concept proposal for the third art work, the Welcome Work, entitled *The Killer Whale in the Salish Sea*, by Musqueam artist Chrystal Sparrow.

### Analysis

The Venues' Aboriginal Art Program fulfils the vision identified in the Oval Precinct Art Plan for leveraging the Olympic opportunity to collaborate with VANOC in showcasing the region's culture and history. The works identified in the Program will complement the precinct's existing public art: Susan A. Point's sculptural *Buttress Runnels*, Janet Echelman's *Water Sky Garden* and Buster Simpson's *Ice Blade*.

The Welcome Work is an opportunity for a Musqueam artist to create a distinctive traditional welcoming art work for temporary location at the Oval's River Road front entrance plaza area, to the west of the entrance lobby (**Attachment 1**). Final determination of the location will be undertaken in consultation with the Richmond Olympic Oval Corporation (ROOC), with consideration of pedestrian traffic, Oval programming and operations, and maintenance of the work. The proposal has been reviewed with John Mills, General Manager, Richmond Oval, and is supported.

The public art terms of reference for the Welcome Work, issued May 8, 2009 by VANOC in consultation with City Public Art staff, describes the art opportunity, site description, scope of work, budget, selection process and design schedule. Background information was provided on the venue history, the sport to be played at the Games, project themes, and building form and character.

Working in consultation with the Four Host First Nations, appropriate Musqueam artists were identified from the VANOC artist database by VANOC program staff and invited to submit proposals for this opportunity. Artist appropriateness was based on whether their art form matched the medium required for an outdoor sculpture. Five design proposals for the Welcome Work were submitted for review by the independent selection panel.

The five member jury comprised of art professionals with expertise in Aboriginal art, included:

- Brenda Crabtree, First Nations Coordinator, Emily Carr University of Art and Design
- Rosi Niedermayer, Four Host First Nations Society
- Bill McLennan, Curator, U.B.C. Museum of Anthropology
- Susan Healy, Musqueam 2010, Cultural Olympiad Liaison
- Stacy Sparrow, Artist, Musqueam Band Representative

VANOC managed the selection process meeting, with City public art staff participating as an observer. Evaluations by the jury were based on artistic merit, past work, experience in management of projects of similar magnitude, and commitment to Vancouver 2010 values, including social and environmental sustainability.

The selection panel unanimously recommends Musqueam artist Chrystal Sparrow for this commission (**Attachment 2**). Ms Sparrow was initially ranked a very strong second choice by the panel, and was chosen for the commission following the withdrawal of the artist initially ranked first. Her concept proposal, *The Killer Whale in the Salish Sea* (**Attachment 3**), is a traditional hand-carved cedar sculpture, approximately 4 ft x 6 ft wide and up to 10 feet high, with a supporting base to be designed in collaboration with the City's Technical Team.

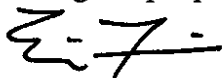
The concept drawing of the proposed art work has been presented to the Oval Precinct Public Art Oversight Committee. It is noted that members of the Richmond Public Art Commission and the Oval Precinct Public Art Oversight Committee have expressed concern that they were not sufficiently involved in the process thus far, and as such would not provide comment on the recommendation. However, following Council endorsement of the concept proposal, the standard technical review will be carried out by a Technical Review Committee, which includes City staff, members from the Public Art Commission, the Richmond Olympic Oval Corporation, and the Oval design team. To ensure proper siting of this work is maintained in relation to current and future Oval Precinct features, the City reserves the right to relocate this art work from the temporary location to the West of the Entrance Lobby after the Games.

### **Financial Impact**

The Council endorsed VANOC Venues' Aboriginal Art Program for the Olympic Oval Precinct identified a total project budget not exceeding \$55,000 for the Welcome Work, and includes all costs for artist and engineering fees, materials, fabrication, equipment, delivery, installation, adjustments to existing conditions to accommodate the works, insurance, disbursements and contingency. Under the terms of the agreement with VANOC for funding the Program, the City would contribute funds of \$45,000 to this art work, with an additional \$10,000 committed by VANOC. The proposed cost for the recommended project is within the Oval Precinct Public Art Capital Project in the approved 2008 Capital Budget. The operating and maintenance costs will not exceed 2% of the total capital costs. Costs have been submitted in conjunction with the capital budget request for the Oval Precinct Public Art as per corporate policy.

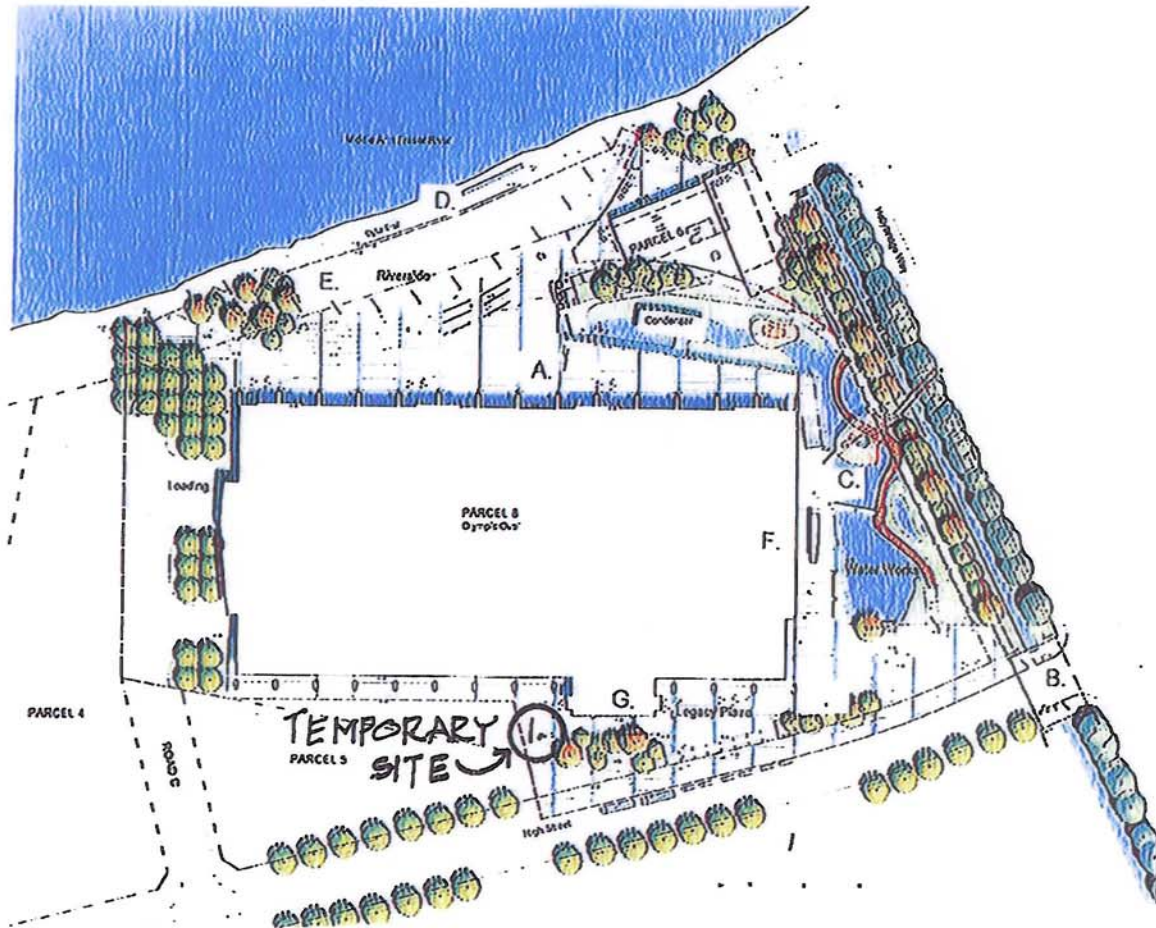
### **Conclusion**

The Welcome Work art work opportunity identified in the VANOC Venues' Aboriginal Art Program is consistent with the intent for legacies projects envisioned in the *Oval Precinct and Surrounding Area Art Plan*. The Welcome Work by Musqueam artist Chrystal Sparrow expands on the public art already commissioned for the Oval Precinct, through its form, materials and story, and provides an opportunity to recognize the presence and history of Richmond's aboriginal peoples.



Eric Fiss  
Public Art Planner  
EA:ef

Richmond Olympic Oval Precinct Public Art Site Plan



Key:

Completed Art Works:

- A. Buttress Runnels
- B. Ice Blade
- C. Water Sky Garden

Approved Art Works:

- D. Dike Works / Site Furnishings
- E. Nuu-chah-nulth Art Work
- F. Inuit Tapestry

Future Art Works:

- G. Suspended Lobby Art Work
- H. Telling the Stories of Richmond - various locations
- I. First Nations Welcome Work
- J. First Nations Youth Mentorship Program - to be determined
- K. Medicinal Gardens - to be determined
- L. Experiential Walks - to be determined

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

**Musqueam First Nation**

**Chrystal Sparrow**

**Artist Background**

**Artist's Name: Chrystal Sparrow**

**FN Status:** Status

**Band or Nation:** Musqueam

**Type of Artwork:** 2D Artwork; Traditional Craft

**Areas of Interest:** Welcoming Works (FHFN Only); Larger scale 3D Artwork; Traditional Craft; Transformed 2D Artwork

**Province/Territory:** BC

**3D Artwork/Sculpture:** Carving wood, metal, jewellery, etc.; Traditional/contemporary;

**Traditional Craft:** Textiles, wool

**Artist Statement:** I am a member of the Musqueam First Nations. I have lived on my traditional Coast Salish territory for most of my life. The creative works evident in nature in British Columbia is a continual source of inspiration to me. I come from a long Lineage of Coast Salish weavers, carvers and artists. Thus, I can say that my Artistic talents have always been a part of me and have taught me the importance of creating my own vision of my people through the inspiration of my land, History, language, culture and art forms.

**Biography:** Chrystal Sparrow is a descendent from the Musqueam First Nations, located on the Beautiful west coast of Vancouver, British Columbia. She started using her innate Artistic gifts at the age of nine creating a flow of form lines that would later be considered a Classic demonstration of Salish art. Her family comes from on long lineage of Coast Salish Weavers, carvers and artists. Currently, she is working with jewellery in silver and gold, Large cedar wood panels and acrylic prints. She is recognized for her classic designing Abilities, fine detail carving skills and painting prints that illustrate her inner artistic gifts. Recently, she has engraved jewellery for the Musqueam's Graduates of 2008. She designed and carved a large cedar wood panel for the VANOC and Four Host Nations- Musqueam Boardroom. She was a part of The Contemporary Coastal Reflections booklet and Exhibition at the Lattimer Gallery. Her goal is to convey a message to the younger generation's of her People with her art that show cases the importance of using the knowledge and talents that is given to us when we were born.

**Reference #1:** 1. Name: Susan Rome (YVR/Vancouver Art Gallery)

**Reference #2:** 2. Name: Dan Wallace (N.E.C Jewellery Instructor)

**Reference #3:** Name: Johnna Crawford Sparrow (Musqueam 2010 Coordinator)





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

**Musqueam First Nation**

**Chrystal Sparrow  
Concept Proposal**





July 21, 2009

## The Killer Whale in the Salish Sea

Long ago, under the Salish Sea lived a pod of killer whales, respected by the west coast people as the greatest of all fishermen. One pod in particular and its leader had formed a bond with the Salish people. For the chief, he had saved the leader of the pod from certain death. One summer morning, the chief was out walking his shores when he seen a young killer whale stranded in a small tidal inlet. The chief summoned for help from his village and as he waited the chief reassured the whale with a gentle stroke on his head and said a prayer for his friend to make it home safe. Everyone from the village came and pushed the whale back into the water. The chief has paddled in his canoe with the killer whales his whole life, but this one whale he felt a strong connection with. On special occasions that the chief went out on his canoe to the sea, he would go far out and tap his canoe two times with his paddle and then wait for them to come. He would see the misty exhales of the whales and then a large black head would come straight up beside him until his friend's eye caught his own. Then with a rush of energy and excitement the whale would breach out of his liquid world and soar through the air with the water glistening beneath him. The chief new that his friend was saying thank you. The chief is long since gone, but his friend is not. If you paddle on the coast today you might see him looking for his friend but surely making others.

Chrystal Sparrow