



Parks, Recreation and Cultural Services Committee

**Anderson Room, City Hall
6911 No. 3 Road**

**Tuesday, January 24, 2017
4:00 p.m.**

Pg. # ITEM

MINUTES

PRCS-3 *Motion to adopt the **minutes** of the meeting of the Parks, Recreation and Cultural Services Committee held on December 21, 2017.*



NEXT COMMITTEE MEETING DATE

February 28, 2017, (tentative date) at 4:00 p.m. in the Anderson Room

COMMUNITY SERVICES DIVISION

1. **2016 RICHMOND FILM OFFICE ANNUAL REPORT**
(File Ref. No. 08-4150-09-01) (REDMS No. 5285775)

PRCS-13

See Page PRCS-13 for full report

Designated Speaker: Jodie Shebib

STAFF RECOMMENDATION

That the staff report titled, “2016 Richmond Film Office Annual Report”, dated January 12, 2017 from the Director, Arts, Culture and Heritage Services, be received for information.



Parks, Recreation and Cultural Services Committee Agenda – Tuesday, January 24,
2017

Pg. # ITEM

2. **CITY OF RICHMOND PRIVATE DEVELOPMENT PUBLIC ART
PROGRAM REVIEW**

(File Ref. No. 11-7000-00) (REDMS No. 5223943 v. 8)

PRCS-19

See Page PRCS-19 for full report

Designated Speaker: Eric Fiss

STAFF RECOMMENDATION

- (1) *That the staff report titled “City of Richmond Private Development Public Art Program Review” dated January 18, 2017, from the Director, Arts, Culture and Heritage Services be received for information; and*
- (2) *That staff bring Public Art Plans for each individual private development project to Council for endorsement prior to implementation, and that the Public Art Program Administrative Procedures are updated to reflect this change.*

☐

3. **COMMITTEE STANDING ITEM**

- (i) *Garden City Lands*

4. **MANAGER’S REPORT**

ADJOURNMENT

☐



Parks, Recreation and Cultural Services Committee

Date: Wednesday, December 21, 2016

Place: Anderson Room
Richmond City Hall

Present: Councillor Harold Steves, Chair
Councillor Ken Johnston
Councillor Carol Day
Councillor Bill McNulty
Councillor Linda McPhail

Also Present: Mayor Malcolm D. Brodie
Councillor Derek Dang
Councillor Alexa Loo

Call to Order: The Chair called the meeting to order at 4:00 p.m.

MINUTES

It was moved and seconded

That the minutes of the meeting of the Parks, Recreation and Cultural Services Committee held on November 29, 2016, be adopted as circulated.

CARRIED

PRESENTATIONS

1. (1) Rhonda Wepler, 2016 Branscombe House artist-in-residence, with the aid of a PowerPoint presentation (copy on file, City Clerk's Office), provided a year in review presentation. Ms. Wepler spoke to the various programs she facilitated throughout the year and the positive community involvement as a result of the events.

Parks, Recreation & Cultural Services Committee
Wednesday, December 21, 2016

- (2) Bryan Tasaka, Manager, Major Events and Film, and Marie Fenwick, Manager, Parks Programs, summarized the upcoming events for the Richmond Canada 150 Program. Mr. Tasaka and Ms. Fenwick noted that many events will take place in 2017, with the Canada 150 Program officially commencing during the Children's Art Festival in February 2017. Staff confirmed that the City's website will provide information on all planned events.

COMMUNITY SERVICES DIVISION

2. RICHMOND CANADA 150 COMMUNITY CELEBRATION GRANT ALLOCATIONS - SECOND INTAKE

(File Ref. No. 11-7400-20-CANA1) (REDMS No. 5249923 v. 2)

Bryan Tasaka, Manager, Major Events and Film, and Manisha Jassal, Program Coordinator, Richmond Canada 150, responded to queries from the Committee and noted that (i) outreach efforts for the grant applications were extensive, (ii) some groups which received partial funding have other sources of funding to assist with their events, (iii) when allocating funds the consideration of the legacy of the event was taken into consideration, and (iv) in addition to the larger events, the calendar of events will be expanded to include local community events.

It was moved and seconded

That the Richmond Canada 150 Community Celebration Grants be awarded for the recommended amounts for a total of \$75,300 as outlined in the staff report titled, "Richmond Canada 150 Community Celebration Grant Allocations - Second Intake," from the Director, Arts, Culture and Heritage Services, dated December 6, 2016.

CARRIED

3. 2017 ENGAGING COMMUNITY AND PUBLIC ART PROJECTS

(File Ref. No. 11-7000-09-20-089) (REDMS No. 5222486 v. 3)

It was moved and seconded

That the concept proposals for the "2017 Engaging Community and Public Art Projects" as presented in the staff report, dated November 24, 2016, from the Director, Arts, Culture & Heritage Services, be endorsed.

CARRIED

Parks, Recreation & Cultural Services Committee
Wednesday, December 21, 2016

4. MINORU PARK VISION PLAN PHASE ONE: FACILITIES PLANNING

(File Ref. No. 01-0005-01) (REDMS No. 5226098 v. 9)

The Committee discussed the usage options for the existing Minoru Complex and considered the future possibilities for the usage of the land in the area. Two handouts were circulated, (attached to and forming part of these minutes as Schedule 1 and Schedule 2). Committee members spoke to the need to properly store and display the City's artefacts and enquired about the feasibility of repurposing old buildings for "open storage" of artefacts.

In reply to questions, Cathryn Volkering Carlile, General Manager, Community Services, noted that the examination of the City's artefacts is underway and a report is forthcoming.

In response to further questions on the Minoru Complex, Jamie Esko, Manager, Parks Planning, Design and Construction, confirmed that the newer Minoru Aquatic Centre would occupy more park space than the existing Aquatic Centre resulting in a loss to the overall park space that could be addressed by reverting the existing Aquatic Centre back to open park space.

Barry Konkin, Program Coordinator, Development, in reply to questions regarding the zoning restrictions on the use of park land, noted that the existing Minoru Aquatic Facility could be used as artefact storage and/or an open storage museum.

As a result of the discussion, the following referral motion was introduced:

It was moved and seconded

That the following recommendation (Part 1) stating:

That upon completion and opening of the new Minoru Complex (Minoru Aquatic Centre/Older Adult Centre) at the end of 2017, the existing Minoru Aquatic Centre located at 7560 Minoru Gate in Minoru Park be decommissioned, demolished, reverted back to open park space and that the project be submitted for consideration in the 2018 capital budget as described in the staff report titled "Minoru Park Vision Plan Phase One: Facilities Planning," dated December 1, 2016, from the Senior Manager, Parks;

be referred back to staff to analyze the viability of repurposing the existing Minoru Aquatic Center for other uses.

CARRIED

Parks, Recreation & Cultural Services Committee
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It was moved and seconded

That staff prepare options for the future use of the Minoru Place Activity Centre located at 7660 Minoru Gate, and report back in 2017 as described in the staff report titled "Minoru Park Vision Plan Phase One: Facilities Planning," dated December 1, 2016, from the Senior Manager, Parks.

CARRIED

As a result of the discussion, the following referral motion was introduced:

It was moved and seconded

That staff research options for an open purpose storage museum at an existing location in Richmond in place of building a museum at this time.

CARRIED

5. COMMITTEE STANDING ITEM

(i) Garden City Lands

Mike Redpath, Senior Manager, Parks, and Jamie Esko, Manager, Parks Planning, Design and Construction, updated the Committee on the conditions of the soil in the area. In response to questions, Ms. Esko noted that the mixing of the soil will occur during the winter and that the results will be available in the following months.

In response to questions on planning of the site, Mr. Redpath discussed the short term and long term plans and noted that the trail work is a priority to be completed in time for the Harvest Festival.

6. MANAGER'S REPORT

None.

ADJOURNMENT

It was moved and seconded

That the meeting adjourn (5:09 p.m.).

CARRIED

Parks, Recreation & Cultural Services Committee
Wednesday, December 21, 2016

Certified a true and correct copy of the Minutes of the meeting of the Parks, Recreation and Cultural Services Committee of the Council of the City of Richmond held on Wednesday, December 21, 2016.

Councillor Harold Steves
Chair

Shaun Divecha
Legislative Services Coordinator

August 22, 1991

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(91-053)

STAFF REPORT

Schedule 1 to the Minutes of the Parks, Recreation & Cultural Services Committee meeting of Richmond City Council held on Wednesday, December 21, 2016.

ORIGIN

Recently there have been two issues regarding museum collections that have highlighted the need to address the museum space issue. In the first case, we had to turn down the donation of a desirable artifact. In the second case, we had to transfer an artifact to another museum. Both decisions resulted because of inadequate space.

Another aspect of the museum space issue should also be considered. The Richmond Museum has initiated the first phase of decentralization with the successful "Museum on the Move" (M.O.M.) exhibits. In order for this project to continue and expand, the requirements for operational space needs to be addressed.

On July 17, 1990, Council passed a Museum Services Policy "In Camera". Recommendation of the Policy states:

- "1. That, the focus of the museum services for the Municipality be the development of an outreach program that broadens the public interest base for museum activities, and which provides greater exposure of the collection of artifacts through a decentralized approach to museum exhibitions."

Later, Parks & Recreation Commission identified the following goal regarding museum decentralization:

- "1.11 Establish a program and policy considerations for the decentralization of museum services including: displays in municipal facilities across Richmond; securing of adequate assembly and disbursement space for artifacts; development of loans programs to other museum groups..."

ANALYSIS-

In keeping with these directives, the following is an update on the five main functions undertaken by the Richmond Museum:

1. Administration - there is currently one permanent staff position (Curator) and one regular part-time position (30 hrs/week programmer). The remaining positions are dependent on grant monies.
2. Exhibition - as a result of the provincial grants received, the Museum started a travelling exhibit program in January 1991 called Museum on the Move (M.O.M.). We are currently travelling light exhibits throughout the community in a number of different venues. This program has been very well received. We also continue to change exhibits in-house regularly and continue to take on cooperative exhibits with members of the community.

3. Programming - In the fall of this year, we are planning to develop programs to compliment our M.O.M. exhibits. We are continually increasing our programming in-house, especially joint ventures in the Library/Cultural Centre. In addition, we continue to do cooperative programs with other groups in the community.
4. Community Heritage Resource - The Richmond Museum is the only operation in the City to employ curatorally trained staff. As a result, we provide technical and advisory assistance to individuals and/or groups. We also assist in training staff for other heritage groups.
5. Collections Management - all functions of the Museum are dependent on it's collection. We are acquiring very little in Richmond due to lack of storage space. We continue to document the existing collection but cataloguing is very time consuming and is complicated by the lack of work space. The safe preservation and handling of the collection is also hampered by the space problem.

Administration, exhibitions and programming take place in the Library/Cultural Centre and throughout the community. This leaves the issue of space needed for collections management, community heritage resource services and exhibit preparation.

The collection of over 9,000 artifacts is currently stored in five locations (excluding artifacts on display and/or loan) at a total cost of \$29,000/yr.. They are as follows:

1. Warehouse at #101 - 7080 River Road - 3,000 sq. ft.
2. Locker at 4511 Shell Road - 210 sq. ft.
3. Salmon's Storage (climate-controlled for the most fragile items) - 50 sq. ft.
4. Boyce Towing - 200 sq. ft.
5. Richmond Museum - 50 sq. ft.

To achieve an effective program of decentralized museum services, staff recommend consolidation of the collection to one location. Space requirements for these services are based on existing operational needs, the United Cultural Centre Program Document, other community museums and National Museum Standards. They are as follows:

	<u>Total Sq. Ft.</u>
Public Space	500
- 2 offices - 200 sq. ft.	
- Community Resource Room - 300 sq. ft.	
Collections Management	300
- Accessioning (receiving) Area 100 sq. ft.	
- Preventative Conservation Area 100 sq. ft.	
- Cataloguing Workstation 50 sq. ft.	
- Artifact Photography Alcove 50 sq. ft.	
Storage	4000
- Exhibit supplies/props 100 sq. ft.	
- Conservation/storage supplies 100 sq. ft.	
- Exhibit cases/crates 300 sq. ft.	
- Artifact storage 3500 sq. ft.	
Exhibit Preparation Work Rooms	500
- "Dirty" Work Room 200 sq. ft.	
- "Clean" Area 100 sq. ft.	
- Layout/Design Area 200 sq. ft.	
Loading Bay	200
Lunch/Staff Room	<u>200</u>
	5700 sq. ft.

OPTIONS

1. Existing Historic House (Branscombe, McKinney or London Farm). Each of these houses would provide adequate workspace but are not practical for artifact storage.
2. Britannia Shipyard - Warehouse #9 is approximately 30,000 sq. ft., but its fate is uncertain at this time. If the building remains, the Britannia Steering Committee wish to use it as part of the existing site.
3. Building Warehouse Space - a desirable option to achieve goals, but there are no plans for this type of capital construction.
Cost: \$ 50.00/sq. ft. to build
4. Leasing Warehouse Space -
Cost: \$ 7.00/sq. ft. for unimproved warehouse space. In order to adapt the space to meet minimal standards an approximate cost would be \$50,000

August 8, 1991

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(91-053)

FINANCIAL IMPACT

If the preferred option #4 is chosen, the cost of unimproved warehouse space would be approximately \$49,000 which is \$20,000 more than current costs, plus renovation costs of \$50,000 which would have to be included as an additional item.

Funding Concurrence:



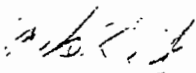
Treasury Department

COMMUNITY INVOLVEMENT

The community has responded favourably to the decentralized museum approach. The Richmond Museum Advisory Committee has met twice and has not yet dealt with the issue of storage space.

CONCLUSION

Both the City Council Museum Policy and the Parks and Recreation Commission term goals identify the decentralized museum approach with its necessary space requirements. The success of Museum on the Move and the two recent acquisition issues have highlighted the immediacy of this need.



Mike Kirk, Manager
Central Services

MK/jas

These New York Museums Let Visitors Go behind the Scenes to Explore Their Brimming Storage Facilities

Though space constraints may not come to mind when walking through the Met's multi-block span or the Brooklyn Museum's patchwork of galleries, most museums share a fundamental problem: Their collections are far too big for their buildings to accommodate. Their galleries can often display only a small percentage of the objects they hold. As Kevin Stayton, Chief Curator at the Brooklyn Museum, puts it, "The museum is always looking everywhere for storage. We have so much material and so little space."

In some museums, this problem has generated a different kind of viewing experience—in spaces created to serve the dual purposes of storage and display. Called study galleries or visible storage centers, these repositories are crowded with a wealth of objects that would otherwise remain largely out of sight, making them feel like treasure chests or cabinets of curiosities. New York City is home to three museums with these offerings—the Met, the Brooklyn Museum, and the New-York Historical Society—allowing for less directed viewing experiences and

The center's mission is visitor-centric. It's structured to encourage learning and exploration through periodic mini-exhibitions, supplemental resources that decode some of the ways the museum collects and catalogs, and, especially, through its wonderful crush of objects. "By massing things together, you learn things just from the sheer quantity, which you don't learn when you look at one or two of the very best examples," as in traditionally curated exhibitions, says Stayton. This is illustrated by one of his favorite sections, a floor-to-ceiling case holding Spanish Colonial objects. "You look at the silver, these religious objects, and it really gives you a sense of how different colonial Mexico and Peru were from North America," he explains. "It shows you the pervasive influence of the Catholic Church, the great wealth of that area, and the strong influence from the indigenous communities, which is much less apparent in colonial Boston and New York."

New-York Historical Society is in the process of making their storage facilities a destination. It is currently closed and undergoing a complete transformation, slated to re-open in 2017. While some of its densely filled visible storage cases will be retained, the reimagined center will feature what Hofer describes as "thematic and narrative-driven installations," resembling curated exhibitions. Among these will be the Tiffany Gallery, which will capitalize on the institution's collection of lamps by renowned designer Louis Comfort Tiffany—many of which, recent historical research has uncovered, were actually produced by designer Clara Driscoll and other women who worked in his studio. "We have an extremely talented architect working on this project," says Hofer. "The Tiffany Gallery will be 3,000 square feet and will feature 100 lamps, all lit. It will be a very memorable space."

But aside from their delightful abundance and the logistical issues they can help to ease, visible-storage spaces demonstrate an important and relatively newer ethos, which Stayton sums up. "Museum collections are publicly owned; they're part of our heritage. They need to be seen. And the more you can get out, the better."

ARTSY EDITORIAL
BY KAREN KEDMEY
FEB 12TH, 2016 8:26 PM

Schedule 2 to the Minutes of the
Parks, Recreation & Cultural
Services Committee meeting of
Richmond City Council held on
Wednesday, December 21, 2016.

SHARE ARTICLE





City of Richmond

Report to Committee

To: Parks, Recreation and Cultural Services
Committee

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

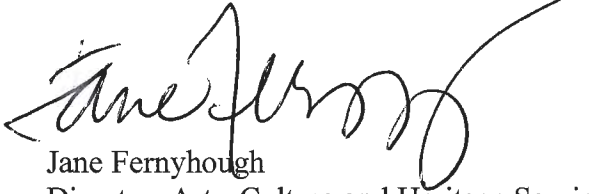
Re: 2016 Richmond Film Office Annual Report


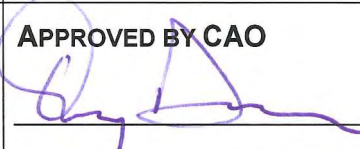
Date: January 12, 2017

File: 08-4150-09-01/2017-
Vol 01

Staff Recommendation

That the staff report titled, "2016 Richmond Film Office Annual Report", dated January 12, 2017 from the Director, Arts, Culture and Heritage Services, be received for information.


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

REPORT CONCURRENCE		
ROUTED TO: Finance Division	CONCURRENCE <input checked="checked" type="checkbox"/>	CONCURRENCE OF GENERAL MANAGER 
REVIEWED BY STAFF REPORT / AGENDA REVIEW SUBCOMMITTEE	INITIALS: DW	APPROVED BY CAO 

Staff Report

Origin

In 2007, Council adopted an official City of Richmond Film Strategy, which resulted in the establishment of a dedicated film office. One of the key mandates of the Richmond Film Office is to provide a “one stop shop” resource for film productions, as well as provide centralized services to Richmond businesses and residents affected by filming.

The purpose of this report is to provide an overview of the 2016 film activity in the City, as well as to discuss early indicators for 2017.

Background

The Major Events and Film Section oversees the production of major events and facilitates filming activities in Richmond. The Richmond Film Office is a function within that section. The office processes filming applications, provides permits for filming activity on City-owned properties and assists with location scouting within the City. Staff facilitate all City services required for filming and coordinate invoicing for those services; the most common services include policing, staff liaisons, location rentals and use of City streets.

A core initiative of the Richmond Film Office is to liaise with film industry and community stakeholders on film-related matters in order to promote the growth of Richmond’s Film Sector. The key objective of these efforts is to attract production crews to shoot on location in Richmond on both public and private property.

This report supports Council’s 2014-2018 Term Goal #8 Supportive Economic Development Environment:

Review, develop and implement plans, policies, programs and practices to increase business and visitor appeal and promote local economic growth and resiliency.

8.2. Opportunities for economic growth and development are enhanced.

Analysis

2016 was the second record setting year in a row for the Richmond Film Office with both revenue and filming days hitting new levels. Television and feature films, including 2 major motion pictures, made up the majority of productions filmed.

The productions filmed in Richmond for 2016 included:

- **Major Motion Pictures:** Planet of the Apes and Power Rangers
- **Feature Films:** National Film Board, Beyond, Hot Street, Death Note, Pumpkin Pie Wars, Sea to Sky.

- **TV:** Lucifer, Impastor, Legends of Tomorrow, Once Upon a Time, The Flash, Travellers, Prison Break, Love it or List It, Supernatural, The Man in the High Castle, Rogue, and The Deep.
- **Commercials:** Dixie to Go, BC Dairy, Toyota, Benjamin Moore, Green Giant and Invokana.

Filming Revenue

Approximately \$500,000 in service and location charges was processed through the Richmond Film Office in 2016 which is an increase of \$40,000 over the previous year.

The breakdown of revenue as follows:

- \$211,400.00 in location revenues/rentals (revenue allocated to individual locations).
- \$75,550 in street use and parking fees (revenue to Transportation and Bylaws).
- \$ 93,800.65 in various cost recoveries (staff time cost recovery, fire hydrant permits, special effects permits).
- \$68,610 to the Richmond RCMP Detachment.
- \$45,945.18 to the Richmond Film Office for administration fees.

Total: \$495,305.83

As per the Community Charter, the City bills on a cost recovery basis for the majority of charges, however location rentals are billed at market rate.

The dollar amount collected in 2016 is modestly higher than 2015, however the number of film days is substantially larger. In 2015 two different productions rented out a large City owned back lot for the entire year which resulted in revenue to Real Estate Services and a high number of preparation days (the productions spent months building sets). In contrast, this year the lot was rented for only five months with more film productions choosing to film on locations. The revenue for this on location filming is also lucrative, however it requires more staff resources to coordinate.

The Canadian dollar has continued to hover in the 0.75 cent range against the US dollar which makes Canada an appealing place to American film studios. Reductions to the Provincial Tax Credit program for film productions were made in 2016, but anecdotal observations by the industry have not indicated any slow down because of this. Financial factors aside, Richmond continues to be a popular location due to its variety of locations, generally cooperative merchants and residents and the support of Richmond City Council.

Filming Days

Filming activity by total number of days:

Year	Filming Days		Comments
	Shoot Days	Prep/Wrap/ Hold Days	
2016	276	291	Included one major feature filming on location in Steveston Village, one feature filming on a closed back lot owned by the City and numerous on location film and TV productions.
2015	189	380	Included two major blockbuster films which filmed on a closed back lot owned by the City and numerous other film and TV productions.
2014	133	65	Included numerous feature films and TV productions
2013	147	52	Included one major blockbuster film which required a month of preparation.
2012	63	35	Included numerous feature films and TV productions. (Film data from YVR and Metro Vancouver are not included in the 2012 totals.)

Within Richmond there are many non-City publicly-owned jurisdictions used for filming. These include the Steveston Harbour Authority, YVR, Metro Vancouver and the Gulf of Georgia Cannery. Public jurisdictions and private property owners are not obligated to report revenue or filming days to the City. As a courtesy, film production companies generally alert the Richmond Film Office regarding filming to ensure compliance with bylaws, to avoid any traffic or other conflicts in the area and so that the filming can be included in City records.

In 2016, there were 210 days of filming managed by staff on City owned property, 30 days of filming on Metro Vancouver property and 36 filming days at YVR.

Economic Benefits of Filming

In 2016 The Canadian Motion Picture Association studied the economic impact of the TV show, *Once Upon a Time*. The research showed that the first five seasons of the show supported 5,585 full time equivalent jobs and \$276 million in direct production expenditures. The third season alone resulted in \$34 million being spent on local (Metro Vancouver) crew and \$21.2 million on goods and services from 880 different vendors in British Columbia.

According to Creative BC data, film production expenditures in BC were over \$2 billion dollars in the 2015/2016 fiscal year. The 2016/2017 date has not yet been compiled but it is anticipated to be an even greater amount. In Richmond, beyond the revenue generated from City and public properties, filming continues to contribute significant direct and indirect revenue to local businesses and land owners. Location fees paid directly to merchants and homeowners can be upwards of \$20,000 per day of filming depending on the scope of the production. In addition, the temporary influx of production staff and filming spectators in an area can generate additional sales revenue for merchants.

The film sector is a major employer in the City of Richmond with over \$24 million dollars in wages earned by residents employed in 2015 (last year data is available). The film production unions are predicting that this number will be higher for 2016 as there has been a Metro Vancouver wide increase in filming activity.

Film tourism continues in Richmond, particularly for fans making a pilgrimage to the filming locations of *Once Upon A Time*. The show regularly films in Steveston Village and an average of 300 fans come out each filming day to catch a glimpse of their favourite characters. Tourism Richmond has reported an 8.9% increase compared to 2015 in overall visits to their Visitor Centre in Steveston. They've also concluded that 64% of all visits were parties visiting for *Once Upon a Time*. These visitors come from around the world and plan complete vacations around visiting Storybrooke. Tourism Richmond also reports a large number of Americans visiting on repeat day trips to visit the filming locations for *Once Upon a Time*.

On February 20, 2016 the show celebrated its 100th episode with a red carpet event at the Gulf of Georgia Cannery. There were over a thousand fans outside the Cannery watching the stars of the show walk the red carpet. Media from around North America converged to document the event. The celebration is particularly notable because it is extremely rare for shows like this to have their parties in the locations they film. Typically events such as this would take place in Hollywood, but show executives indicated their strong desire to "keep it in Storybrooke."

Community Engagement

The Richmond Film Office regularly liaises with residents and merchants regarding filming matters. In busier filming areas such as Steveston, staff meet with businesses, organizations, associations and residents to ensure their needs are balanced with those of the production company.

Filming can sometimes cause disruptions to an area and therefore must be managed appropriately. Prior to issuing film permits, production companies are required to notify affected businesses and residents to ensure they are aware of the filming. This process allows productions the opportunity to address potential concerns before the filming takes place. Notification is typically done in the form of door to door canvassing which encourages direct interaction by all parties. Notification letters are also distributed in advance of filming and include a contact number for someone who will be on set during all hours of filming as well as the City's Film Liaison's direct contact number.

Site visits to locations being used for filming are conducted to ensure that guidelines are being adhered to and to gauge the overall atmosphere of the event. Staff balance the efforts to increase filming activity with the best interests of the area being filmed. There are times when filming events are not approved in order to ensure the locations are not being overused.

Forecast and Initiatives

The Canadian dollar remains low when compared to its American counterpart. The low dollar is a major incentive for American studios to film in Canada as the cost of producing becomes more cost effective. Film production in Metro Vancouver is at capacity in most areas and there is no

indication of any slowdown currently at a very high level with industry insiders indicating that the lower Canadian dollar will increase demand for 2017 as studios seek better and less expensive options for filming.

Shows such as *Once Upon a Time*, *Supernatural*, *The Flash* and *The Man in the High Castle* appear on track for renewal of additional seasons. These shows, and others, are predicted to continue to film in Richmond.

Staff are working strategically with other municipalities and film industry representatives on a variety of initiatives with a common benefit. Action items to come from this group include:

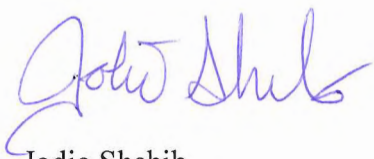
- Streamlined regulations, fees and bylaws in order to be more user friendly to productions and established industry standards for municipal film issues.
- Coordinated public outreach from the committee on “hot topics” for film.
- Education initiatives for the public and industry professionals. Staff have worked with the Directors Guild of Canada representatives to present at post-secondary courses for location managers.
- Promotional opportunities via Creative BC to market Metro Vancouver at an international level.

Financial Impact

None.

Conclusion

Filming has increased steadily over the past few years and will continue to be busy in 2017. Filming is an important economic sector in the City; the financial impact through employment and fees for locations is significant and the tourism effect continues to draw visitors to Richmond.



Jodie Shebib
Film and Major Events Liaison
(604-247-4689)



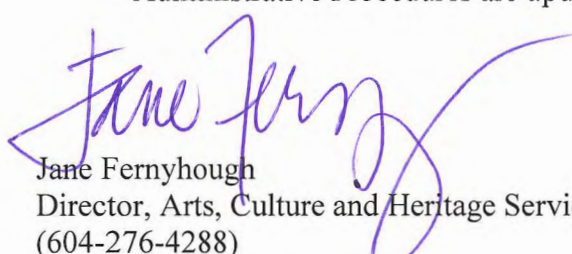
City of Richmond

Report to Committee

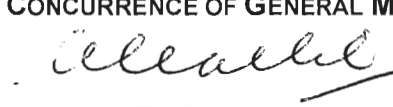
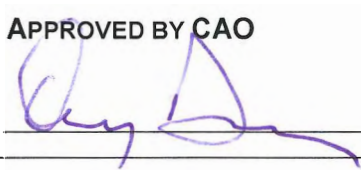
To: Parks, Recreation and Cultural Services Committee
From: Jane Fernyhough
Director, Arts, Culture and Heritage Services
Date: January 18, 2017
File: 11-7000-00/Vol 01
Re: City of Richmond Private Development Public Art Program Review

Staff Recommendation

1. That the staff report titled "City of Richmond Private Development Public Art Program Review" dated January 18, 2017, from the Director, Arts, Culture and Heritage Services be received for information; and
2. That staff bring Public Art Plans for each individual private development project to Council for endorsement prior to implementation, and that the Public Art Program Administrative Procedures are updated to reflect this change.


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

Att. 7

REPORT CONCURRENCE		
ROUTED TO: Development Applications	CONCURRENCE <input checked="" type="checkbox"/>	CONCURRENCE OF GENERAL MANAGER 
REVIEWED BY STAFF REPORT / AGENDA REVIEW SUBCOMMITTEE	INITIALS: DW	APPROVED BY CAO 

Staff Report

Origin

On April 26, 2016, at the Parks, Recreation and Cultural Services Committee meeting, discussion took place regarding Council's input on private development public art contributions.

As a result of the discussion, the following referral motion was introduced, and at the May 9, 2016 Regular Council Meeting was approved:

That staff review the City's Public Art Policy regarding a) developer voluntary public art contributions and b) the City's approval process for developer voluntary public art contributions on private property and report back.

The Richmond Public Art Program includes policies and administrative procedures for four distinct major programs: Civic, Private Development, Community and Donations. An Educational Program has recently been added to increase public awareness, understanding, and enjoyment of the arts in everyday life and encourage public dialogue about art.

This report brings forward for information a summary of the staff review of the Private Development Program, focusing on the developer voluntary public art contributions and the approvals process for artwork located on private property, and provides recommendations for improvements to the administrative procedures to address questions raised by Council.

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.

This report supports Council's 2014-2018 Term Goal #3 A Well-Planned Community:

Adhere to effective planning and growth management practices to maintain and enhance the livability, sustainability and desirability of our City and its neighbourhoods, and to ensure the results match the intentions of our policies and bylaws.

3.2. A strong emphasis on physical and urban design.

Analysis

The intent of the Public Art Program is to animate the built and natural environment with meaning, contributing to a vibrant city in which to live and visit. By placing artwork in our everyday

environment, the Public Art Program sparks community participation in the building of our public spaces, offers public access to ideas generated by contemporary art; celebrates community history, identity, achievements and aspirations; encourages citizens to take pride in community cultural expression, and creates a forum to address relevant themes and issues of interest and concern to Richmond's citizens

Public Art Program Policy Goals and Objectives

On July 27, 2010, Council endorsed the updated Public Art Program Policy. This Public Art Program Policy outlines the City's goals and process for selection of public art in the City. From the original policy endorsed in 1997, the Program Goals were expanded in 2010 to include commitments to community diversity and sustainability.

The updated Public Art Program Policy was developed through a review of Richmond's Program and of best practices of public art implementation in other communities. Through workshops with the Richmond Public Art Advisory Committee (RPAAC), community consultation and feedback from the Urban Development Institute, the following Policy Objectives were established:

- a) Increase opportunities for the community and artists to participate in the design of the public realm;
- b) Develop original site-specific works of art in order to contribute to cultural vibrancy;
- c) Select art through an arms' length process incorporating professional advice and community input that ensures the quality of art and its relevance to the community and site;
- d) Ensure that a public and transparent process is maintained to develop and accept public art;
- e) Enter into partnerships with private and public organizations to further public art in the City; and,
- f) Ensure that public art, and the environs of that art, are maintained in a manner that will allow for continued public access to, and enjoyment of, these artworks in appropriate settings.

Further excerpts from the Public Art Program Policy are provided for reference in Attachment 1.

Richmond Private Development Public Art Program

Adopted by Council in 1997, and updated in 2010, the Richmond Private Development Public Art Program encourages the private sector to support the integration of public artworks in the community as well as the collaboration of artists, design professionals and community members in the selection of that art. In the Development Permits Guidelines in the Richmond Official Community Plan, the Public Art Policy is identified as a development standard to be applied across the entire community to achieve a high standard of urban design for the public realm.

Since 1997, 57 private development public artworks have been installed in Richmond. An additional 19 artworks have been funded by private development contributions placed in the

Public Art Program Reserve to support the Community Public Art Program. A summary of the investment in public art in Richmond is as follows:

Programs	No. of Projects	Costs	Funding Source
Civic	50	\$3,875,989	City of Richmond
Private Development	57	\$4,649,187	Private Development
Community	19	\$584,000	Private Development
Donations	7	\$686,993	Private Sponsors
Totals	143	\$9,796,169	City of Richmond and Private

Highlights of the Private Development Public Art Program and a listing of projects completed under the Private Development Public Art Program are provided in Attachments 2 and 3, respectively.

Background on Private Sector Public Art Contributions

Public art is included as a key component in the Development Permit Guidelines of the Richmond 2041 Official Community Plan, to support the establishment of Richmond as a “premier, urban-riverfront community” characterized by outstanding public places and spaces where people can take pleasure in public life within walking distance of where they live, work, shop, learn and play. The intent of the Public Art Development Permit Guideline is to promote and facilitate the integration of public art throughout Richmond that expresses the ideas of artists and the community and create opportunities to participate in the design, look and feel of Richmond.

The Richmond Private Development Public Art Program consists of program goals, key policies and procedural guidelines, including contribution rates. In 1997, the rate for developer voluntary public art contributions was set at a flat contribution percentage of 0.5% of total project development cost. For ease of administration and to provide consistency and predictability for the development community, this rate was set at \$0.60 per square foot of maximum developable floor area, based on the typical construction costs of the day in 1997. The rate applied equally to all building types: residential, commercial and industrial.

Public Art Contributions and Other Community Amenity Contributions

Up until 2006, private developers were encouraged to provide a voluntary contribution to one of three community amenities: affordable housing, child care or public art—either only one, or a combination of contributions to two or all three—at the discretion of Council. At the time, the recommended rate for each of these programs was \$0.60 per square foot of developable floor area. Beginning in 2006, updated policies were established for each of these programs, in order to reduce competition for amenity contributions and to ensure independent sustainable funding for each distinct program.

The Child Care Development Statutory Reserve Fund was established in October 1994 for the exclusive use of child care development. In 2006, and as amended in 2012, 2014 and 2015, Council

adopted the Child Care Development Policy. Under this Policy, child care development funds are secured through the development application process through negotiation and density bonuses.

In 2007, Council adopted the Richmond Affordable Housing Strategy. The Strategy includes recommendations for regulatory tools and approaches to secure affordable housing contributions through the development process using a density bonusing approach. An Affordable Housing Reserve Fund has been established for cash contributions for the exclusive use of affordable housing.

In 2010, Council adopted the updated Public Art Program Policy, which reorganized the procedural guidelines and, in consultation with the Urban Development Institute, established guidelines for the contribution rate including an annual rate adjustment based on the Consumer Price Index. Additionally, separate rates were established for different types of building use: residential, Commercial and industrial, to reflect the differences in construction costs for these building types. Public art contributions are voluntary and are deposited to the Public Art Reserve for the exclusive use of public art capital projects. Development incentives, such as density bonuses, are not offered in exchange for the contributions.

The establishment of these separate strategies and reserve funds for Public Art, Child Care and Affordable Housing has ensured independent sustainable funding for each of these programs.

Public Art Contributions in Other Communities

Private sector public art programs are found in major cities throughout Canada, including in British Columbia, the municipalities of Vancouver, Nanaimo, City and District of North Vancouver, Burnaby, Surrey, District of Saanich and Whistler. For private development public art contributions, the standard in most North American municipalities with public art policies (including Vancouver, District of North Vancouver, Nanaimo, Toronto and Mississauga) is a 1% allocation for public art from a project's construction budget. Other local communities negotiate the public art contribution on a case by case basis with the developer.

Richmond Public Art Contribution Guidelines

In comparison to other communities, the recommended voluntary contribution rate for Richmond private development is set at 0.5% of construction cost in order to reduce the impact on housing affordability and encourage participation. The City issues guidelines for calculating the public art contribution based on an amount per square foot rate with annual Consumer Price Index adjustments. There are different rates based on building types (residential, commercial and industrial). The guideline rate for 2016 for residential uses is \$0.81 per square foot (\$0.43 per square foot for commercial and \$0.22 per square foot for industrial). The contributions from private developers are secured at the time of Rezoning or Development Permit approvals.

Certain types of development are exempt from participating in the program, including purpose-built non-market rental housing, subsidized social housing, community amenity spaces, community care facilities, congregate housing, child care, health services and educational uses. These exempt facilities are eligible to apply for public art project funding through the Community Public Art

Program, which is funded from contributions by private developers that are deposited to the Public Art Reserve, to improve the public realm and create a sense of place.

Public art contributions are voluntary. Development incentives are not offered in exchange for the contributions. When a private developer agrees to contribute to the Public Art Program, the developer has the option of either:

- going through a process of commissioning art of a value equal to the public art contribution;
- providing a cash contribution in lieu of artwork to the City's Public Art Reserve for city-wide programs; or
- a split of the contribution between the provision of artwork and a deposit to the Reserve.

For public art contributions that are less than \$40,000, a cash contribution is to be made to the City's Public Art Reserve for city-wide Public Art Programs. In implementing the Public Art Program, Council approved through bylaw, the establishment of the Public Art Statutory Reserve Fund, for the purpose of holding funds for expenditures related to public art capital projects. Recommended expenditures from the reserve fund are presented for Council approval as an integral part of the City's annual Capital Budget.

Private Development Public Art Approval Process for Artworks on Private Property

The Private Development Public Art Program is based on the Program Goals of the Public Art Program to develop original site-specific works of art that are selected through a public and transparent arm's-length process. Where private development funded artwork is to be placed on City land, the approval of Council is required to accept the artwork. For artwork to be located on private property, multiple stakeholders are involved in the process of artwork selection and review, including the developer, the design team and consultants, City staff, community representatives and Council's Public Art Advisory Committee. Additional background on the roles of the multiple stakeholders in the Private Development Public Art Approval Process for Artworks on Private Property is provided in Attachment 4.

The Public Art Program Administrative Procedures Manual is a companion document to the Public Art Program Policy, adopted by Council July, 27, 2010, and provides supplementary information on the administration of the Public Art Program.

A key component identified in the Procedures Manual is the requirement of a Public Art Plan, prepared by a qualified public art consultant retained by the private developer. The Public Art Plan includes information on site considerations, project themes, budget, artist eligibility and the selection process. The Public Art Plan provides the basis for the Terms of Reference for the Artist Call. To simplify the submission process for developers, the Public Art Plan Checklist for Rezoning and Development Applications is completed by the applicant for initial review of a project by City Public Art staff (Attachment 5).

The Procedures Manual includes a chart to show the Richmond Public Art Process (Attachment 6). The developer's proposed public art contribution is identified and secured through the Development Application process prior to the initiation of the public art process and preparation of the Public Art

Plan. Council's approval of the Development Application and acceptance of the Public Art Contribution—Step 5 in the current Richmond Public Art Process—typically occurs prior to preparation and review of the Public Art Plan—Steps 2 and 3, due to the timing of the development process.

In 2016, as a result of this referral, RPAAC reviewed and provided input in updating the Public Art Process Chart. Each step was examined and changes were made with some of the initial steps. The updated Chart includes a separate step to present Public Art Plans to Council (Attachment 7). The developer, typically represented by their public art consultant, will present the Public Art Proposal to Council for approval to proceed with the Artist Call. Early engagement by Council in the process will provide a) greater certainty for the Developer and b) assure the City that the intent of the Public Art Plan in terms of location, theme and vision for the art is on the right track to result in a successful work of public art.

The additional step for Council approval of the Public Art Plan would take place after Development Permit approval but prior to Building Permit issuance, and should not adversely impact the project schedule of the developer. The requirements would be secured through legal agreements through the Development Permit process.

Recommendations

The current recommended voluntary contribution rate for public art, set lower than the 1% rate in other communities, has been successful in providing funding for significant artworks on private property and encouraging donations to the Public Art Reserve for sustainable City initiated projects. The development community has found this rate to be fair and effective in funding significant artworks that add value to the projects and enhance the City. No change in the public art voluntary contribution policy is recommended.

Based on the current review with staff and stakeholders of the Private Development Public Art Program, the approvals process could be improved by seeking Council approval on the public art project direction at an early stage in the artwork selection process. By reviewing Public Art Plans prior to the implementation of the artist selection phase, Council can provide feedback on the location, theme and type of artwork that may be anticipated. It is recommended that staff bring Public Art Plan Reports to Council, for each individual development, for endorsement prior to implementation of the Public Art Plan. The Public Art Program Administrative Procedures will be updated to include this step in the process.

Financial Impact

No financial impact.

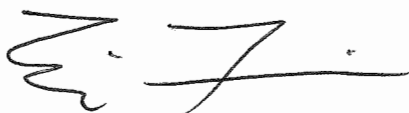
Conclusion

The Richmond Private Development Public Art Program has greatly contributed to the cultural expression of the City. Richmond is recognized across Canada as a leader in working with the development community to place meaningful art in the public realm. Most recently, at the 2016

Creative City Network of Canada Summit, the Public Art Plan for the Quintet development by UEM Sunrise was recently honoured as one of Canada's outstanding public art projects of 2015.

Public Art Program staff have surveyed best practices in other Canadian municipalities and met with staff in other City departments to discuss options to improve the public art process for private development public art on private property. Recommendations for improvements to the public art process, including presenting Private Development Public Art Plans to Council for endorsement prior to implementation of the Private Development Public Art Plan, have been identified and will be implemented by staff.

Working with private development, the City has been able to achieve the key goals of the Public Art Program, to enhance the public realm and contribute to a vibrant and livable city.



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Public Art Planner
(604-247-4612)

- Att. 1: Richmond Public Art Program Policy: Goals and Objectives
- 2: Private Development Public Art Program
 - 3: Table of Private Development Public Art Projects 1997-2016
 - 4: Private Development Public Art Approval Process for Artworks on Private Property
 - 5: Public Art Checklist for Rezoning and Development Applications
 - 6: Current Richmond Public Art Process Chart: Civic, Private, Community
 - 7: Updated Richmond Private Development Public Art Process Chart

Public Art Program Policy

Adopted by Council: July 27, 2010

The updated Public Art Program Policy was developed through a review of Richmond's Program and of best practices of public art implementation in other communities. Through workshops with the Richmond Public Art Advisory Committee (RPAAC), community consultation and feedback from the Urban Development Institute, the following Program Goals and Policy Objectives were established:

2. PROGRAM GOALS

2.1 The Public Art Program strives to:

- a) **Spark community participation** in the building of our public spaces, encouraging citizens to take pride in public cultural expression;
- b) **Provide leadership in public art planning** through civic, private developer, community and other public interest initiatives to develop the City's cultural uniqueness, profile and support of the arts;
- c) **Complement and/or develop the character of Richmond's diverse neighbourhoods** to create distinctive public spaces, which enhance the sense of community, place and civic pride;
- d) **Increase public awareness**, understanding, and enjoyment of the arts in everyday life, and provide equitable and accessible opportunities for Richmond's diverse community to experience public art;
- e) **Encourage public dialogue** about art and issues of interest and concern to Richmond residents; and
- f) **Encourage public art projects that work towards achieving a more sustainable community**, environmentally, economically, socially and culturally.

3. PROGRAM OBJECTIVES

3.1 The objectives of the Public Art Program are:

- a) **Increase opportunities for the community and artists** to participate in the design of the public realm;
- b) **Develop original site-specific works of art** in order to contribute to cultural vibrancy;
- c) **Select art through an arms'-length process** incorporating professional advice and community input that ensures the quality of art and its relevance to the community and site;
- d) **Ensure that a public and transparent process** is maintained to develop and accept public art;
- e) **Enter into partnerships** with private and public organizations to further public art in the City; and,
- f) **Ensure that public art, and the environs of that art, are** maintained in a manner that will allow for continued public access to, and enjoyment of, these artworks in appropriate settings.

3.2 The Public Art Program will maintain a continuous, consistent and affordable funding mechanism to support the City's commitment to public art.

Private Development Public Art Program

The Private Development Public Art Program includes the following highlights:

- The total appraised value of the artworks in the public art collection is approximately \$9,764,169. This includes the Civic, Community and Donation Programs in addition to the Private Development Program.
- To date, the value of all private development public art commissions is \$4,636,735 for 57 public artworks located on both private property and on City-owned land where the ownership has been transferred to the City.
- Private Developer contributions also fund the Community Public Art Program, which has provided \$584,000 for 19 artworks, both permanent and temporary.
- Private development public art contributions are typically in-kind, for creation of artworks, with the contributions secured with Letters of Credit released upon completion of the artwork.
- Since 1997, more than 57 private development public artworks have been installed in Richmond, with artwork budgets ranging from \$20,000 to over \$200,000.
- Of the 57 total artworks sponsored by private development, 46 artworks have been located on private property and 11 on City-owned sites.
- Out of the total of 56 artists that have created the artworks, seven artists are either currently or have previously resided in Richmond and 36 artists are from other municipalities in the Metro Vancouver region.
- The private developer contributions to the Public Art Reserve have ensured a sustainable funding source for vital community programs and for artworks that enhance the public realm on City-owned property.
- Artworks have included free-standing sculptures, works integrated with buildings, two-dimensional artworks and functional artworks including benches and manhole covers.
- Artwork themes have encompassed history, nature, ecology and abstract imagery.

A summary table of private development public artworks in the City's collection to date is included in Attachment 3.

Table of Private Development Public Art Projects 1997-2016

Year	Title of Artwork	Sponsor	Location	Artist/City	Owner	Budget	Image
1998	Harmony	RFC Holdings Ltd.	City Centre	Alberto Replanski, Richmond	Private	\$40,000	
1999	Rising Tide	Cosmo Plaza	City Centre	Connie Glover, Surrey	Private	\$30,000	
2000	A Group of Seven	Hazelbridge Development Corp.	City Centre	Bill Jeffries and January Wolodarsky, Vancouver	Private	\$85,000	
2001	Ford Grove	Suncor Development Corp.	Shellmont	Douglas Taylor, Vancouver	Private	\$34,000	
2001	Look Up, Look Down	KBK No. 61 Ventures Ltd.	Shellmont	Nancy Chew, Jacqueline Metz, and Douglas Taylor, Vancouver	Private	\$72,000	
2002	Celebration: Seasons of Life in a Global Village	Polygon Development Ltd.	City Centre	David Fushtey, Vancouver	Private	\$80,000	
2002	Octopus' Garden	Westbank Projects Corp.	Thompson	Connie Glover, Surrey	Private	\$1800	

Year	Title of Artwork	Sponsor	Location	Artist/City	Owner	Budget	Image
2003	Pixel	The Fairchild Group	City Centre	Stephanie Forsythe and Bing Thom, Vancouver	Private	\$80,000	
2003	House of Roots	Perla Development Partnership	City Centre	Jeanette G. Lee, Vancouver	Civic	\$25,000	
2003	The Garden Gate	Polygon Development Ltd.	City Centre	Kirsty Robbins and Philip Robbins, Vancouver	Private	\$15,000	
2004	Katsura Gate	Cressey Development Corp.	City Centre	Bill Baker and Claudia Cuesta, Sechelt	Civic	\$80,000	
2004	The Bug Gate	Polygon Development Ltd.	City Centre	Kirsty Robbins and Philip Robbins, Vancouver	Private	\$15,000	
2004	The Lions	Polygon Development Ltd.	City Centre	Arthur Shu Ren Cheng, Surrey	Private	\$54,000	
2005	Turning Earth	Polygon Development Ltd.	City Centre	David Robinson, Vancouver	Civic	\$35,000	

Year	Title of Artwork	Sponsor	Location	Artist/City	Owner	Budget	Image
2006	Breaking Ground	Polygon Development Ltd.	City Centre	David Robinson, Vancouver	Civic	\$40,000	
2006	Light Ring	Westbank Projects Corp.	Thompson	David MacWilliam and Marko Simcic, Vancouver	Civic	\$35,000	
2007	Habitat	Maclean Homes	City Centre	Monique Genton, Victoria	Civic	\$26,500	
2008	Flow	Century Group	City Centre	Cheryl Hamilton and Mike Vandermeer, Vancouver	Private	\$119,000	
2008	Human Nature	Chandler Development Group	City Centre	Paul Slipper, Vancouver	Private	\$90,000	
2008	miora vases	Am-Pri Construction Ltd.	City Centre	Tini Meyer, Abu Dhabi	Private	\$16,000	
2008	Sky River	Onni Construction Ltd.	City Centre	Jill Anholt, Vancouver	Private	169,000	

Year	Title of Artwork	Sponsor	Location	Artist/City	Owner	Budget	Image
2009	Fields	Rize Alliance Properties Ltd.	City Centre	Bill Baker and Claudia Cuesta, Sechelt	Private	\$60,000	
2009	Stillwater – a Wellspring of Life	Cressey Development Corp.	City Centre	Gwen Boyle, Vancouver	Private	\$175,000	
2009	Tsunami in Steel	Am-Pri Construction Ltd.	City Centre	James Kelsey, Port Orchard, WA	Private	\$30,000	
2009	Versante	Toyu Landsdowne Developments Ltd.	City Centre	Krzysztof Zukowski, Toronto	Private	\$109,500	
2010	High Forest	Wall Financial Corp.	City Centre	Charlotte Wall, Vancouver	Private	\$20,000	
2010	Water #10	Parc Riviera Developments	City Centre	Ren Jun, Xi'an, China	Civic	\$400,000	
2012	All Things Separate Yet Intertwined	First Capital Realty	Broadmoor	Blake Williams, Vancouver	Private	\$47,169	

Year	Title of Artwork	Sponsor	Location	Artist/City	Owner	Budget	Image
2012	Perpetual Sunset	Minglian Holdings Ltd.	City Centre	Jinhan Ko and Kelly Lyan, Vancouver	Private	\$154,773	
2012	Ribbon	Centro Development Ltd.	City Centre	Toby Colquhoun, Vancouver, and Khalil Jamal, Richmond	Private	\$13,627	
2012	Saffron (S,M,L)	Ledingham McCallister Properties Ltd.	City Centre	Nancy Chew and Jacqueline Metz, Vancouver	Private	\$158,780	
2012	The Bee	Mini Richmond	East Cambie	Pete Sargent, Richmond	Private	\$8500	
2013	Made in China	Appia Group of Companies	City Centre	Nancy Chew and Jacqueline Metz, Vancouver	Private	\$85,000	
2013	Rookery and Roost	Oris Development Corp.	West Cambie	Erick James, Richmond and Vancouver	Private	\$170,000	
2013	Stillness & motion	ASPAC	City Centre	Nancy Chew and Jacqueline Metz, Vancouver	Private	\$125,000	

Year	Title of Artwork	Sponsor	Location	Artist/City	Owner	Budget	Image
2013	Tugboat	Legacy Park Lands Ltd.	Fraser Lands	Sara Graham, Port Moody	Private	\$36,000	
2014	Fish Trap Way	ASPAC	City Centre	Thomas Cannell and Susan A. Point, Vancouver	Private	\$157,000	
2014	Float	Centro Properties Group	Thompson	Mark Ashby, Nanimo, and Kim Cooper, Vancouver	Civic	\$25,755	
2014	Glass Garden	Townline Homes	Shellmont	Joel Berman, Richmond and Vancouver	Private	\$57,357	
2014	Orbit	Concord Pacific Developments Inc.	West Cambie	Ruth Beer and Charlotte Wall, Vancouver	Private	\$100,473	
2014	Rock, Water, Reeds	ATI Investments Ltd.	City Centre	Illarion Gallant, Victoria	Private	\$40,000	
2015	ebb & flow	Canada Sunrise Development Group	City Centre	Nancy Chew and Jacqueline Metz, Vancouver	Private	\$75,000	

Year	Title of Artwork	Sponsor	Location	Artist/City	Owner	Budget	Image
2015	Sequence	Townline Ventures Granville Avenue	City Centre	Eliza Au, Richmond, and Nick Santillan, Vancouver	Private	\$67,937	
2015	tango	Polygon Development 275 Ltd.	City Centre	Javier Campos and Elspeth Pratt, Vancouver	Private	\$241,000	
2016	closer than	Fairborne Homes	City Centre	Bill Pechet, Vancouver	Private	\$161,500	
2016	Dream of the River	Oris Development Corp.	Steveston	Glen Andersen, Richmond	Civic	\$50,000	
2016	Layers	Am-Pri Developments Ltd.	West Cambie	Christian Huizenga, Vancouver	Civic	\$72,927	
2016	Poet's Promenade	Am-Pri Developments Ltd.	Steveston	Jeanette G. Lee, Vancouver	Civic	\$37,51	 <p>The moon moves swiftly but the tree tops still hold the rain.</p>
2016	Relief	Steveston Flats Development Corp.	Steveston	Leonhard Epp, Richmond and Nelson, BC	Private	\$15,448	
2016	Rookery and Roost Part 2	Elegant Development Inc.	West Cambie	Erick James, Richmond and Vancouver	Private		

Year	Title of Artwork	Sponsor	Location	Artist/City	Owner	Budget	Image
2016	Signal, Noise	Alexandra Road Limited Partnership	West Cambie	Mark Ashby, Nanaimo	Private	\$35,000	
2016	Snow/Migration	SmartREIT	West Cambie	Mark Ashby, Nanaimo	Private	\$140,000	
2016	Spirit of Steveston	Polygon Development 273 Ltd.	Blundell	Cheryl Hamilton and Mike Vandermeer, Vancouver	Private	\$165,738	
2016	Untitled [Nest for Owls]	Polygon Development 296 Ltd.	City Centre	Alyssa Schwann, Winnipeg, and Michael Seymour, Vancouver	Private	\$60,000	
2016	Upriver	Onni	City Centre	Rebecca Belmore, Montreal	Private	\$250,000	

Private Development Public Art Approval Process for Artworks on Private Property

City Council

City Council has a primary responsibility to approve the overall policy of the Public Art Program. The Public Art Policy may need to be reviewed periodically to ensure consistency with Council Term Goals and other overarching policies established by Council to guide strategic directions for the City.

In addition to establishing the overall intent, objectives and framework of the Program, Council approves neighbourhood Public Art Master Plans prepared by staff following community consultation, under the guidance of the RPAAC. These have included the Public Art Plans prepared for the Oval Precinct, City Centre Area, Alexandra Neighbourhood and Minoru Precinct. Staff are currently developing additional neighbourhood Public Art Plans for Capstan Village and the Steveston Waterfront Neighbourhood.

Richmond Public Art Advisory Committee

The Richmond Public Art Advisory Committee (RPAAC) contributes to the Public Art Program by carrying out the following functions:

- advising City Council by providing informed comment through staff on the implementation of the Public Art Program through civic, private development and community public art initiatives;
- serving as a resource on public art to City Council, staff, residents and developers of land and projects within the City of Richmond;
- responding to public art issues referred to the RPAAC by Council;
- raising awareness and understanding of the importance of public art in the City;
- advising on strategies, policies and programs to achieve excellence in art in the public realm;
- proposing and supporting City programs, initiatives and events that advance public art in the City;
- reviewing and submitting recommendations to Council on public art project plans; and
- providing input to staff in the development of an annual Public Art Program report to Council, including an RPAAC annual work plan.

The expertise of the committee members adds insight and value to the public art process and demonstrates transparency and consistency in the public art process. The purpose of RPAAC is to provide sound, unbiased advice to Council, so it may take these recommendations into account in the approval process.

Private Development

The success of the Richmond Public Art Program relies on the continued support and participation of the private development sector. On September 28, 2016, staff met with the Urban Development

Institute Richmond Liaison Committee to review the program and processes. In a follow-up survey to Richmond members of the Urban Development Institute, the following was reported:

- The majority of developers believe that participation in the public art program adds value to their development projects. They consider the current contribution rate fair and reasonable relative to rates in other Lower Mainland communities, though some commented that it has an impact on housing affordability.
- Artwork selection is typically managed by an independent public art consultant.
- Artwork is typically selected after the rezoning has been approved.
- Approval of the public artwork should be the responsibility of an arms' length process with the participation of the developer in the process, independent of Council.



City of
Richmond

Public Art Plan Checklist for Rezoning and Development Permit Applications

Community Services Division
6911 No. 3 Road, Richmond, BC V6Y 2C1

www.richmond.ca

Fax 604-276-4197

Definition of Public Art

Public art is defined as artwork in the public realm, which is accessible physically or visually to the public and possesses aesthetic qualities.

Public realm includes the places and spaces, such as building facades, parks, public open spaces and streets, which provide physical or visual access to the general public.

Richmond Public Art Program

Public art animates the built and natural environment with meaning, contributing to a vibrant city in which to live, work and visit. By placing artwork in our everyday environment, the Public Art Program sparks community participation in the building of our public spaces, offers public access to ideas generated by contemporary art, celebrates community history, identity, achievements and aspirations, encourages citizens to take pride in community cultural expression and creates a forum to address relevant themes and issues of interest and concern to Richmond's citizens.

Instructions

All Rezoning and Development Permit applicants are required to complete the following process:

- 1. Preliminary Public Art Plan** – Applicants are to review and complete the attached checklist, as a preliminary Public Art Plan. For large-scale developments, it is recommended that a consultant with expertise in public art administration be retained to assist the applicant. For complete details on the Public Art Plan see Sections 2 and 8 of the *Public Art Program Administrative Procedures Manual*, http://www.richmond.ca/_shared/assets/adminprocedures32120.pdf.
- 2. Supplemental Information** – The checklist is intended to assist in describing the basic elements of the Public Art Plan. If needed, additional descriptions or drawings should be provided to describe how the proposed development incorporates public art into the proposed development.
- 3. Submit Application** – Submit the completed checklist, drawings and supplementary information as part of the rezoning or development permit application.
- 4. Assessment** – City staff will review the checklist and discuss the proposal with the applicant. Following consultation with staff, the applicant will prepare and submit a Detailed Public Art Plan for review by the Public Art Advisory Committee and Council, as part of the application process.

Please consult City staff for questions about the completion of the checklist and the preparation of the Detailed Public Art Plan.

For More Information

Please visit: www.richmond.ca/publicart
or contact

Eric Fiss, Public Art Planner
Arts, Culture & Heritage Services
Community Services Division
6911 No. 3 Road
Richmond, BC V6Y 2C1
Tel: 604-247-4612

Email: efiss@richmond.ca

Please submit this completed form to the Development Applications Counter located at City Hall. **All materials submitted to the City for Development Applications become public property, and therefore, available for public enquiry.**

Please see the attached details on application information requirements.

1. Project Identification

Project Name: _____

Address: _____

Planning Area: _____

Building Type: _____

Total Floor Area: _____

2. Project Team

Name of Developer: _____

Project Architect: _____

Landscape Architect: _____

Public Art Consultant: _____

3. Project Vision: Objectives for Public Art

Public art opportunities at the development should evoke some aspect including the social, political, historical, or physical context of the site through public art.

Project Vision:

Indicate objectives of the public art program for this project (check relevant boxes):

- ☐ Create a suitable landmark for a major gateway entrance to the City of Richmond.
- ☐ Provide a significant profile for the development project.
- ☐ Animate public space related to the development.
- ☐ Integrate with the building and landscape design of the development.
- ☐ Engage children/youth/seniors/general public in the appreciation of art and culture.
- ☐ Respect the goals of the owner to create a sustainable development.
- ☐ Other: _____
- ☐ Add additional information on separate sheet, if required

4. Public Art Opportunities and Site Potential

Public art is a valuable contribution to be enjoyed and experienced in the public realm. Artwork must be located in areas offering the public a free and unobstructed experience of the artwork, with preference given to areas providing the greatest opportunities for interaction and accessibility.

Sites on the development that provide unique or unconventional public art opportunities are preferred. If the project is large enough, the plan should include a balance of different types of public art opportunities.

Potential locations:

(Please attach an annotated Site Plan)

5. Implementation

The plan should be drafted at the earliest possible stage to create a well-balanced program, which can be successfully integrated with the timing of the rest of the project. Single and multi-phased developments can offer a variety of art sites and opportunities if planned well in advance. The public art plan shall include a projected schedule for implementation.

Estimated Schedule:

Contribution payment/rezoning adoption/DP issuance: _____

Construction start date: _____

Project completion/occupancy: _____

6. Calculation Method for Private Sector Public Art Budgets

To achieve the 0.5% flat rate Policy objective, the following table provides a guideline for public art contributions. Contributions are based on maximum developable floor area (FAR) and categorized by building type.

**Recommended Public Art Contributions by Building Type
Effective January 1, 2017**

Building Type	Recommended Public Art Contribution (\$/sq. ft.)
Residential (all construction types)	\$0.83
Commercial, Office	\$0.44
Industrial, Light Industrial	\$0.23

Notes:

1. Rates to be adjusted annually based on Consumer Price Index
2. Applicable projects includes new construction and major additions for residential uses containing 10 or more units; and for non-residential units with a total floor area of 2,000 m² (21,530 ft²) or greater.
3. Purpose built non-market rental, subsidized social housing projects and/or units secured through the City's Affordable Housing Strategy, Community Amenity Space, Community Care Facilities, Congregate Housing, Child Care, Health Services and Educational uses are exempt from the calculation of residential floor area.

See the Public Art Program Policy 8703 for a full list of exemptions and interpretation.

7. Estimated Budget

The applicant must estimate the budget at the rezoning or development permit stage. Please see the Public Art Program Administrative Procedures Manual for eligible items for public art program budgets.

Once the budget is accepted, the applicant must document all invoices and cheques issued. At the completion of the project, the City will review the complete financial record.

Public Art Contribution (see Calculation Method, above)	Total contribution: \$ _____
Administration Allowance (15% of the Public Art Contribution): 5% for Public Art Program administration 10% for project management (public art consultant or Public Art Program)	Less 5% (\$ _____) Less 10% (\$ _____)
Total for Public Art Project (including all artist and consultants fees, engineering certificates, construction coordination, fabrication, site preparation, installation, insurance, contingency and all applicable taxes)	Art budget : \$ _____

8. Method of Artist Selection

The Richmond Public Art Program seeks to ensure fair, informed and competitive artist selection. Depending on the site opportunities and the budget allocation, artists may be selected through one of the following methods:

- ☐ Open competition – A widely publicized call with no specific recipient list. (Circle one of the following)
 - i. One Stage – Call for Concept Proposals to be reviewed by Selection Panel
 - ii. Two Stage – Call for Qualifications reviewed by a Selection Panel. Artists are shortlisted based on past work and invited to submit Detailed Concept Proposals and/or participate in the interview process for selection.
- ☐ Invitational competition – A call with a predetermined recipient list of specific and qualified artists, as determined through research by qualified arts professionals.
 - i. Artists selected based on past work and invited to submit Detailed Concept Proposals and/or interview process for selection
- ☐ Direct Commission – After consulting with curators and/or other art and design professionals, an invitation to submit a project proposal is issued to a specific artist or artist team. Recommendation is subject to an arms' length Review Panel. **Not recommended for artworks to be sited on City property (Streets, Parks, etc.).**

9. Potential Artists

Artists should be considered on the basis of past experience and the relationship of their experience and talents to the nature of the opportunity for public art in the development. Depending on the site opportunities and overall budget, local, regional, national and international artists may be considered.

10. Panel Composition

While the composition of the panel must have a majority of its members with professional art experience, the applicant is encouraged to be part of the selection process. Normally a panel will consist of three or five people with one member representing the local community. Please list your panel (complete or in part) here:

☐ Owner representative*: _____

*(i.e., development manager or project architect)

☐ Art or design professional**: _____

** (art educator, architect, landscape architect, etc)

☐ Art professionals (2): _____

☐ Community representative: _____

☐ Non-voting advisors***: _____

*** (i.e., Community stakeholder, owner representative, development manager, project landscape architect and project architect)

11. Criteria for Selection

The selection criteria may vary slightly with each panel and with the type of panel (Selection vs. Review Panel). Please see the Public Art Administrative Procedures Manual (Section 4) for a complete list of standard criteria.

12. Public Relations Program

A public relations program goal is to help others understand, promote, appreciate and celebrate public art. Programs often include (but are not limited to) educational and promotional initiatives, signage and displays.

Proposed Program:

13. Management of the Public Art Process

To manage the public art process, the developer has two options:

- ☐ The developer can engage the City of Richmond Public Art Program to manage the process.
- ☐ The developer can engage the services of a public art consultant*. This is the recommended option for large developments or developments with multiple public art projects. Engaging a public art consultant can ensure a successfully executed public art plan.

Please see the Public Art Administrative Procedures Manual (section 8.3) for a complete list of Private Development Public Art Options.

**The art consultant is an independent agent who facilitates the plan, acts as the agent for the proponent and advocates for the artist(s) to achieve the successful integration of the artwork within the surrounding urban fabric.*

Submitted by: _____ **Title:** _____

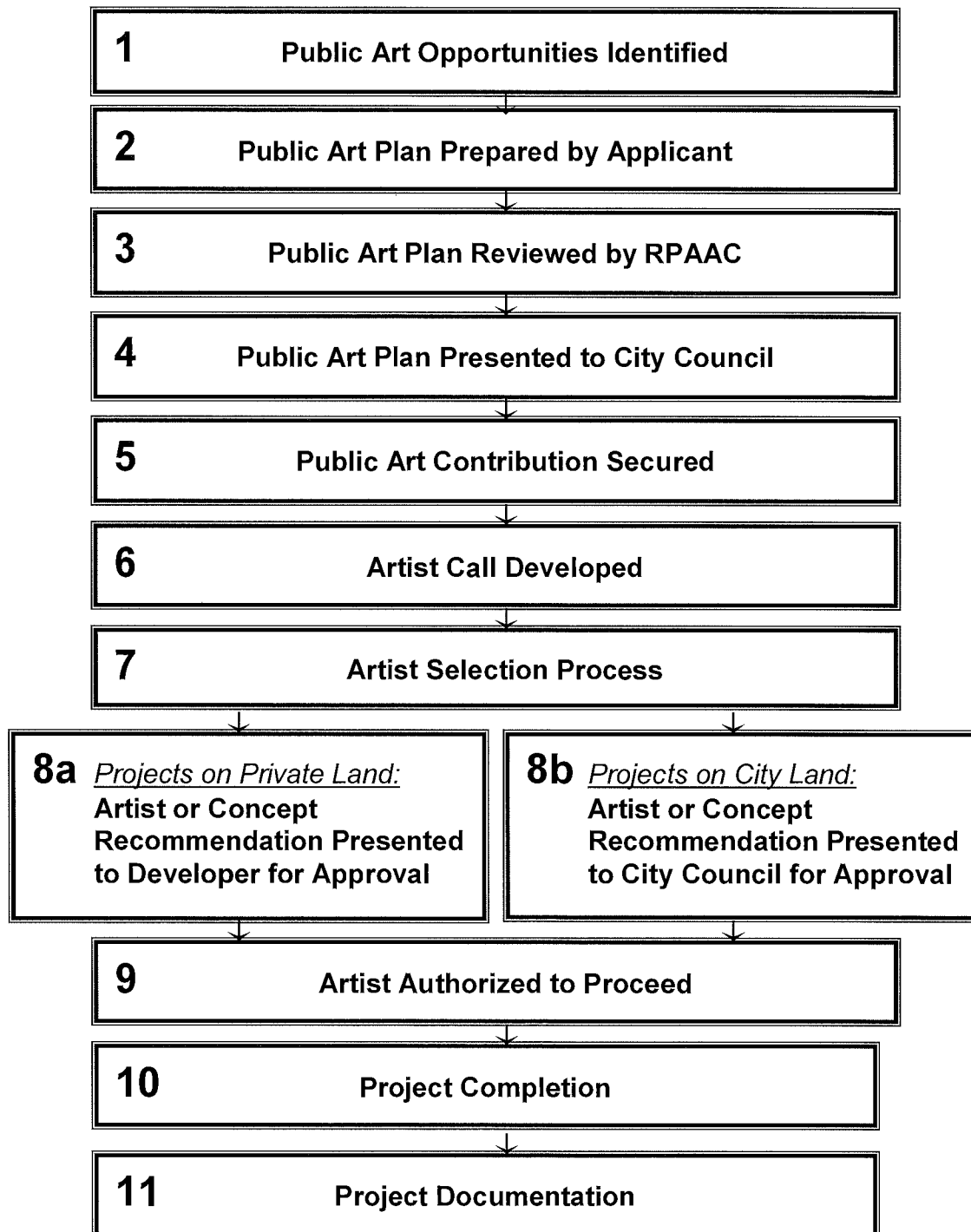
Organization: _____

Address: _____

Phone Number: _____ **Email:** _____

Date: _____

Current
Richmond Public Art Process
Civic • Private • Community



Proposed Updated
Richmond Public Art Process
Private Development

