



City of Richmond

Report to Committee

To: Parks, Recreation and Cultural Services Committee **Date:** July 21, 2009
From: Elizabeth Ayers **File:** 11-7000-09-20-074/2008-
Acting Director, Recreation and Cultural Vol 01
Services
Re: **Richmond Oval Precinct Public Art Plan Implementation: Telling the Stories of Richmond Art Work**

Staff Recommendation

1. That the concept proposal prepared by the artists Deanne Achong and Faith Moosang for the "Telling the Stories of Richmond – Lulu Suite" public art work at the Richmond Oval be endorsed;
2. That the General Manager, Parks Recreation and Cultural Services, be authorized to enter into a contract with the artists for the detailed design, construction and integration of the artwork into the Richmond Oval and Oval precinct; and
3. That this concept proposal be endorsed subject to the Richmond Olympic Oval Corporation Board being informed.

BAyers.
Elizabeth Ayers
Acting Director, Recreation and Cultural Services
(604-247-4669)

Att. 3

FOR ORIGINATING DEPARTMENT USE ONLY			
ROUTED TO: Major Projects..... Budgets	CONCURRENCE Y <input checked="" type="checkbox"/> N <input type="checkbox"/>	CONCURRENCE OF GENERAL MANAGER <i>Lell Ayers.</i>	
REVIEWED BY TAG	YES <input checked="" type="checkbox"/> <i>JK</i>	NO <input type="checkbox"/>	REVIEWED BY CAO YES <i>CD</i> <input checked="" type="checkbox"/>

Staff Report

Origin

In June 2006 Council adopted the Richmond Oval Precinct Art Plan as the guide for incorporating art opportunities in the Oval site and Olympic Gateway Neighbourhood.

On April 14, 2008, Council endorsed the Oval Precinct Art Plan Update 2008. The Update recommended the creation of an interpretive program for the site, to be named *Telling the Stories of Richmond*. This art project will include:

- An interpretive program at the Oval precinct, based on the interviews and images produced and collected;
- Documenting and collecting materials relevant to the Oval public art collection; and
- Creation of an archive of historical and documentary information collected for future art reference.

This report presents the concept proposal for the *Telling the Stories of Richmond* for Council endorsement, and authorization for the General Manager, Parks Recreation and Cultural Services, to enter into a contract with the artists for the detailed design, construction and integration of the artwork into the Richmond Oval and Oval precinct. Staff will review the concept proposal with the Richmond Olympic Oval Corporation Board prior to proceeding with implementation.

Analysis

Selection process

An open call (**Attachment 1**) to artists from the region for the *Telling the Stories of Richmond* art opportunity at the Oval was circulated through the City of Richmond web site, the City of Vancouver public art web site, and distributed through regional galleries, in May 2008. A website was created to facilitate Questions and Answers.

Under the mandate set out by the Richmond Public Art Commission through the Richmond Public Art Program, a three-person panel of two art professionals and a member of the Richmond Heritage Commission was organized to review the submissions. A total of eight submissions, each of high quality, were received.

The panellists met June 2, 2008 to review the submissions and select a shortlist. Four artists/teams were considered by the panel to have potential for the work, and were invited to an orientation session and tour of the Oval site on June 10, 2008, and for interviews.

On June 11, 2008, after a rigorous discussion of the merits of each of these teams, the panel unanimously selected the team of Deanne Achong and Faith Moosang, two local artists whose practices involve archival studies, web design, film-making, print production and multi-media (**Attachment 2**).

Staff and the Oval Public Art Oversight Committee have reviewed the recommended concept proposal, as submitted September 22, 2008. Suggested revisions to the concept to increase the

visual component of the art work have been incorporated in the updated concept proposal, submitted July 13, 2009 (**Attachment 3**).

Concept Proposal - Executive Summary

Lulu Suite is designed to engage the audience in a unique visual and audio artwork that uses current technologies to narrate the stories of Richmond. Using a variety of approaches, the work will appeal to a wide range of visitors. These approaches include:

- Using video monitors in the Richmond Olympic Oval entrance - a blend of archival and contemporary images are woven together as a series of short vignettes, evoking the rich and diverse cultural history and present moment of Richmond.
- Interactive mobile devices that are controlled by GPS - where a visitor walks around and comes across a hotspot, and then hears/sees a story appear on their screen. Viewers can discover the past in a fun and interactive way. This approach is of particular appeal to a younger audience, who are very comfortable with this technology. Visitors to the site will also be able to access the stories using personal handheld digital devices (i.e. cell phones, iPhones and Blackberries).
- A website which acts as a documentation of all these artworks, including the existing public art commissioned works. It will also provide practical information such as maps, visiting hours and the like.

These stories will be compiled from both actual interviews with living people and archival research. Additionally, the stories will also contain interviews with the other artists at the Oval. Actors will voice over some of the stories to re-create some of the historical material in an engaging manner.

Story Cycles

The proposed artwork will be an audio/visual work that has both a daytime and night time presence, and is to be presented through a series of interwoven themes, or "*Story Cycles*". Three *Story Cycles* are proposed:

- The History of the Land Upon which the Speed Skating Oval Sits - an audio and visual narrated archive of the inhabitants and the transformation of the site and the legacy of the Olympic experience;
- Cultural Groups Who Call Richmond Home – narratives developed along thematic topics; and
- Artists' Response to the Richmond Oval Precinct – interviews with those involved in the creative vision for the Oval, landscape and artworks.

The *Story Cycles* will allow for the telling of the collected stories by diverse cultural communities and from inter-generational perspectives, and told through broader elemental themes, such as earth, air, fire, and water. For example, one *Story Cycle* may look at how different cultural groups related to the Fraser River (water) or the use of land (earth).

Schedule

The artwork will include several overlapping phases of work, including interviews, technical research, production and editing, field-testing, documentation, development and maintenance of the web site, and compilation of the archive collection.

The overall project schedule for gathering and coordinating material runs through to the conclusion of the 2010 Olympic Games. Additional time will be required post-games for production and editing of the artwork. Segments of the Story Cycles will be available for presentation on site during the development of the artwork and prior to the Games.

The concept proposal has been reviewed with Oval staff in June 2009, and there is support for the use of the lobby monitors. A staff technical review team, including representation from the Oval Corporation, will review the proposed installation sites and technical requirements to ensure compatibility with Oval programming and operations. The City, through the Oval Precinct Public Art Program approved budget, will be responsible for the maintenance of the art project and specialized equipment both within the Oval and on the grounds. Staff will review the concept proposal with the Richmond Olympic Oval Corporation Board prior to proceeding with implementation.

Financial Impact

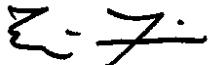
The Council endorsed Oval Precinct Art Plan Update 2008 identified a total project budget of \$200,000 for this art work, and includes all costs of fabrication, equipment, delivery, installation, artist and engineering design fees, insurance, disbursements and contingency. The proposed cost for the recommended 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

Telling the Stories of Richmond – Lulu Suite will capture the history of the site and its relationship to the cultural communities who have lived and worked in the area. As well, it will document the energy and creativity of the artists and builders who have transformed the site for the 2010 Games and to serve as a lasting legacy for the City.

The proposal includes both traditional documentary techniques (i.e. video and sound) and innovative uses of technology (i.e. web and hand-held video units, as well as personal cell phones) to reach a broad audience at a reasonable cost, and in particular to engage youth familiar with these new technologies.

Staff recommend that the Concept Proposal for *Telling the Stories of Richmond – Lulu Suite*, as described in this report, be approved, and that the General Manager, Parks Recreation and Cultural Services, be authorized to enter into a contract with the artists for the detailed design, construction and integration of the artwork into the Richmond Oval and Oval precinct. Staff will review the concept proposal with the Richmond Olympic Oval Corporation Board prior to proceeding with implementation.



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

EA:ef

Richmond Oval Public Art
Art/Documentary Opportunity:

**Telling the Stories of Richmond
Interpretive Program**

Terms of Reference for Artists
April, 2008

City of Richmond, British Columbia, Canada

prepared by Karen Henry, Barbara Cole & Lorna Brown

Richmond Oval Public Art



**ART/DOCUMENTARY OPPORTUNITY:
TELLING THE STORIES OF RICHMOND
INTERPRETIVE PROGRAM**

Terms of Reference for Artists

April, 2008
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Submissions Due: Wednesday, May 28, 2008

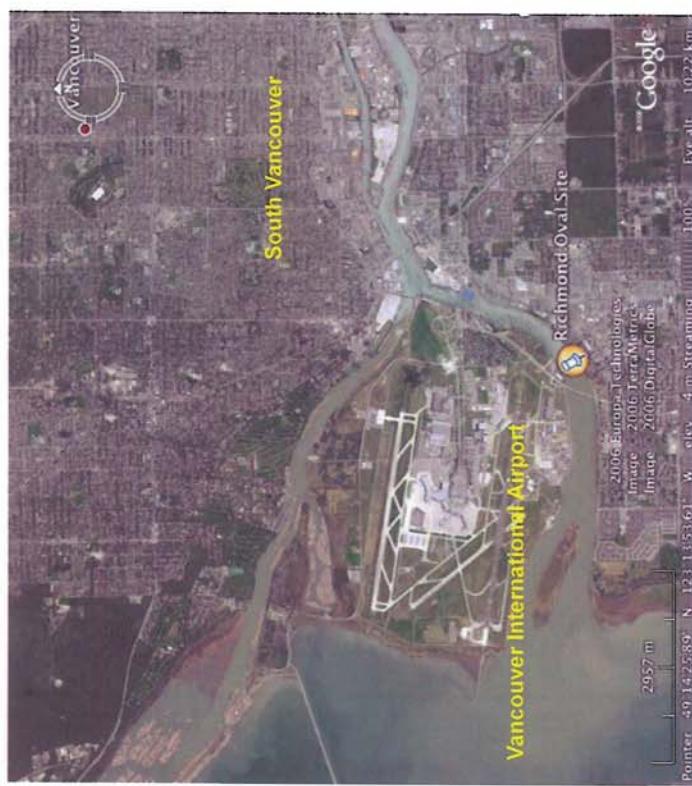
Questions regarding this opportunity
can be sent to:
stories@cbhprojects.ca

All Q & A will be posted at:
www.cbhprojects.ca/stories

Summary

What is the Richmond Oval?

In July 2004, the City of Richmond was awarded the bid to build the speed skating Oval for the Vancouver 2010 Olympic and Paralympic Winter Games. Joining with Vancouver and Whistler, the venues for the events will stretch over a 120 kilometre zone along Canada's western shoreline. In 2005, an Art Plan was commissioned to guide the phasing of public art for an important new civic project, the Richmond Speed Skating Oval. The Art Plan, created by 4Culture and adopted by Richmond City Council in 2006, reinforces the long term goals of the City to connect the City Centre to new development along the waterfront. At the same time, it introduces a vital program of public art that is intended to engage visitors before, during, and long after the 2010 Vancouver Olympic and Paralympic Winter Games. From one-time only visitors to an audience of ongoing repeat users, the Richmond Oval offers an exciting and highly visible platform for engaging the public in multiple ways.



Context

For thousands of years, these lands on the Fraser delta were the home of the Musqueam people. The Middle Arm of the Fraser River was a favoured location for fish traps, due to its slowed currents, and valued for its indigenous flora and fauna. Farmers started arriving in the mid-1800s to grow grain crops and raise cattle, building a system of canals for drainage and irrigation. Fishermen gained access from the river to work the coastal waters. Later, mixed-use industry occupied the area, which is now bordered by walking and cycling trails along the river's edge. Today, Pan-Asian immigrants are making Richmond their home. Dense urban villages are planned throughout the city, which will bring further diversity and vibrancy to the mosaic of cultures that are thriving in Richmond.

Development Initiatives & Linkages

The Richmond Oval site is part of an integrated planning framework, resulting in a new international destination community, using the Richmond Oval, as the first step and catalyst. The Richmond Oval, located on the eastern portion of a 32-acre City-owned site, will lead the transformation of the City Centre and its waterfront into a major centre of tourism, recreation, business, arts and culture complemented by an animated, high amenity, high density, mixed-use urban community. This cluster of major amenities, housing, business and services will establish the City Centre and its waterfront as a premier urban focus.

Construction of a new rapid transit line that will link Richmond, Vancouver and the airport began in 2006. With the expectation of transporting 10,000 people per day, the new Canada Line will have a significant impact on the growth and mobility of Richmond. Operational by 2009, the Canada Line will transport thousands of visitors during the 2010 Vancouver Olympic and Paralympic Winter Games to shuttle and pedestrians links to the Richmond Oval. The new line will support the sustainability of urban development along the Fraser River and reinforce strong pedestrian and transportation links between the riverfront and City Centre.



Richmond Oval Facility and Program

The Richmond Oval will be a massive multi-purpose facility that brings together summer and winter sports, recreation, culture, business and environment. An iconic landmark, just across the water from Vancouver International Airport, the Richmond Oval will be seen from the air by millions of passengers traveling through YVR each year. The thematic framework - flow, flight, and fusion - was established to guide design development of the architecture and surrounding landscape.

Prior to the 2010 Vancouver Olympic and Paralympic Winter Games, the Richmond Oval will be available for a variety of sport uses with a primary focus on speed skating. During the Olympics, the Oval will be home to an international long track speed skating oval with seating for 8,000 spectators. A glassed main concourse on the building's northern side will provide spectacular views of the Fraser River and the North Shore mountains. The Oval is scheduled to open in the fall of 2008.

The Richmond Oval will be approximately 32,000 square metres in size. After the Games, the multi-use facility will continue to host local and international sport, culture and special events, blended with community, recreational and commercial activity. The facility's permanent features will include community wellness services, a major fitness centre, restaurant and retail space and ancillary uses that will support the vision for the Oval to be a vibrant, urban gathering place along the City's busy waterfront.

The Richmond Oval is flanked by three major public open spaces: Legacy Plaza is the primary entry to the Building Lobby, and the Riverside is the festival and special event place on the Fraser River. The Water Works occupies the east side, between the Oval and the Hollybridge Canal, and will feature Water/Sky Garden by artist Janet Echelman.







Landscape Plan

Riverside

The north side of the Oval is programmed as a festival place for up to 6,000 people on a combination of hard surfaced plaza next to the building and open green along the riverfront. An arc of wide seating steps provides the transition from the elevation of the plaza to the Green and acts as an informal amphitheatre for performances and ceremonies. The large sweep of these steps results in a form in the landscape that reads at the scale of the Oval building and the river. Ramps will provide universal access from the Dyke Trail to the plaza level.

The upper plaza is patterned in response to the structure of the Oval. Stormwater collected on the roof is channelled at regular intervals across the plaza surface to the biofiltration facility in the Water Works. These channels determine the patterning of the plaza's paving. Amenities on the plaza include a series of wood benches mounted to the concrete with views to the river, 40 bicycle racks for

dyke trail users, and a series of large boulders placed in accordance with feng shui principles. Truck access to the plaza is provided for infrequent use when large festivals require delivery of equipment.

The Riverside Green will be maintained as an open field for informal play, sunning, and picnicking. A long deck and stepped boulder seating edge are proposed along the river's edge as spectator seating for water based events and casual seating. "Parcel 6" indicated in the plan is under development privately and will feature a restaurant with a large deck for open dining.

The west end of the Oval is a large loading area at the elevation of the underground parking. Stands of trees, selected to represent the natural vegetation of the riverfront, provide screening and visual relief. A pedestrian path allows people to walk through this area between the Dyke Trail and River Road. A connection is provided on the development site immediately to the west.

Art Opportunity

Telling the Stories of Richmond Interpretive Program

This Request for Expressions of Interest is for an artist or art/documentary team to work in an integrated way over the next two years to collect video, audio, and/or photographic material relevant to Richmond and the Oval Site, and to develop a way, or ways, to present the stories of Richmond during the opening event for the building and beyond.

The artist/team will:

- Research and direct the development of an archive resource that will:
 - Document the production and installation of the Oval public art collection
 - Produce and collect images and sounds relevant to Richmond life and histories as they relate to the Oval site and the public art collection
 - Develop ways to work with and mentor emerging artists in gathering and producing video, audio and/or photographic materials.

- Propose a vision and method for presenting the stories of Richmond to international guests during the opening of the Richmond Oval building in February 2009, and, if approved, develop the inaugural presentation.

The commission is both documentary and artistic in nature and is open to one artist with the appropriate breadth of skills or a team of artists with specialized skills. The artist(s) vision and interpretive skills will guide the priorities for research, the form and structure of the archive and the approach to the gathered materials.

The commission will involve:

- Identifying and developing the core content and form of the resource archive
- Conducting and documenting interviews with invited individuals and/or members of the public
- Documenting artworks produced for the Richmond Oval and investigating the process of their production, installation and reception
- Creating content for television, internet and on-site presentations
- Proposing a technical method to present the stories of Richmond told through the resource archive
- Once the concept is approved, developing and producing the first iteration of stories for the building opening in February 2009.



Stories of Richmond Interpretive Program

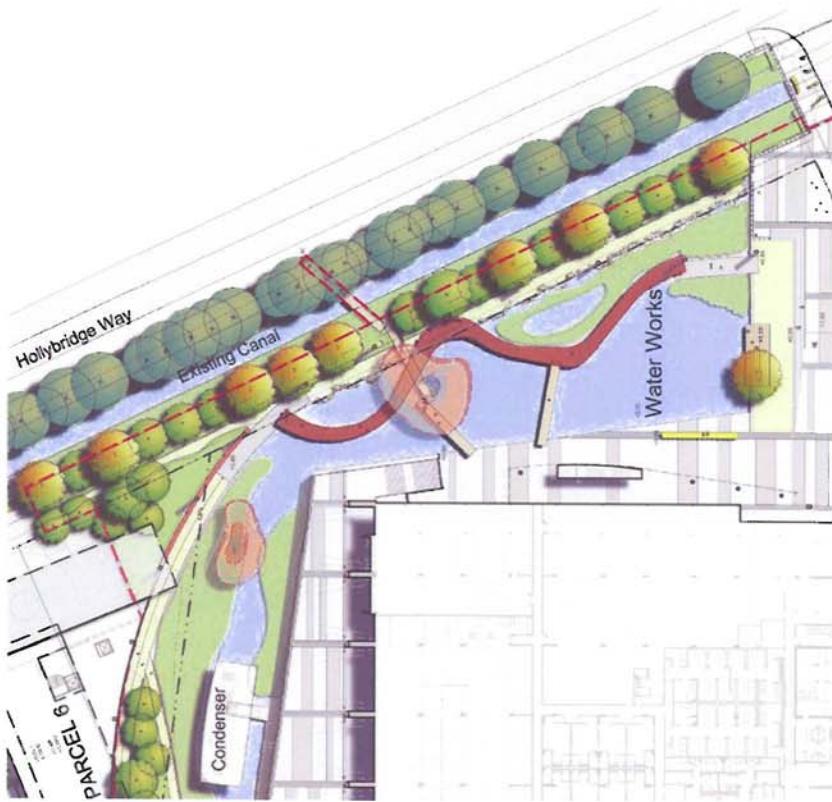
There are many ways to tell the stories of Richmond leading up to the Olympic games and beyond. The lenses through which history and present circumstances can be seen are many – there are Japanese, Chinese, white settler and other immigrant histories; Aboriginal histories on the land and water; development of industries such as fishing, farming, cannery, small businesses, food; plants and animals; working women; domestic arts, and so on – the list is endless and so are the many sensitivities and material forms that an artist can bring to these. There are also the contemporary circumstances of Richmond as an evolving urban space: changing demographics, environmental concerns, the built environment, new businesses and cultural influences.



Richmond Oval Art Collection

Many artworks developed for the Richmond Oval site will bear the marks and indicators of these stories. Susan Point's designs for the tunnels that carry water from the roof to the ground plane reference traditional aboriginal designs and their relation to the natural resources in the area. In Janet Echelman's *Water Sky Garden*, the large net sculptures reference aboriginal fishing and the later fishing industry. The red colour of the nets and walkways refer to Chinese colour tradition while the entire layout references Japanese gardens. Buster Simpson's light standards for the Hollybridge Bridge will be a permanent homage to the speed-skating for which the Oval was created. The artworks are touchstones that can inspire memory of Richmond's past and new associations for the present and the future. Mining these associations will situate the Oval development within the context of Richmond, its histories and contemporary visions.

Documenting the development, production and installation of the artworks will be a key element of the Interpretive Program including works-in-progress and those undertaken during the next two years. Upcoming opportunities include a work located at the Front Entrance; Site Furnishings open competition; an Experiential Walk project that will include an artist on the design team and Riverside Viewpoint project. An artist in residence project is also under consideration. Working with the design teams and artists, the Interpretive Program artist(s) will gather, produce and archive images to be used on website and other publications, and for use in on-site presentations.



Richmond Stories Resource

In relation to the Richmond Oval site and art collection, the Interpretive Program will involve the design of a resource archive and the production and collection of images and sounds relevant to Richmond life.

Working with organizations such as the Richmond Museum, and individuals such as the City Archivist, the artist(s) will research and collect existing audio and visual information as well as produce original photography, video and audio materials according to the framework they envision. The artist(s) will be responsible for obtaining permissions on existing materials with the facilitation of the City of Richmond.

Culminating in early 2010, this collection of materials may support a number of subsequent activities, providing content for such platforms as websites, cell-phone information networks, and visual displays such as information screens, interactive terminals or other devices.

Materials in this archive will be a resource for other artists and individuals working on site, or for the production of film, television, web site or print projects.

Emerging Artist Mentorship

With the assistance of the consultants, the artist(s) will pursue opportunities to work with and mentor emerging artists to produce materials for inclusion in the archive.

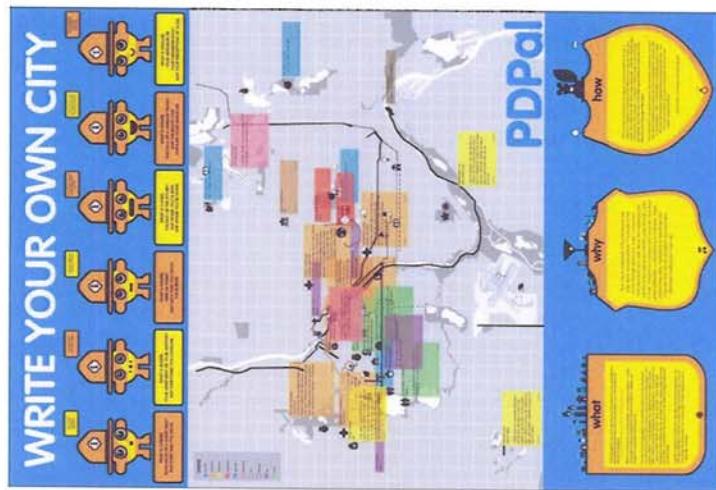


Presentation Concept

The artist(s) will consult with relevant staff and design teams to develop presentation concepts that will tell the stories of Richmond to local and international guests during the opening of the Oval building in February 2009.

Open to the directorial inspiration and skills of the artist, approaches and options that may be considered include, but are not limited to: animations, text, sounds, still and moving images or interactive works. Technical options may include video screens in the lobby as well as cell-phone networks, soundscapes, interactive website or gaming technologies, listening or viewing stations, broadcast quality compilations.

The presentation concept must go through necessary technical and City approvals before proceeding to development. The resulting presentation format may be adapted at the end of the project for longer-term use at the Oval site.



PD Pal installed at the Walker Art Center by Scott Paterson, Marina Zurkow, Julian Bleecker.



Budget

\$150,000

The budget should cover all expenses for collecting, producing and archiving materials, administration expenses, technical design, production/fabrication and installation, artist and other fees and insurance, applicable taxes and contingencies.

Timeline

The project is expected to develop between Summer 2008 and April 2010.

Estimated timeline:

Key Objectives of the Artwork:

- Collect images and sounds relevant to the artworks, the site and Richmond
- Create a dynamic and possibly interactive presence to tell the stories of Richmond during the games and possibly after.
- Leave a legacy of images and sounds that can be repurposed for publications, websites, etc.
- Develop presentation strategies that are technically sound and easily maintained. As with any project located in the public realm, vandalism, safety, and security issues must be addressed.
- Consider issues of sustainability for any longer-term potential.

Artist Scope of Work

All, part, or none of the work may be produced and installed by the artist. The full scope of the artist's contract with the City of Richmond will be negotiated upon acceptance of a concept proposal.

The artist will consult with Oval art consultants and staff during all phases of the artwork's development to ensure smooth coordination of schedules and to maximize short and long-term opportunities. The artist may introduce their own team of technology experts, may work with the City's expertise as available, or develop scopes of work that encompass both.

Based on the preliminary presentation, the artist/team may propose work to be considered for longer term integration into the oval site, working with the material collected. A separate contract would then be negotiated.

April 28	REI posted and circulated
May 28	submissions due
June 1	adjudication of shortlist
June 10	orientation
June 11	interviews, selection
June 30	contract and start date
October 1	presentation of concept for approval
Oct-Nov	collection, detailed technical design and storyboard
December 16	detail design submitted for approval
January 2009	editing and production
February 2009	initial presentation
2009/2010	continue to document and collect materials
April 2010	archive complete

Submissions

Selection

This is an open call to regional artists and teams with the required skills, advertised locally, posted on the web and circulated by email. Application deadline is May 28, 2008. Materials must be submitted by 5pm to reception at:

Cultural & Heritage Services
City of Richmond
City Hall Reception
c/o Eric Fiss
Public Art Planner
6911 No. 3 Road
Richmond, BC
V6Y 2C1

The Selection Panel is a peer review panel of 3-5 people with knowledge and expertise in contemporary art practices, the Richmond Oval, and the local area.

Up to 5 short-listed artists will be selected for interviews and given a project orientation by consultants and Richmond City staff.

Artist Selection Criteria include:

- qualifications as demonstrated by creativity, quality, and skill of previous work
 - potential for making engaging artwork, suitable for multiple audiences
 - technical, documentary and organizational skills for professional level work
- experience with working independently and with the public and/or multiple partners
- demonstrated ability to produce work on time and on budget

Required submission materials for the REI are:

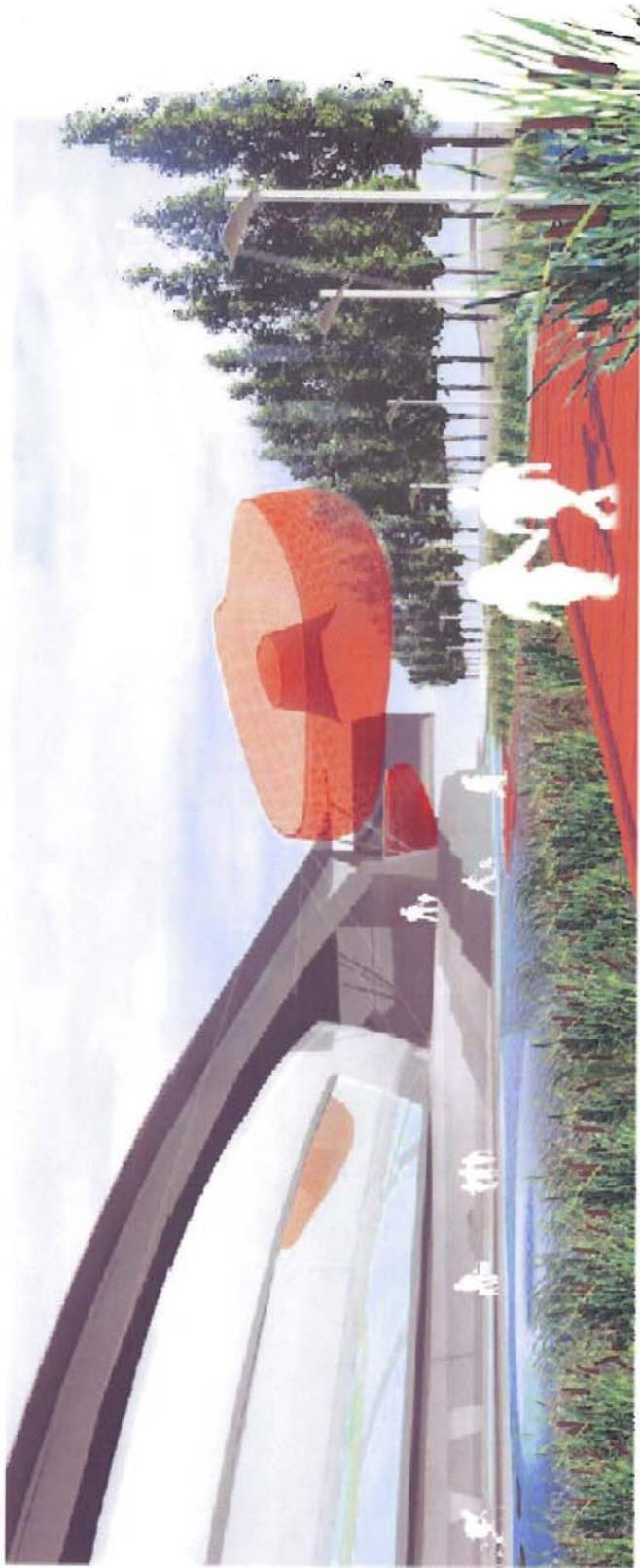
- Cvs of artist and team members;
- a letter of interest (up to two pages) describing relevant experience, team members and roles (if applicable) and way of working;
- a list of skills, including knowledge of applicable equipment and software
- a list of three references
- three relevant work samples that best demonstrate your skills: cds, dvds, urls for websites, up to 3 print samples if appropriate (no larger than 8x10). Cds and dvds should be cued to a short section (up to 3 minutes) you want to show.
- You may also submit up to 10 digital images and 3 publication samples
- A list with brief descriptions of the support materials and the applicant's role in each project

Please make sure your name and contact information are on all materials. Digital materials will not be returned unless requested. Please provide packaging sufficient to protect prints and/or catalogues on return. The City of Richmond will make every effort to protect submitted materials; however, it will not be responsible for any loss or damage.

Artworks Completed or Underway at the Oval

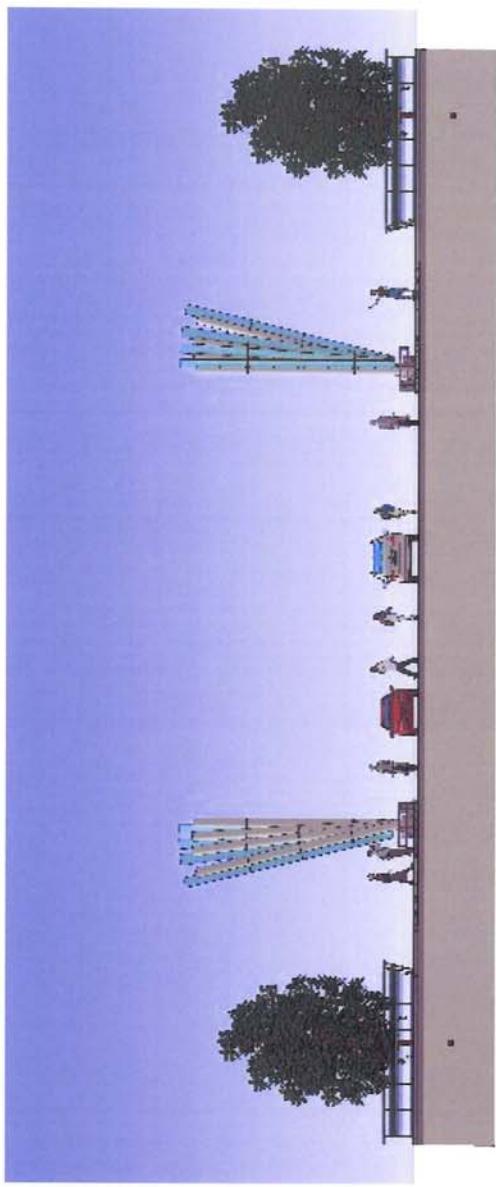
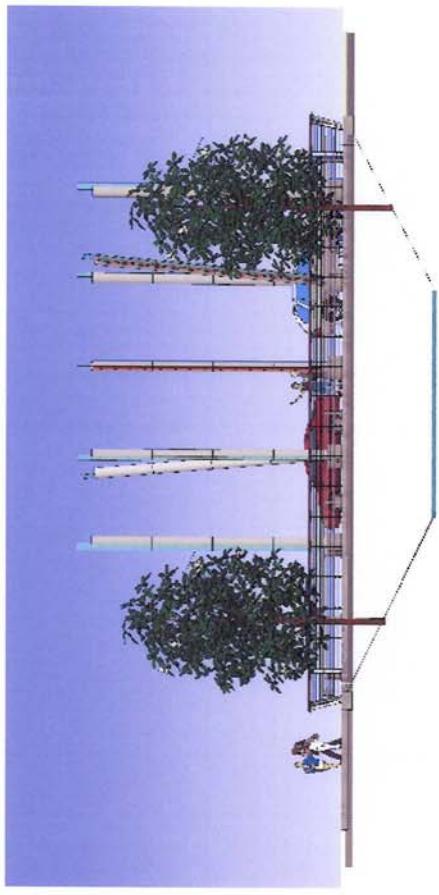
Pedestrian Bridge and Waterworks:
Water/Sky Garden
Janet Echelman

In July 2007, Richmond City Council unanimously approved the concept for a landmark artwork by artist Janet Echelman to be sited between Legacy Plaza and the Riverside. This integrated work includes water animation features that function to aerate and clean the water, a meandering bridge over shallow ponds with reeds and other plants, and expansive overhead net sculptures that move with the riverside winds. Inspired by the fishnet forms so important to the many cultures and traditions of Richmond, the "sky lanterns" are constructed of braided weatherproof materials, their red colour adding vitality to their wind-animated movement. The bridge meanders through the site in a 'dragon dance gesture' over the ponds and marsh plantings.



Hollybridge Vehicular Bridge
Buster Simpson

Buster Simpson worked collaboratively with landscape architect Christopher Phillips to integrate art elements into the design of the new vehicular bridge that crosses Hollybridge Canal at High Street near the southeast entrance. The bridge is the first public art project visitors encounter as they enter the Richmond Oval site.





Because of their form and function, the concrete buttresses on the Oval's north exterior can be viewed as a contemporary interpretation of housepost forms, an important element in Coast Salish aboriginal culture. Susan Point was commissioned to create relief carvings for the water tunnels which are integrated into the concrete buttresses. The artist designed motifs inspired by the crane, the salmon and the Fraser River.



Concrete Buttresses:
Contemporary Housepost Forms by Susan Point

Contact Information

Questions can be submitted to:

stories@cbhprojects.ca

All questions and answers will be posted and updated every 2-3 days at:

<http://cbhprojects.ca/stories>

To view the building and construction progress of the Richmond Oval, please visit <http://www.richmond.ca/discover/events/oval/construction.htm>. Photos are updated on a monthly basis.

Cole/Brown/Henry Consultants Profile

Team members Barbara Cole, Lorna Brown and Karen Henry are skilled visual art professionals based in Vancouver, British Columbia. The team is dedicated to developing opportunities for artists that inspire excellence and result in exceptional artworks; to facilitating the interface between artists and other professionals; and to celebrating contemporary visual art with the public. They bring to the job extensive curatorial research, writing, management, communications and artwork production experience.

Acknowledgements

Cole/Brown/Henry is grateful for the assistance of 4Culture for their excellent Richmond Oval Art Plan. It has proven to be an invaluable resource, and text adaptations have been included in this document. Thanks also to the design team and staff for their assistance.

Photo Credits

Title Page:
City of Richmond Archives,Photograph 1985 4 721, Circa 1935
Crew, nets and gear on deck

Page : 8
City of Richmond Archives,Photograph 1985 4 1759, Circa 1942
Cannery women
Two female cannery workers holding a sockeye salmon on a Steveston dock.

Page : 9
City of Richmond Archives,Photograph 1978 29 22, 1910
Cannery Bunkhouse
Photograph of two men sitting on a bench inside of what appears to be either a cannery or a bunkhouse.

Page : 11
City of Richmond Archives,Photograph 1997 5 13, Circa 1939
Rocket Statue at Vancouver Airport
Rocket Statue created by Sheet Metal Workers Union 280.

Richmond Oval Project Vision
<http://www.richmond.ca/shared/assets/Vision11443.pdf>

Richmond Oval Fast Facts
http://www.richmond.ca/shared/assets/Oval_Fast_Factsupdated_August_2006_14786.pdf

2010 Vancouver Olympic and Paralympic Winter Games
<http://www.vancouver2010.com/en>

Credits

Richmond Oval Elevation, Maps and site photographs:

Courtesy: City of Richmond

Landscape Plan narrative excerpts and Drawings

Courtesy: Phillips Farevaag Smalleberg

Rendering, Hollybridge vehicular bridge (finals pending)

Courtesy: Buster Simpson

Contemporary Housepost Form installation photos:

Courtesy: Susan Point and City of Richmond

Rendering, Sky Lanterns Courtesy Janet Etchelman, Cannon Design, Phillips Farevaag and Smalleberg.

Public Art Context

The Oval is the largest public art commitment to date in Richmond.

A comprehensive overview of the Richmond Public Art Program can be found at <http://www.richmond.ca/culture/publicart/program.htm>

Richmond is part of Metro Vancouver. Vancouver Public Art can be found at <http://www.vancouver.ca/publicart>

Disclaimer

Consequences of Submission of Proposals and the Acceptance of Proposals Interested artists are advised that neither the City of Richmond nor the Selection Panel is obliged to accept any of the artists' proposals and may reject all proposals. Each artist is advised and by the submission of a proposal agrees with the City that the City will not be responsible for any costs, expenses, losses, damages (including damages for loss of anticipated profit) or liabilities incurred by the artist as a result of or arising out of submitting a proposal, or due to the City's acceptance or non-acceptance of their proposal or arising out of any contract award not made in accordance with the expressed or implied terms of the artist call. Until a written contract in a form satisfactory to the City is executed by both the City and artist, no legal rights or responsibility shall be created between the artist and the City.

What does the commission involve?

The commission involves: identifying and developing the core content and form of the resource archive; conducting and documenting interviews with invited individuals and/or members of the public; documenting artworks produced for the Richmond Oval and investigation of the process of their production, installation and reception; creating video content for television, internet and on-site presentations; proposing a technical method to present the stories of Richmond told through the resource archive; and once the concept is approved, developing and producing the first iteration of stories for the building opening in February 2009.

How will the artist be selected?

Consultant/curators Barbara Cole, Lorna Brown and Karen Henry (CBH) will work closely with the City of Richmond and selection panel to review submissions. The Selection Panel of respected art professionals and Oval representatives will short-list up to five artist/teams. One artist/team will be recommended for the commission. We look to the artist or team for the quality of vision they will bring to this project. They should have the skills and experience to produce or draw together the expertise they need to realize the objectives of the project.

What is the artwork budget and what does it cover?

The total amount available to the selected artist/team is \$150,000 – this covers all expenses for collecting, producing and archiving materials, administration expenses, technical design, production/fabrication and installation, artist and other fees and insurance, applicable taxes and contingencies.

What will the Richmond Oval house?

It will house the speed skating facility during the Vancouver 2010 Winter Olympic and Paralympic Games. After the Games, the multi-use facility will continue to host local and international sport, culture and special events, blended with community, recreational and commercial activity. The facility's permanent features will include sports training facilities for elite and community athletes, community wellness services, a major fitness centre, restaurant and retail space. The Richmond Oval will be approximately 32,000 square metres in size.

What is the timeline?

The Richmond Oval is well underway and is scheduled to open to the public in the fall of 2008. The City would like to present the stories of Richmond to visitors and residents at the official building opening in February 2009. Expressions of Interest are due May 28, 2008. The City will host an artist orientation and site visit for short-listed artists during the week of June 9, 2008. The Conceptual Proposal for 2009 presentation will be due for review on October 1, 2008.

TELLING THE STORIES OF RICHMOND
Artist Biographies
Art/Documentary Opportunity

Deanne Achong + Faith Moosang

Artists Biographies
Telling the Stories of Richmond

Deanne Achong is an artist working in Vancouver, Canada. Her practice explores photographic and digital media in installations, net art, with a brief foray into robotics, following a residency at the Western Front, where "Sheryl:crowbot" was born. She has exhibited her work in Canada, the US and Europe. She has also been artist-in-residence in 2005 at Studio XX in Montreal, and La Chambre Blanche in Quebec City, and at the Caribbean Contemporary Arts in Trinidad in 2003, as part of a Canada Council international residency. She will be a visiting artist at Sir Wilfred Grenfell College (Memorial University of Nfld) during the 2008/09 academic year. She is originally from Montreal and studied at the Nova Scotia College of Art and Design (BFA), and holds an MFA from the University of British Columbia. An early net piece, "Excerpts from An Archive" is included in a recent publication on photography and the web - "L'Image Ramifiée", published by VU, in Quebec City. She also runs her own design company, Dia Media, where her art and business interests dovetail together in a quest to outwit google.

Faith Moosang is an artist who lives and works in Vancouver, Canada. She received her BFA from Emily Carr Institute of Art and Design and her MFA from Simon Fraser University's School for the Contemporary Arts. Her work, while largely based in photography, has also included installations using video and film. Recently she has been interested in what she calls rephotography, using found imagery as the basis for her explorations. Her work has been shown in group and solo exhibitions in Canada, the United States and Europe. She is also a curator and researcher of photography and has just completed curating an exhibition from a series of glass plate negative portraits from the early 20th century. She is currently creating a body of work from a found collection of slides snapped by an unknown tourist who visited Hearst Castle in the 1960s. This work, supported by the Canada Council, is about the empire of media, dirty money and the amassing of classical statuary.

TELLING THE STORIES OF RICHMOND
Concept Proposal

prepared by:
Deanne Achong + Faith Moosang

for the City of Richmond

September 22, 2008
Revised July 21, 2009

Concept Proposal prepared by
DEANNIE ACHONG + FAITH MOOSANG
for the City of Richmond

Lulu Suite - Telling the Stories of Richmond

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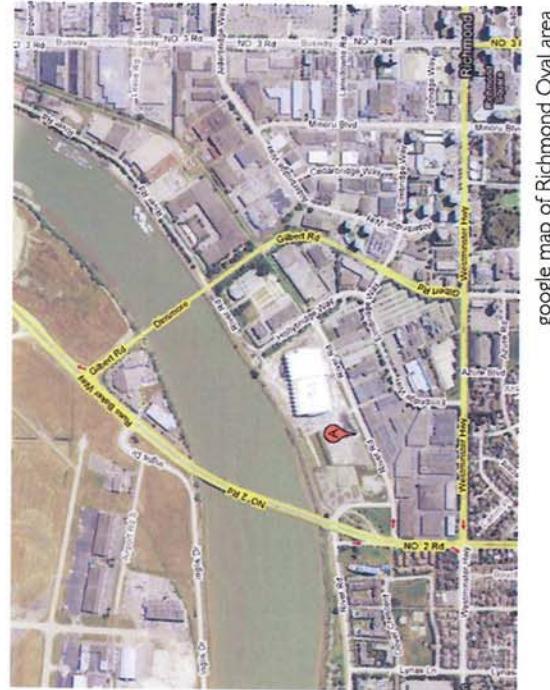
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Original document submitted September 22, 2008

This document submitted May 8, 2009, revised July 13, 2009 & revised July 22, 2009



google map of Richmond Oval area

CONCEPT PROPOSAL

THE PROPOSED ARTWORK - *LULU SUITE*

Lulu Suite is an audio / visual piece that engages the audience in an innovative way of experiencing story-telling. The title is both a pun on the name of the actress, Lulu Sweet, whom Lulu Island is named for, and a reference to the approach we are taking that the work is a compositional suite of artworks. It has various components, and consists of what we are calling "Story Cycles". We will create three of these Story Cycles, each containing a set of individual stories, told in a unique and engaging way, designed to appeal to a diverse audience. The works can be accessed both in the Oval Precinct and off-site, through a documentary website.

Story Cycles focus on:

- History of the Oval Site
- Cultural Groups in Richmond
- Artist's work at the Oval

Story Cycles are presented to the viewer/listener in three different ways:

1. Interactive Mobile Units
2. Video on Stacked Display Monitors in Lobby
3. Website



Oval under construction - webcam



Oval north side - April 09

1. Interactive Mobile Units

An experiential mobile audio/visual art work for visitors to the Richmond Olympic Oval. Those who come to the Oval and want to engage with the work will acquire a hand-held mobile device (a modified iPhone) from the front desk staff. These devices will have been programmed with both the audio and the visual content of the three Story Cycles. The viewer/listener will only be able to see/hear the stories when they have moved into a "hot-point" that has been pre-programmed into the iPhone using GPS technology. Otherwise, a series of images plays as a screensaver, until a "hot-point" is found.

Sample Images/Audio

- We overhear an argument between Mrs. Brighouse and her husband in their kitchen
- Working drawings from Susan Point's notebook appear as she discusses her artistic process

The person interacting with the hand-held device might get the whole story or might not, depending on whether or not they find all of the "hot-points". The idea is that they are picking up on a resonance – a ghost – some trace that has been left over.

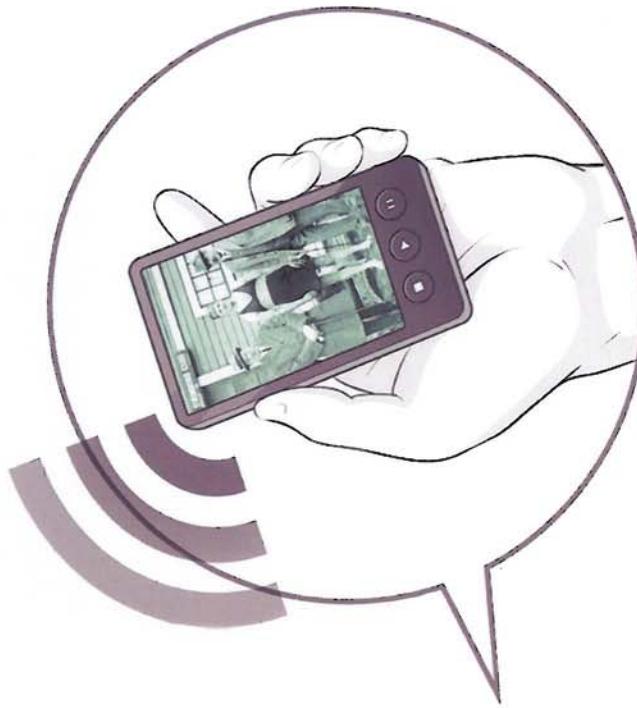
This Story Cycle piece is intimate, a melding of old (history) and new (cutting edge technology). This work will especially appeal to youth and children who are not only conversant with iPhones, but will necessarily be made to feel like detectives or archaeologists.

Materials: Approx. 15 interactive units, charging dock, ear buds.

Note: As part of the creation of this portion of the project, we will need to develop protocol with the Richmond Olympic Oval administration as to having staff give out the iPhones. As well, we will have to develop some on-site advertisement to inform the visitors about the units.



Sample imagery - 1978 3 | 46



¹ After consulting with our programmer; we are looking at using iPhones, which can be re-programmed as per Apple's developer site, which we will join. We may also use iTouch, if the devices become GPS enabled. Additionally we have quotes for other devices.

2. Video Spots on Stacked Display Monitors

When you enter the Richmond Olympic Oval lobby from the eastern doors, to your immediate right are three large flat-screen television monitors stacked vertically up and down the wall. We propose to use these screens to create a strong visual documentation of the Story Cycles.

- 30 sec to 1 minute video spots, rotating throughout the day

- Material sourced from collection of images gathered through research and video or film that we shoot

Sample Imagery

- time-lapse footage of the building of the Oval

- slow-motion footage of the speed skaters competing in the 2010 Olympics

- real-time footage of the tide's affect on the houses in Finn Slough

- visual photographic collage of Richmond's main street from the 1900s to 2010

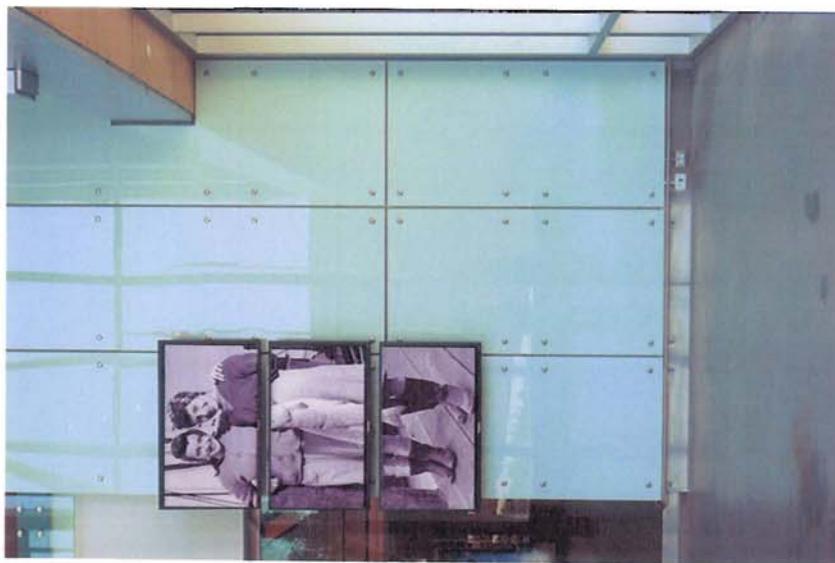
- tug boat operator as they tow a log boom



Sample imagery - 1985 4 1759

We intend to treat the three flat-screen televisions as both separate entities (three different images on three different screens) and as an integrated whole (one image spanning across three screens). Our idea is to create about 20 visual cycles for the stacked television monitors.

We may be able to use speakers with the television screens. The ambient sound of the Oval and the people visiting the Oval will make the sound element of secondary importance to the visuals.



Flat-Screen TV monitors in lobby - sample imagery 1978 34 21 | 1985 4 647 , 1985 4 112

3. WEBSITE

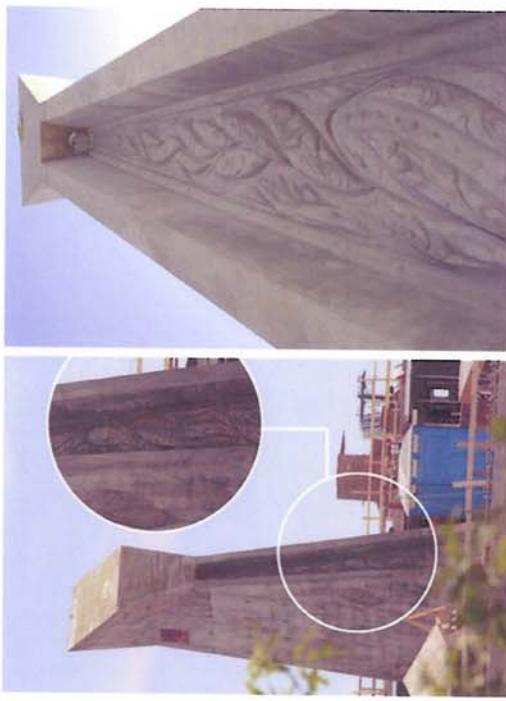
We will be creating a website that will act primarily as a publicity and documentary vehicle for the artwork we produce, as well as for the artists' Story Cycles.

The site will feature:

- an audio/visual excerpted version of our project
- an explanation about the work
- a map, viewing schedule
- artist galleries of our and other Oval projects , including bios, images, and links to artists' websites
- if technically possible, we will create an application that can be downloaded from the website, so that visitors to the Oval can experience the interactive stories on their own iPhones



Water Sky (detail); by Janet Echelman



Runnels : by Susan Point

PROCESS OF DEVELOPING STORY CYCLES

A significant portion of the way we create these artworks involves research. This includes finding representative and fascinating storytellers, collecting, documenting and disseminating their stories.

CONTENT DEVELOPMENT

1. The History of the Land Upon Which the Richmond Olympic Oval Sits

Using the *River Road Guide* (a document created by the City of Richmond Archives) as a starting point, we will create a Story Cycle about the users of the land, for example:

- the Musqueam people
- the Brighouse family
- the families they rented the land to in succeeding generations
- the RV park owners and / or their leasees
- members of the construction crews who worked on the site
- the athletes who competed in the Olympic Games
- the animals that also call this land home
-

2. Cultural Groups Who Call Richmond Home

- Chinese (someone descended from the earlier migrations of the early 20th century, and a more recent immigrant)
- First Nations
- Japanese
- Southeast Asians
- Finnish
- Indian Community
- Other European derived groups
- Other Communities

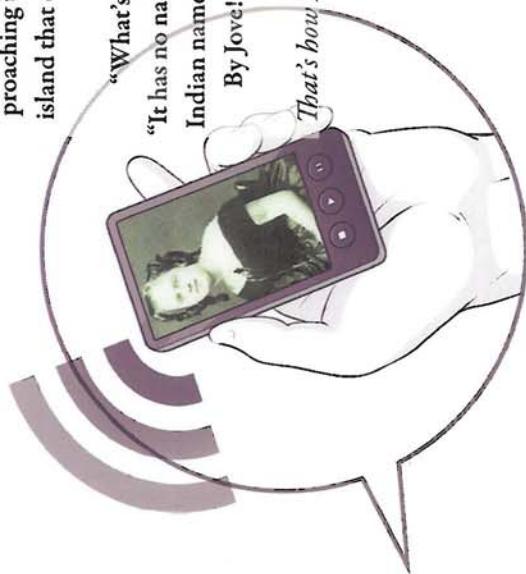


Lulu Sweet

Colonel Moody: "We are now approaching the eastern end of a large island that extends all the way to the Gulf."

"What's its name?" she asked.
"It has no name," he replied, "except its Indian name, whatever that might be.
By Jove! I'll name it after you."

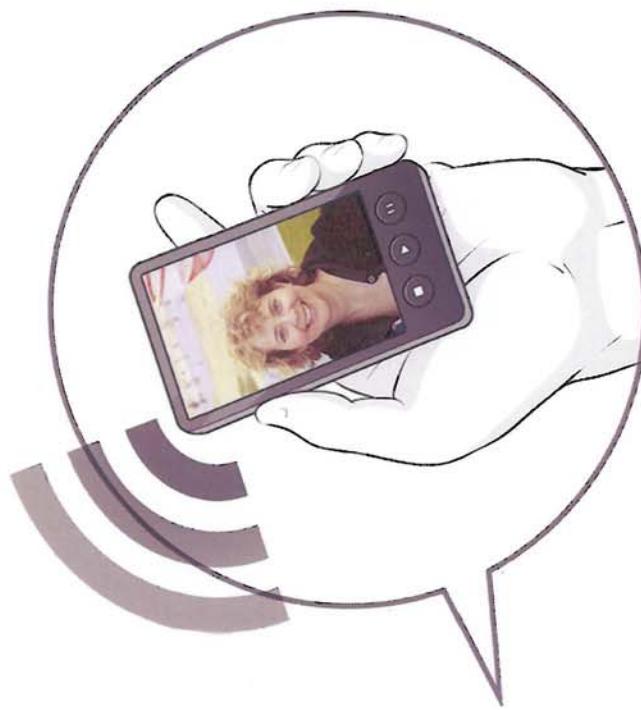
That's how Lulu Island got its name



3. Artists' Responses to the Richmond Oval

- artists
- architectural team
- landscape architects

These people are Susan Point, Janet Echelman, Buster Simpson, Larry Podhora, Darryl Johnson, Joe Fry and Chris Phillips.



STORY CYCLES MATERIAL

- Audio/Visual Archives and Other Existing Material
- Audio Interviews
- Original Audio + Visual Content developed for *Lulu Suite*

1. Archives + Existing Material

We will collect photographs, video, film, audio, images of maps, etc... from any archive that has the pertinent records. Two obvious sources would be the City of Richmond Archive and the Steveston Museum. Other archives, including the British Columbia Public Archives, the City of Vancouver Archives and various Internet Archives will also be consulted.

We know, for example, that two audio-tapes of interviews with descendants of the pioneer Brighouse Family exist in the Richmond Archives. We will seek primary visual documents from the people we interview.

As well, we will use existing time lapse footage from both the building of the Oval itself and the erection of Janet Echelman's nets. We will gather architectural diagrams for both the building and the surrounding landscape, along with drawings and notes taken from the personal archives of the artists.

Janet Echelman

2. Audio Interviews

We will produce audio-tapes through interviews with the various groups mentioned, and we will also create scripted stories (based on the interviews) that will be recorded in a studio with professional voice actors. The final audio used in the artwork will be a mixture of actual interviews, actors reading scripted dialogue, and various collected sounds that come together as a composition.

The interviews will reflect the interviewees own personal experiences of Richmond, but we are also looking at the idea of "elements" as a broad theme (earth, air, fire, water, metal).

Water Examples

- a Russian-Canadian tug-boat operator on the Fraser River
- an Indo-Canadian farmer who needs to access huge amounts of water for his farm
- sounds of the Fraser River



3. Original Audio + Visual Content Developed for *Lulu Suite*

We will shoot, compile, edit and produce photographs, video, film and audio to use in the project. Research and interviews will reveal what audio/visual content needs to be created to enhance the archival and oral histories material.

Members of the B.C. Sikh community

TASKS	TIME
STORY RESEARCH	
- City of Richmond Archive	
- Other Provincial Archives	
- Interviews with Cultural Communities	
- Interviews with Artists	Story Research Tasks sub-total time: 4.5 mo
TECHNICAL RESEARCH	
- Concept Proposal Phase - I month - completed	
- Detailed Design Phase	Technical Research Tasks sub-total time: 1 mo
PRODUCTION + EDITING OF ARTWORK	
- Interactive Mobile Guides; Programming Interactivity	
- Production and Editing of Audio Tracks	
- Visuals: Shoot, Compile, Edit Video, Film, Photos for TV monitors	
- Production and Editing Tasks sub-total time:	7 mo
BETA-TESTING + FINALIZATION	
- Testing of iPhones, testing of sound system	
- Planning of distribution system for staff/volunteers	
- Beta-Testing + Finalization Tasks sub-total time:	1 mo
DOCUMENTATION + WEBSITE CREATION	
- Collection and organization of materials of other artworks	
- File preparation	
- Publicity phase - Introduction to project that goes online as of Phase II	
- Installation and configuration of software (CMS)	
- Design and Development of Website	
- Integration of content into content management system (CMS)	
- Beta testing of CMS, website and edits	
Documentation + Website Tasks sub-total time:	12 mo
COLLECTION COMPILEDATION + SUBMISSION for ARCHIVES	
- Transcription for archival standards	
- Organization of material	Collection Tasks sub-total time: 3 mo

ITEM	BUDGET – ARTWORK + COLLECTION + DOCUMENTATION	AMOUNT
CONCEPT PROPOSAL PHASE - completed	15,000	Concept Proposal sub-total: \$15,000
RESEARCH	10,000	Research sub-total:
- Technical consultants Research: collection of stories, interviews, honoraria, reproduction and/or rights fees	15,000	Artwork sub-total:
ARTWORK PRODUCTION	25,000	Documentation + Website sub-total: \$14,000
- Technicians (Audio, Video, Programmer) - Materials - Audio studio rental & Voice-over actors - Shooting of original footage	30,000 4,000 3,000	Collection Process sub-total: \$ 6,000
ADMINISTRATION	2,000	Artist Fee sub-total: \$50,000
- Office expenses - Basecamp: Project management/collaboration software - Insurance - Travel - interviews, research, collection - Miscellaneous	500 2,000 1,000 500	Contingency sub-total: \$22,000
DOCUMENTATION + WEBSITE CREATION	2,000	TOTAL: \$200,000
- Documentation of other artist's work - Design + development of website, cms purchase, hosting, domain name	12,000	
COLLECTION COMPILATION + SUBMISSION for ARCHIVES	6,000	
Administration of materials; transcription, text summary for archival standards, and overall organization		
ARTIST FEE	25,000	
Faith Moosang Deanne Achong	25,000	
CONTINGENCY	22,000	

*Thank you for reading.
Deanne Achong / Faith Moosang*

CREDITS

- River Road Guide on page 1 refers to "6080 River Road - A Thematic Guide to the Records of the Olympics Speed Skating Oval Site/Brighthouse Lands at the City of Richmond Archives" prepared by Susan Walters, MAS, September 2004

- Archival photos: courtesy of the City of Richmond Archives

- Technical Illustrations of Day-Time Story Cycle and of Night-Time Story Cycle" by James Provost

- Quote referencing Lulu Sweet, from <http://www.virtualmuseum.ca>