



# City of Richmond

## Report to Committee

**To:** Parks, Recreation and Cultural Services Committee

**Date:** January 5, 2018

**From:** Jane Fernyhough  
Director, Arts, Culture and Heritage Services

**File:** 11-7000-09-20-255-Vol 01

**Re:** Public Art Community Mural Program

### Staff Recommendation

That the program to integrate murals on private and civic buildings, as presented in the report titled "Public Art Community Mural Program," dated January 5, 2018, from the Director, Arts, Culture and Heritage Services, be endorsed.

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

Att. 2

REPORT CONCURRENCE		
ROUTED TO:	CONCURRENCE	CONCURRENCE OF GENERAL MANAGER
Finance Department Development Applications Legal Services Business Licenses	<input checked="" type="checkbox"/> <input checked="" type="checkbox"/> <input checked="" type="checkbox"/> <input checked="" type="checkbox"/>	
<b>REVIEWED BY STAFF REPORT /            AGENDA REVIEW SUBCOMMITTEE</b>	<b>INITIALS:</b>  CJ	<b>APPROVED BY CAO</b>  

## Staff Report

### Origin

On July 27, 2010, Council endorsed the Public Art Program Policy 8703, which identifies strategies to fully integrate artwork into the public realm, including building facades.

On June 27, 2017, at the Parks, Recreation and Cultural Services Committee meeting, Council considered a request from the Canadian Fishing Company (Canfisco), requesting that the City consider contributing funds for the new painting signage on the Canfisco building in Steveston.

The following referral motion was introduced and endorsed by Council:

***That staff explore funding options for the mural proposed by the Canadian Fishing Company, and report back.***

The Richmond Community Public Art Program recently supported two murals as pilot projects:

1. *St. Alban's Peace Labyrinth* mural unveiled on September 15, 2016.
2. *Arrival of the S.V. Titania* unveiled on October 1, 2017 during Culture Days. The commemorative outdoor wall mural on the Steveston Hotel, based on the painting by John M. Horton, was commissioned by the City through the Canada 150 Celebrations Public Art Plan to celebrate Richmond's history and diversity.

Based on experience with these two pilot-project murals, as well as best practices from other civic mural programs, staff developed definitions, procedures, and guidelines for an ongoing community mural program. As well, these guidelines provide direction in addressing the funding of the painting on the Canfisco building.

The purpose of this report is to provide Council with information regarding the proposed terms of reference for the Public Art Community Mural Program to commission artists to create public murals in the community.

This report supports Council's 2014-2018 Term Goal #2 A Vibrant, Active and Connected City:

*Continue the development and implementation of an excellent and accessible system of programs, services, and public spaces that reflect Richmond's demographics, rich heritage, diverse needs, and unique opportunities, and that facilitate active, caring, and connected communities.*

- 2.1. *Strong neighbourhoods.*
- 2.3. *Outstanding places, programs and services that support active living, wellness and a sense of belonging.*
- 2.4. *Vibrant arts, culture and heritage opportunities.*

## **Analysis**

### Background

Many blank building facades exist throughout the City, many in highly visible public locations, adjacent to sidewalks in urban areas, or in natural settings beside trails and in parks. At a modest cost, murals can be applied, improving the appearance of these walls. Murals are also effective in reducing graffiti. By incorporating art into the design of buildings, there is an opportunity to transform these ordinary surfaces into a unique source of beauty and civic pride.

Outdoor mural projects have been completed throughout the City on an ad-hoc basis—both by private property owners and through the Public Art Program—as there is no formal program currently in place. Several murals are located on commercial buildings and warehouses in Steveston Village. Other murals have been painted by school and community groups at local community facilities (Attachment 1).

Based on discussions regarding opportunities for two-dimensional art, as well as a lack of guidelines for mural projects throughout the City, staff developed guidelines for an ongoing Mural Program.

The Richmond Public Art Advisory Committee has been consulted on this program and recommends it be supported.

### Richmond Public Art Community Mural Program Intent

Murals add vibrancy to the community by energizing our public spaces, fostering community identity and civic pride, engaging youth, and deterring graffiti. The creation of murals brings local artists, students, community groups and local businesses together to transform the places where we live, work, learn and play, into welcoming and beautiful environments that invite interaction and appreciation of art and culture.

The public art terms of reference for the Richmond Public Art Community Mural Program, as presented in this report, describe the art opportunity, entry requirements, selection process, and project themes.

Community mural projects on privately owned sites will be initiated in two stages:

1. Identifying locations
2. Selecting artists for the commissions

### Implementation

The initial focus of the program will be to install murals in high visibility locations in pedestrian oriented areas throughout the City, including City Centre and Steveston Village. The goal is to commission two to three murals per year. The Public Art Program will:

- **Issue an annual call to private property owners to apply for a mural on their property.** Property owners will be required to sign a Mural Art Agreement with the City.



- **Issue a Call to Artists to implement the mural(s).** This will form a Muralist Roster, to be updated biannually, providing a list of pre-qualified artists to work with community groups, business or property owners, schools, or private developers proposing murals on their buildings. The roster will include artists with a range of artistic styles, mediums, and approaches.
- **Facilitate artist selection and implementation.** Each artist will enter into a tri-party agreement for services with the City and the property owner. The City will manage the project and fund the work, and the property owner will provide permission and access to the wall for installing the mural.

#### Terms:

- For the purposes of the program, a **mural** is defined as either a painting on a wall surface, a digitally produced image printed on a substrate, a mosaic or a bas relief that is applied directly to a wall and that is visible from the public right-of-way.
- Murals must not be considered a **sign**, as regulated by the City of Richmond Sign Regulation Bylaw No. 9700. Murals are not to display information for the purpose of advertising, promotion of a business, product, activity, service or idea, or of providing direction, identification or other information.
- Murals must be placed in locations that are visually accessible to the general public, typically on exterior wall surfaces.
- Murals on private single family residences/properties are not eligible for the program.
- Murals may be placed in indoor locations which are accessible to the general public.

#### Mural Location Selection Process

1. Following an annual Public Art Community Mural Program call to private property owners to apply for a mural on their property, a five-person interdepartmental staff Mural Committee will convene to review the property owners' applications. This committee will include representatives as appropriate from Engineering, Parks, Planning, Transportation and Arts, Culture & Heritage. The applications will be ranked based on a point system, as detailed on the application form. The application form will include specific eligibility criteria, including:
  - public visibility of the location;
  - condition of the wall surface;
  - potential impact on adjacent properties;
  - community impact;
  - provision of additional funding;
  - providing opportunities for murals throughout the City; and

- providing evidence of support from the building tenants (if different than the building owner), as well as neighborhood associations and/or adjacent neighbors (e.g., email or letter of support).
- 2. The owner will agree to retain the mural for a period of five years, subject to mutual agreement to terminate the agreement at an earlier date due to change of ownership, building renovations, or the condition of the mural.
- 3. All murals on designated heritage resources, or within the Steveston Village Heritage Conservation Area (HCA), will need to be approved by City Council and may require a Heritage Alteration Permit. Any murals on Heritage buildings/structures or within the Steveston HCA will also be reviewed by the Heritage Commission.
- 4. Community mural projects on civic owned sites will be reviewed on a case-by-case basis with the City staff committee to approve building locations.

### Muralist Roster

A Muralist Roster will be established to pre-qualify artists for mural commissions. The Public Art Program has successfully used an Artist Roster with the Utility Kiosk Wrap Program to generate interest from artists, as well as to reduce administrative costs and processing times.

Proposed muralists will be selected through an arms-length open selection process, consistent with the *Public Art Program Policy* and *Public Art Program Administrative Procedures Manual*. A Muralist Roster Call to Artists will be issued bi-annually. A five-person selection panel will convene to review the artist applications, following the administrative procedures for artist selection for public art projects. Selection panels will be composed of artists, arts professionals, arts advocates, other creative professionals, as well as community representatives from local tourism, business, and neighbourhood committees.

It is intended that up to thirty (30) artists will be recommended by the selection panel for the Muralist Roster. The selection panel may designate artists for specific themes, i.e., heritage, nature, culture, or general to identify appropriate artists for specific locations and settings. Placement on the roster does not guarantee that an artist will be selected for a mural project.

### Matching Artists to Locations

After the mural locations have been determined, the Mural Committee, in consultation with the selected property owner, will review the Muralist Roster and match pre-qualified artists for each project opportunity. The Mural Committee will consider the themes and rankings established by the Public Art Selection Panel, the goals of Public Art Area Plans, and neighbourhood identities. The artists will be selected based on best fit for each project.

The Mural Committee will also review proposed civic owned buildings for suitability and assign artists for the commissions. For civic sites, the intent is to select artists from the Muralist Roster, however, for larger or more significant locations, a separate Call to Artists may be initiated.

Artists selected will be required to prepare a concept proposal, to be reviewed and approved by the property owner, prior to proceeding with detailed design and implementation.

### Themes

The designs for the murals will be as diverse as their locations; artists will need to consider the historical, geographical and cultural heritage of each specific site. For buildings located within natural areas, artists should consider themes related to the environment, and support the City-wide Ecological Network.

### Canfisco Mural Proposal

The new painting on the Canfisco building in Steveston displays information for the purpose of advertising (Attachment 2). As such, it would be considered a sign, as regulated by the City of Richmond Sign Regulation Bylaw No. 9700, and would not meet the criteria under the Community Mural Program.

### **Financial Impact**

The total project is estimated to cost up to \$30,000 per year, and is to be funded from the Public Art Program Capital Budget. This will include selection panel honorariums, artist fees and installation costs. Funding for 2018 is available in the 2018 Public Art Capital Budget. As only the 2018 program has been funded, the ongoing \$30,000 per year cost will need to be committed in budgets from 2019 onwards, with funds from the Public Art Reserve.

Any maintenance or repairs required for the artwork would be the responsibility of the Public Art Program. The property owner would be responsible for repairs to the actual wall. City funds would be allocated out of the Public Art Program's annual operating budget.

### **Conclusion**

Murals add vibrancy to the community by energizing our public spaces, fostering community identity and civic pride, engaging youth and deterring graffiti. The creation of murals brings together local artists, students, community groups and local businesses to transform the places where we live, work and play into welcoming and beautiful environments that invite interaction and appreciation of art and culture.



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

- Att. 1: Examples of Murals in Richmond
- 2: Sign on Canfisco Building, Steveston



EXAMPLES OF MURALS IN RICHMOND



*Orca Mural, Steveston, BC, Panoramio.com*



*Canadian Flag, 12223 First Avenue, Steveston*



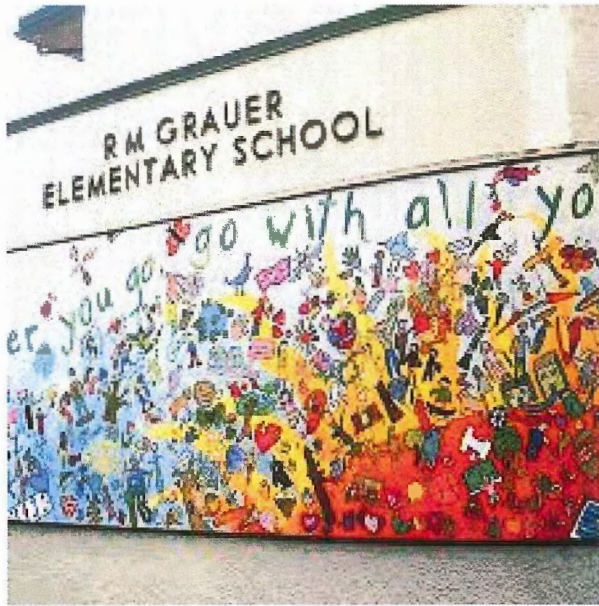


Safe Haven, Richmond Hospital, Michael Tickner, 2008



St. Alban's Peace Labyrinth Mural, Joey Mallett, 2016





*R. M. Grauer Elementary School Mural*



*Arrival of the S.V. Titania, Dean and Christina Lauze, 2017*



**SIGN ON CANFISCO BUILDING, STEVESTON**



*British Columbia Wild Salmon, Canfisco Building, Steveston, 2017*