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**Parks, Recreation and Cultural Services Committee**

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

**Tuesday, January 30, 2018  
4:00 p.m.**

Pg. #      ITEM

MINUTES

**PRCS-4**      *Motion to adopt the **minutes** of the meeting of the Parks, Recreation and Cultural Services Committee held on December 20, 2017.*



NEXT COMMITTEE MEETING DATE

February 27, 2018, (tentative date) at 4:00 p.m. in the Anderson Room

DELEGATION

1. Mathew Robson, to speak on the potential preservation of the Marpole Railway Bridge.

COMMUNITY SERVICES DIVISION

2. **HUGH BOYD FIELD HOUSE FEASIBILITY STUDY**  
(File Ref. No. 11-7000-10-01) (REDMS No. 5313941 v.13)

**PRCS-9**

**See Page PRCS-9 for full report**

*Designated Speaker: Gregg Wheeler*

Parks, Recreation and Cultural Services Committee Agenda  
Tuesday, January 30, 2018

Pg. # ITEM

STAFF RECOMMENDATION

*That a field house at Hugh Boyd Park be considered in any future review of City of Richmond major facility projects and after the completion of Phase 2 projects.*

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3. **FILMING REGULATION BYLAW & POLICY 1000**

(File Ref. No. 08-4150-09-01) (REDMS No. 5727201)

PRCS-13

See Page **PRCS-13** for full report

*Designated Speaker: Jodie Shebib*

STAFF RECOMMENDATION

- (1) *That Filming Regulation Bylaw No. 8708 be introduced and given first, second and third readings;*
- (2) *That Consolidated Fees Bylaw No. 8636, Amendment Bylaw No. 9826 be introduced and given first, second and third readings; and*
- (3) *That Policy No. 1000, Filming on Location in Richmond, be amended as shown in attachment four.*

☐

4. **PUBLIC ART COMMUNITY MURAL PROGRAM**

(File Ref. No. 11-7000-09-20-255) (REDMS No. 5695462 v.4)

PRCS-29

See Page **PRCS-29** for full report

*Designated Speaker: Eric Fiss*

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.*

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Parks, Recreation and Cultural Services Committee Agenda  
Tuesday, January 30, 2018

Pg. #      ITEM

5.      **TAIT WATERFRONT PARK PUBLIC ART PROJECT**  
(File Ref. No. 11-7000-09-20-129) (REDMS No. 5666635)

**PRCS-39**

See Page **PRCS-39** for full report

*Designated Speaker: Eric Fiss*

**STAFF RECOMMENDATION**

*That the staff report titled, “Tait Waterfront Park Public Art Project,” dated December 18, 2017, from the Director, Arts, Culture and Heritage Services, to implement the Tait Waterfront Park Public Art Project, be endorsed.*

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6.      **PINNACLE CAPSTAN VILLAGE PARK PUBLIC ART CONCEPT PROPOSAL**  
(File Ref. No. 11-7000-09-20-121) (REDMS No. 5665170 v.3)

**PRCS-47**

See Page **PRCS-47** for full report

*Designated Speaker: Eric Fiss*

**STAFF RECOMMENDATION**

- (1)    *That the concept proposal for the proposed public artwork for the Capstan Village Park, titled “We Three” by artist Dan Bergeron, as presented in the report from the Director, Arts, Culture and Heritage Services, titled “Pinnacle Capstan Village Park Public Art Project Concept Proposal,” dated January 5, 2018, be endorsed; and*
- (2)    *That the transfer of ownership of the public artwork, titled “We Three” by artist Dan Bergeron, from Pinnacle Living (Capstan Village) Lands Inc. to the City of Richmond, be approved.*

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7.      **MANAGER’S REPORT**

**ADJOURNMENT**

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## Parks, Recreation and Cultural Services Committee

Date: Wednesday, December 20, 2017

Place: Anderson Room  
Richmond City Hall

Present: Councillor Harold Steves, Chair  
Councillor Carol Day  
Councillor Bill McNulty  
Councillor Linda McPhail  
Mayor Malcolm Brodie

Absent: Councillor Ken Johnston

Also Present: Councillor Chak Au  
Councillor Derek Dang  
Councillor Alexa Loo

Call to Order: The Chair called the meeting to order at 4:02 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 28, 2017, be adopted as circulated.*

**CARRIED**

### NEXT COMMITTEE MEETING DATE

January 30, 2018, (tentative date) at 4:00 p.m. in the Anderson Room



**Parks, Recreation & Cultural Services Committee**  
**Wednesday, December 20, 2017**

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**DELEGATION**

1. With the aid of a PowerPoint presentation (copy on-file, City Clerk's Office), Sara Dent and Darcy Smith, representing the Young Agrarians BC, spoke on the Young Agrarians' Lower Mainland Farmland Matchmaker program, highlighting that (i) the program aims to connect landowners with farmers and ensure underutilized agricultural lands are put into production, (ii) the program has partnered with the City of Surrey and other community organizations, (iii) there has been a demand for the program, (iv) Young Agrarians are planning outreach events in Richmond in 2018, and (v) Young Agrarians are seeking funding support from the City to continue program development.

Discussion ensued with regard to (i) the terms of the leases, (ii) the sales and marketing strategy of smaller farming productions, and (iii) a review of the Young Agrarian's financial model,

In reply to queries from Committee, Ms. Dent and Ms. Smith noted that (i) farm lease agreements are typically for a five to ten year term and farms are typically one to five acres in size, (ii) the Young Agrarians' financial statements can be provided, (iii) applicants are screened to ensure potential farmers have previous farming experience, and (iv) Young Agrarians engage in outreach with various community organizations to promote the program.

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

It was moved and seconded

*That staff:*

- (1) *review the Young Agrarians BC's Lower Mainland Farmland Matchmaker Program and how it fits with Richmond;*
- (2) *review the background of the Young Agrarians BC; and*
- (3) *examine sources of funding to support the Lower Mainland Farmland Matchmaker Program;*

*and report back.*

**CARRIED**

**COMMUNITY SERVICES DIVISION**

2. **2018 ENGAGING ARTISTS IN COMMUNITY PUBLIC ART PROJECTS**

(File Ref. No. 11-7000-09-20-089) (REDMS No. 5627140)

**Parks, Recreation & Cultural Services Committee**  
**Wednesday, December 20, 2017**

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It was moved and seconded

*That the concept proposals and implementation for the community public art projects at Hamilton McLean Neighbourhood Park, Minoru Arenas and Britannia Shipyards National Historic Site as presented in the staff report titled "2018 Engaging Artists in Community Public Art Projects," dated November 27, 2017, from the Director, Arts, Culture & Heritage Services, be endorsed.*

**CARRIED**

**3. RECREATION AND SPORT STRATEGY FOCUS AREAS**

(File Ref. No. 01-0370-20-003) (REDMS No. 5674133 v. 6)

It was moved and seconded

- (1) *That the 2018-2023 Recreation and Sport Strategy Focus Areas, as detailed in the staff report titled "Recreation and Sport Strategy Focus Areas," dated November 30, 2017, from the Interim Director, Parks and Recreation, be approved; and*
- (2) *That the Focus Areas, as described in the staff report titled "Recreation and Sport Strategy Focus Areas," dated November 30, 2017, from the Interim Director, Parks and Recreation, be used to guide the development of the 2018-2023 Recreation and Sport Strategy and that staff bring the 2018-2023 Recreation and Sport Strategy to Council for approval in 2018.*

**CARRIED**

**4. PUBLIC ENGAGEMENT PLAN FOR THE STEVESTON COMMUNITY CENTRE CONCEPT DESIGN**

(File Ref. No. 06-2050-20-SCC) (REDMS No. 5667612 v. 8)

In reply to queries, Elizabeth Ayers, Manager, Community Services Planning and Projects, noted that adding a youth member to the Steveston Community Centre Concept Design Building Committee can be considered and that the costs associated with the Public Engagement Plan are included in the approved 2017 Capital Budget.

It was moved and seconded

- (1) *That the Public Engagement Plan described in the staff report titled "Public Engagement Plan for the Steveston Community Centre Concept Design," dated November 28, 2017, from the Interim Director, Parks and Recreation, be received for information; and*

**Parks, Recreation & Cultural Services Committee**  
**Wednesday, December 20, 2017**

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- (2) *That the Steveston Community Centre Concept Design Guiding Principles as described in Attachment 1 of the staff report titled "Public Engagement Plan for the Steveston Community Centre Concept Design," dated November 28, 2017, from the Interim Director, Parks and Recreation, be approved.*

**CARRIED**

Discussion ensued with regard to including the 2018 Steveston Cherry Blossom Festival as a City event.

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

It was moved and seconded

*That staff:*

- (1) *examine options to add the 2018 Steveston Cherry Blossom Festival as a City event and be included in the 2018 Major Events report; and*
- (2) *identify sources of funding for the 2018 Steveston Cherry Blossom Festival;*
- and report back.*

**CARRIED**

**5. MANAGER'S REPORT**

*(i) Steveston Gymnasium Leak*

Ms. Ayers advised that staff are currently repairing a leak in the Steveston Gymnasium and anticipates that the repairs may not be completed by the end of the week. She added that residents are being advised to utilize other facilities.

Staff were directed to provide a memorandum on the costs to repair the Steveston Gymnasium.

**ADJOURNMENT**

It was moved and seconded

*That the meeting adjourn (4:40 p.m.).*

**CARRIED**

**Parks, Recreation & Cultural Services Committee**  
**Wednesday, December 20, 2017**

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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 20, 2017.

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Councillor Harold Steves  
Chair

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Evangel Biason  
Legislative Services Coordinator



# City of Richmond

## Report to Committee

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

**From:** Serena Lusk  
Interim Director, Parks and Recreation

**Re:** **Hugh Boyd Field House Feasibility Study**

**Date:** January 5, 2018


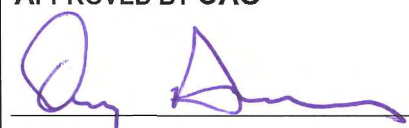
**File:** 11-7000-10-01/2017-  
Vol 01

### Staff Recommendation

That a field house at Hugh Boyd Park be considered in any future review of City of Richmond major facility projects and after the completion of Phase 2 projects.

*Serena*

Serena Lusk  
Interim Director, Parks and Recreation  
(604-233-3344)

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

## Staff Report

### Origin

At the October 28, 2014, PRCS Committee meeting, representatives from Richmond Youth Soccer provided an update on their continued interest in a field house at Hugh Boyd Park. Following their presentation, staff received the following referral:

*That staff examine concepts for upgrading sports facilities at Hugh Boyd Community Park including the field and clubhouse, in partnership with community soccer associations and the Richmond Sports Council and report back.*

The purpose of this report is to respond to the referral by providing information on the outcome of a feasibility study for a field house at Hugh Boyd Park.

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.*

### Analysis

#### Background

In early 2015, staff met with soccer representatives to begin the process of responding to the referral. At that time, it was agreed that Richmond Youth Soccer would fund a feasibility study for a field house at Hugh Boyd Park at a cost of approximately \$20,000 to the organization.

Staff identified a scope of work for the project as well as the required consultation, and was responsible for the selection and hiring of the architectural team for the feasibility study.

#### Process

A working committee was struck for the project in the fall of 2015 with representatives from the following organizations:

- Richmond Boys Soccer
- Richmond Girls Soccer
- Richmond Men's Soccer
- Richmond Chinese Soccer
- West Richmond Community Association
- Richmond Sport Hosting
- Richmond School Board
- Richmond Sports Council

The committee initially met with the architects four times over a period of four months to identify the programming priorities of the group. These priorities were determined to include the following spaces:

- Change rooms
- Public washrooms
- Multipurpose space for event and community use
- Concession space
- Served to support the multisport space and concession
- Elevated viewing deck similar to the Minoru Pavilion
- Storage
- Administration space
- Mechanical space to support the building

The committee also reviewed location options and concept designs related to the layout of the current artificial turf fields and natural grass fields at Hugh Boyd Park.

#### Facility Scope and Cost

The initial concept developed by the committee was approximately 7,200 ft<sup>2</sup> in size and met each of the programming criteria. The initial design was estimated to cost approximately \$7,000,000 in 2016 funds.

Staff then requested the committee work together with the architect to rationalize the concept to ensure the design was efficient and cost effective. This work happened during the summer of 2017. By simplifying the concept and looking for efficiencies related to layout, design and proposed construction materials, the architects reduced the concept size to approximately 6,300 ft<sup>2</sup> and the total concept level cost estimate for the facility to \$5,300,000 while still addressing the program needs. This estimate includes a contingency as well as cost allowance for LEED certification per Council policy.

Staff also requested that the design accommodate the future addition of community space (such as space for expanded community centre initiatives) or a caretaker suite should that be a priority for the City in the future.

#### Phase 2 Facilities Plan

The referral which originated this feasibility study was received by staff in 2014 and work began with the community in 2015. Subsequent to the referral and the start of the work with the community, on December 12, 2016, Council approved the following major facilities projects as priorities for the City from 2016 – 2026:

1. City Centre Community Centre North (developer funded);
2. Steveston Community Centre and Branch Library;
3. Lawn Bowling Clubhouse;
4. Britannia Shipyards National Historic Site and Phoenix Netloft; and
5. Richmond Animal Shelter.

The Hugh Boyd field house was not one of the five priority facility projects identified for 2016–2026 and has not been submitted in the 5 year Capital Plan.

However, as the feasibility study has now been completed, the project could be considered when the prioritized major facilities for 2016 – 2026 are complete. At that time, additional work would need to be undertaken to ensure the facility concept and design meet comprehensive community needs for the West Richmond area.

#### Financial Implications

The updated concept design level cost estimate for design and construction of a new Hugh Boyd Field House, based on the proposed program space, is \$5,300,000 (2018 dollars).

The Richmond Youth Soccer Association currently has identified \$150,000 for the project of which approximately \$20,000 was spent on the feasibility study. At this time, no other funding has been identified although stakeholders have expressed an interest in fundraising for this project.

#### **Financial Impact**

None.

#### **Conclusion**

The successful completion of the feasibility study has helped advance the concept of a field house at Hugh Boyd Park. With the work done by the committee there is a better understanding of the desired amenities from field sport groups and the associated costs related to the project which will provide for future consideration.

As a field house is not one of Council's priority projects for 2016 – 2026, it is recommended that it be considered in future phases of major facilities development.



Gregg Wheeler  
Manager, Sport and Community Events  
(604-244-1274)





# City of Richmond

## Report to Committee

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

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

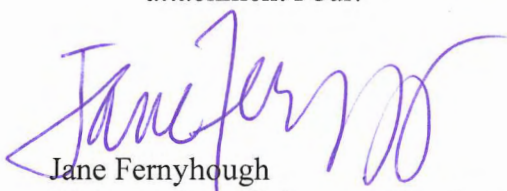
**Re:** Filming Regulation Bylaw & Policy 1000

**Date:** January 8, 2018

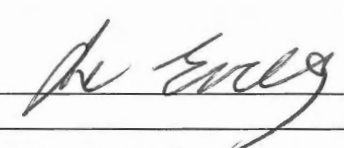

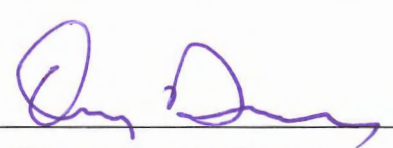
**File:** 08-4150-09-01/2017-  
Vol 01

### Staff Recommendation

1. That Filming Regulation Bylaw No. 8708 be introduced and given first, second and third readings.
2. That Consolidated Fees Bylaw No. 8636, Amendment Bylaw No. 9826 be introduced and given first, second and third readings.
3. That Policy No. 1000, Filming on Location in Richmond, be amended as shown in attachment Four.

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

Att. 5

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

## **Staff Report**

### **Origin**

On March 19, 2012 a report containing proposed amendments to the Filming Application and Fees Bylaw No. 8172 and the Consolidated Fees Bylaw No. 8636 were brought to the General Purposes Committee.

After receiving feedback from the public and the BC Civil Liberties Association expressing concerns that the bylaw could be interpreted as applying to filming for personal use, it was determined that further review of the bylaw was necessary in order to provide clarity on its original intention: which is to regulate large scale, commercial filming productions in Richmond.

The purpose of this report is to repeal the Filming Application Fees Bylaw No. 8172 (Attachment 1) and replace it with the Filming Regulation Bylaw No. 8708 (Attachment 2), as well as to amend the Consolidated Fees Bylaw No. 8636 to reflect the new Filming Regulation Bylaw number (Attachment 3). This report also proposes updates to Policy No. 1000, Filming on Location in Richmond. (Attachment 4)

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

*2.4. Vibrant arts, culture and heritage opportunities.*

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.*

*8.1. Richmond's policies, programs, and processes are business-friendly.*

### **Analysis**

Filming is a major economic contributor to the Province and the City of Richmond. British Columbia is the third-largest overall film and television production centre in North America behind Los Angeles and New York. The filming industry is predicted to have spent \$2.7 billion in BC in 2017. In 2016 (the latest data available), Richmond residents employed in the film sector earned a collective \$275 million in wages.

Since the creation of the Richmond Film Office (RFO) in 2007, there has been a steady volume of filming requests in the City. In 2016, the RFO generated approximately \$500,000 in fees and cost recovery from film productions within the City.

Staff have conducted a review of the Filming Application and Fees Bylaw No. 8172 and propose a new bylaw, Film Regulation Bylaw No. 8708. Updates to Council Policy 1000, Filming on Location in Richmond are also proposed.

Any film production working within Richmond is required to adhere to all bylaws, as well as any applicable provincial and federal regulations. The new Film Regulation Bylaw No. 8708 is deliberately compact, addressing matters specific to the film industry in Richmond. Productions filming in the Province are required to adhere to high standards, with compliance to regulations being just one of their requirements. Industry groups, unions, and studios each have requirements best described as “good neighbour” policies. The Creative BC (formerly BC Film Commission) code of conduct (Attachment 4) is a minimum expectation for productions in BC. There are also a variety of avenues that unions and studios can use internally if performance issues with production companies arise. Generally productions in Richmond have operated professionally with a minimal number of negative incidents.

Notable changes in the new bylaw include:

1. Removal of all fees from the body of the bylaw. Fees related to this bylaw will be included in the Consolidated Fees Bylaw No. 8636, similar to other City bylaws. The Consolidated Fees Bylaw is updated on an annual basis; inserting the filming fees into the Consolidated Fees Bylaw means that the Film Regulation Bylaw will not require annual amendments for cost of living updates. This change also prevents the potential of conflicting fees information in different bylaws.
2. Updates to current job titles with authority under this bylaw, including a change from “General Manager, Business & Financial Services” to “General Manager, Community Services; and
3. A clause, which addresses concerns from the BC Civil Liberties Association that specifically excludes any filming for personal use, including personal social media use, from being affected by the new bylaw.

Council Policy 1000, Filming on Location in Richmond, was adopted by Richmond City Council in 1989. Since that time the Richmond Film Office has adapted to meet the needs of the filming community as they have inevitably changed over the past two decades. While none of the information in the policy is incorrect, staff have updated the policy to reflect more current times. Notable changes in this policy include:

1. Formal statement by Richmond City Council that acknowledges the economic and social benefits filming brings to the City.
2. Reordering the policy statements so that the promotion of Richmond as a centre for filming is given higher priority.
3. Inclusion of a statement that filming requests on public property will be permitted where reasonably possible.
4. Increased clarity on the type of insurance that productions must provide when filming in Richmond.

### **Financial Impact**

None.

## Conclusion

Film Regulation Bylaw No. 8708 is a concise bylaw, specific to filming productions within Richmond. In addition to this bylaw, film productions must ensure compliance with other municipal, provincial and federal legislation. Film productions in the City have been overwhelmingly compliant with all requirements, and have left neighborhoods in as good, or better condition, at completion of filming.



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

- Att. 1: Filming Application and Fees Bylaw No. 8172  
2: Filming Film Regulation Bylaw No. 8708  
3: Consolidate Fees Bylaw No. 8636, Amendment Bylaw No. 9826  
4: Council Policy 1000, Filming on Location in Richmond  
5: Creative BC Code of Conduct



CITY OF RICHMOND

***FILMING APPLICATION AND FEE***

**BYLAW NO. 8172**

EFFECTIVE DATE – FEBRUARY 12, 2007



## Filming Application and Fees Bylaw No 8172

The Council of the City of Richmond enacts as follows:

1. No person may use or affect the use of real or personal property, facilities or equipment owned, held by or in the possession of the City, including, without limitation, lands, roads, sidewalks, boulevards, buildings and vehicles for the purpose of film production without first applying to the City for permission.
2. If, on reviewing an application by a person under section 1, the City considers that a film agreement is necessary or advisable, a person intending to carry out activities related to film production shall enter into a filming agreement with the City in relation to the proposed film production use, activity and purpose.
3. In addition to obligations established in and agreed to in a filming agreement with the City, a person using property or services of the City for the purpose of film production shall pay the fees established in Schedule A attached to and forming part of this bylaw.
4. Applicable fees must be submitted to the City at least one business day prior to a person undertaking film production.
5. A person holding the position of General Manager, Business & Financial Services, or the Designate, is authorized to negotiate and enter filming agreements on behalf of the City.
6. This Bylaw is cited as "Filming Application and Fees Bylaw 8172"



FIRST READING

SECOND READING

THIRD READING

ADOPTED

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

CITY OF RICHMOND
APPROVED for content by originating dept. 
APPROVED for legality by Solicitor 

\_\_\_\_\_  
MAYOR

\_\_\_\_\_  
CORPORATE OFFICER

**SCHEDULE A to BYLAW 8172****RICHMOND FILMING FEES**

Page 1 of 2

**Administration Fees**

Application for Filming Agreement	\$100.00
Production Office Business Licence	\$150.00
Street Use Fee 100 feet / per day	\$50.00

**City Parks & Heritage Sites****Major Park**

Per Day	\$	750.00
Per 1/2 Day	\$	500.00

**Neighbourhood Park**

Per Day	\$	500.00
Per 1/2 Day	\$	300.00

**Britannia Shipyard**

Filming / per day	\$	2,000.00
Preparation & Wrap / per day	\$	1,000.00
Per Holding Day	\$	500.00
City Employee / per regular working hour	\$	35.00
City Employee / per hour after 8 hrs	\$	52.50

**Minoru Chapel**

Filming / per day October through June	\$	2,500.00
Filming / per day July through September	\$	3,000.00
Preparation & Wrap Day	\$	1,000.00
Holding Day	\$	500.00
City Employee / per regular working hour	\$	35.00
City Employee / per hour after 8 hrs	\$	52.50

**SCHEDULE A to BYLAW 8172****RICHMOND FILMING FEES**

Page 2 of 2

**Nature Park**

Filming Per Day	\$	1,000.00
Preparation & Wrap Day	\$	500.00
City Employee / per regular working hour	\$	20.00
City Employee / per hour after 8 hours	\$	30.00

**Gateway Theatre**

Filming Per Day	\$	2,500.00
Preparation & Wrap Day	\$	1,000.00
City Employee / per regular working hour	\$	33.00
City Employee / per hour after 8 hrs	\$	50.00

**City Hall**

Filming / per day	\$	2,000.00
Preparation & Wrap Day	\$	1,000.00
City Employee / per regular working hour	\$	20.00
City Employee / per hour after 8 hrs	\$	30.00

**Other Fees**

RCMP: 4-hour minimum		
Per person / per hour	\$	101.75

Fire and Rescue Services:  
4- hour minimum

Fire Engine	\$	125.00
Fire Captain	\$	75.48
Firefighter:		
Minimum 3 firefighters	\$	61.86

Use of Special Effects per day	\$	100.00
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Use of Fire Hydrant		
first day	\$	195.00
each additional day	\$	65.00



**Filming Regulation Bylaw No. 8708**

The Council of the City of Richmond enacts as follows:

**PART ONE: GENERAL PROVISIONS****1.1 Prohibitions**

- 1.1.1 No person may use, or **affect the use of City property** for the purpose of **film production**, except in accordance with this bylaw and a **permit** issued pursuant to this bylaw.
- 1.1.2 The provisions of this bylaw do not apply to the professional or personal production of photography, or to audiovisual works produced exclusively for personal and private consumption, including photography or audiovisual works published on personal social media accounts.

**1.2 Authorizations**

- 1.2.1 The **General Manager, Community Services** or the **Film and Major Event Liaison** is authorized to issue **permits** and establish a fee structure to use, or affect the use of, **City property** for **film production**.
- 1.2.2 The **General Manager, Community Services** is authorized to negotiate and enter into **film agreements** with **applicants** to permit the use of, or to permit impact to the use of, **City property** for **film production**.

**PART TWO: PERMITS****2.1 Permit Application & Issuance**

- 2.1.1 Every **applicant** for a **permit** to use, or **affect the use of, City property** for **film production** must:
  - a) complete an application form in the form provided by, and containing such information as required by, the **Film and Major Event Liaison**;
  - b) deliver such application to the **Film and Major Event Liaison**, signed by the **applicant** or by an individual who has the legal authority to bind the **applicant**;

- c) deliver to the **Film and Major Event Liaison** written confirmation of insurance coverage in the form specified by the City and to the satisfaction of the **Film and Major Event Liaison**;
- d) deliver to the **Film and Major Event Liaison** the application fee specified in the *Consolidated Fees Bylaw No. 8636*, as amended from time to time; and
- e) deliver to the **Film and Major Event Liaison** the applicable administrative, and location fees specified in the *Consolidated Fees Bylaw No. 8636*, as amended from time to time.

2.1.2 If an **applicant** or **permit** holder intends to use and/or uses the services of **City** employees, **RCMP** employees, contractors provided by the **City**, and/or equipment, vehicles, materials and supplies provided by the **City** for the purpose of **film production**, the **applicant** or **permit** holder must deliver to the **Film and Major Event Liaison** the applicable fees specified in the *Consolidated Fees Bylaw No. 8636*, as amended from time to time.

2.1.3 If, upon reviewing an application, the **Film and Major Event Liaison** determines, in their sole discretion, that a **film agreement** is required for the proposed **film production**, the **applicant** must negotiate and enter into a **film agreement** with the **City** on terms and conditions satisfactory to the **General Manager, Community Services**.

### **PART THREE: OFFENCES, PENALTIES AND ENFORCEMENT**

3.1 Any person who:

- a) violates or who causes or allows any of the provisions of this bylaw, or any **permit** issued under this bylaw, to be violated;
- b) fails to comply with any of the provisions of this bylaw, or any **permit** issued under this bylaw;
- c) neglects or refrains from doing anything required under the provisions of this bylaw, or any **permit** issued under this bylaw; or
- d) makes any false or misleading statement in connection with this bylaw, or any **permit** issued under this bylaw,

commits an offence and upon conviction shall be liable to a fine of not more than Ten Thousand Dollars (\$10,000.00), in addition to the costs of the prosecution, and where the offence is a continuing one, each day that the offence is continued shall constitute a separate offence.

3.2 Every **permit** holder must comply with the requirements of this, or any other bylaw of the **City**, which governs or regulates **film production**, must carry out the **film**

**production** for which the **permit** was issued in compliance with all applicable statutes, regulations, rules, codes and orders of all federal, provincial or municipal authorities having jurisdiction, and any person failing to comply with the requirements of this Section commits an offence and, upon conviction, is liable for the penalties specified.

- 3.3** In addition to Section 3.2 above, where the **City** has determined that a **permit** holder and/or a **film production** is in contravention of the **permit** conditions and/or any applicable municipal, provincial or federal legislation, the **General Manager, Community Services** or the **Film and Major Event Liaison** may suspend, revoke or cancel the applicable **permit**.

#### **PART FOUR: INTERPRETATION**

##### **4.1 Definitions**

4.1.1 In this bylaw, unless the context otherwise requires:

**AFFECT THE USE  
OF CITY PROPERTY**

refers to **film production** occurring on or near **City property** that will impact the use of the **City property** by members of the public not affiliated with the **film production**.

**APPLICANT**

means a person applying for a **permit** to use, or **affect the use of, City property** for **film production**.

**CITY**

means the **City** of Richmond as a corporate entity.

**CITY OF RICHMOND**

means the **City** of Richmond as a geographic area.

**CITY PROPERTY**

means real or personal property, facilities or equipment owned, held by, leased, or in the possession of the **City**, including, without limitation, lands, roads, sidewalks, boulevards, buildings and vehicles.

**COMMERCIAL**

means an advertisement that is intended for widespread distribution, screening or showing.

**COUNCIL**

means the Council of the **City**.

**FILM AGREEMENT**

means an agreement between the **City** and an **applicant** to permit the use of **City property** for **film production** setting out the parties' respective rights and obligations, in the form and content as determined by the **General Manager, Community Services**.

**FILM AND MAJOR  
EVENT LIASON**

means the person employed by the **City** in the position of Film and Major Event Liaison, and includes their designate.

**FILM PRODUCTION**

means the photographing, filming, creation and production of a **Commercial** or **Motion Picture** and includes all preparation activities, set-up, dismantling, removal or restoration activities in connection therewith.

**GENERAL MANAGER,  
COMMUNITY SERVICES**

means the person appointed by **Council** to the position of General Manager of Community Services or those positions or persons designated by **Council** to act under this bylaw in the place of the general manager.

**MOTION PICTURE**

means a photoplay, film, movie or other audiovisual work produced by recording photographic images with cameras, or by creating images using animation techniques or visual effects, preserved on a recording medium and capable of being viewed with or without sound, but excludes a photoplay, film, movie or other audiovisual works produced exclusively for personal and private consumption.

**PERMIT**

means a permit issued pursuant to this bylaw, including:

- a) a film application accepted and signed by the **Film and Major Event Liaison** or designate,
- b) a student film application accepted and signed by the **Film and Major Event Liaison** or designate, or
- c) a fully signed **film agreement**.

**PART FIVE: PREVIOUS BYLAW REPEAL**

**5.1** Filming Application and Fees Bylaw No. 8172 is repealed.

**PART SIX: SEVERABILITY AND CITATION**

**6.1** If any part, section, sub-section, clause or sub-clause of this bylaw is, for any reason, held to be invalid by the decision of a court of competent jurisdiction, such decision does not affect the validity of the remaining portions of this bylaw.

**6.2** This bylaw is cited as “**Filming Regulation Bylaw No. 8708**”.

**PART SEVEN: CONSOLIDATED FEES BYLAW**

**7.1** The *Consolidated Fees Bylaw No. 8636*, as may be amended from time to time, applies to this bylaw.

FIRST READING

SECOND READING

THIRD READING

ADOPTED

_____	CITY OF RICHMOND  APPROVED for content by originating dept.
_____	
_____	
_____	APPROVED for legality by Solicitor

\_\_\_\_\_  
MAYOR

\_\_\_\_\_  
CORPORATE OFFICER



City of  
Richmond

## Bylaw 9826

### Consolidated Fees Bylaw No. 8636, Amendment Bylaw No. 9826

The Council of the City of Richmond enacts as follows:

1. The Consolidated Fees Bylaw No. 8636, as amended, is further amended by deleting all references to "**Filming Application and Fees Bylaw No. 8172**" and replacing them with reference to "**Filming Regulation Bylaw No. 8708**".
2. The Consolidated Fees Bylaw No. 8636, as amended, is further amended by deleting from the SCHEDULE – FILMING APPLICATION AND FEES the words and numbers "Section 3" and replacing them with "Section 2.1.1 and 2.1.2".
3. This Bylaw is cited as "**Consolidated Fees Bylaw No. 8636, Amendment Bylaw No. 9826**".

FIRST READING

SECOND READING

THIRD READING

ADOPTED

\_\_\_\_\_  
MAYOR

\_\_\_\_\_  
CORPORATE OFFICER

CITY OF RICHMOND
APPROVED for content by originating dept. <i>AS</i>
APPROVED for legality by Solicitor <i>MA</i>



### **POLICY 1000:**

Council acknowledges that film productions bring economic and social benefits to the City. Therefore it is Council policy that:

1. Richmond is promoted as a centre for motion picture production and an appropriate environment for filming.
2. Richmond encourages the establishment of business, industry and expertise to support and complement the motion picture industry.
3. A centralized and efficient procedure for obtaining City approvals for filming on location in Richmond is provided.
4. Requests to use public property for film activities will be permitted wherever reasonably possible.
5. Film activity on City property should occur with a minimum of inconvenience to the public and that no essential City service will be impaired by film activity.
6. Filming on location will ensure the safety and well-being of the general public.
7. The City will recover all costs for services rendered by the City in association with filming on location, while remaining regionally competitive.
8. Filming on location will not cause any damage to public or private property and that in the event of any damage, the film company will be financially responsible for any repairs.
9. Film productions working in Richmond shall, at their expense, for the duration of filming, carry commercial general liability insurance which adds the City as an additional insured, with a minimum limit of \$5,000,000 per occurrence with a cross liability clause.
10. Film productions on City property are contractually obligated to adhere to local, provincial and federal legislation.

(Major Events and Film Office)

## ATTACHMENT 5

### Creative BC Code of Conduct:

When filming anywhere the general public may be affected by production activities, proper notification is to be provided to those directly affected.

### GENERAL COURTESIES

- Producers, cast and crew will follow the provisions of their motion picture production permit, a copy of which must be on location at all times.
- Filming only takes place during the times listed on the permit unless extensions are granted.
- Pedestrians should always be treated with courtesy and not be obstructed at any time unless stipulated in the permit.
- All cables and similar items are to be channeled neatly and safely.
- Producers must notify the public in writing whenever production activities may directly affect or disrupt their daily lives. The notice must include the name of the company, working title of the project, production type (e.g. feature, MOW, TV series) and a brief description of the activity. It also must include a clear account of the date and time of disruption.
- All catering, construction, strike and personal trash must be removed from the location.
- Locations must be left in original condition.
- Removing or cutting signs or plants from any public or private location is not allowed.

### VEHICLES

- Production vehicles must not arrive before the time stipulated on the permit, should arrive one at a time, and should turn their engines off as soon as possible.
- Cast and crew vehicles are not covered by the location-filming permit and must use designated parking areas only.
- Production vehicles shall not block driveways or gated access without permission.
- Vehicles shall not display signs, posters or pictures that the public may find offensive or objectionable (i.e. material containing vulgar language or sexual content).
- Crew cannot move a private vehicle to accommodate filming or parking, without permission of the owner. If a vehicle is parked in a restricted area, the appropriate authority will remove it.

### CAST AND CREW

- Cannot trespass on private property. They must remain within the boundaries of the property that has been permitted for filming.
- Cannot drink alcohol on public property.
- Must be served their meals, and eat, in the designated areas.
- Must follow smoking restrictions and always leave cigarettes butts in the appropriate containers.
- Shall keep noise as low as possible at all times and refrain from using lewd or improper language.
- Shall wear appropriate clothing – for example, T-shirts with offensive slogans are not acceptable – and comply with appropriate employee safety regulations.
- Will wear a production pass, as required.
- Will not bring guests or pets to the location, without advance permission.
- Failure to comply can result in disciplinary action by the government authority, production company, union, guild or association.

Thank you for honouring this Code of Conduct.





# City of Richmond

## Report to Committee

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

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

**Re:** Public Art Community Mural Program

**Date:** January 5, 2018

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

### 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		
<b>ROUTED TO:</b>	<b>CONCURRENCE</b>	<b>CONCURRENCE OF GENERAL MANAGER</b>
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*



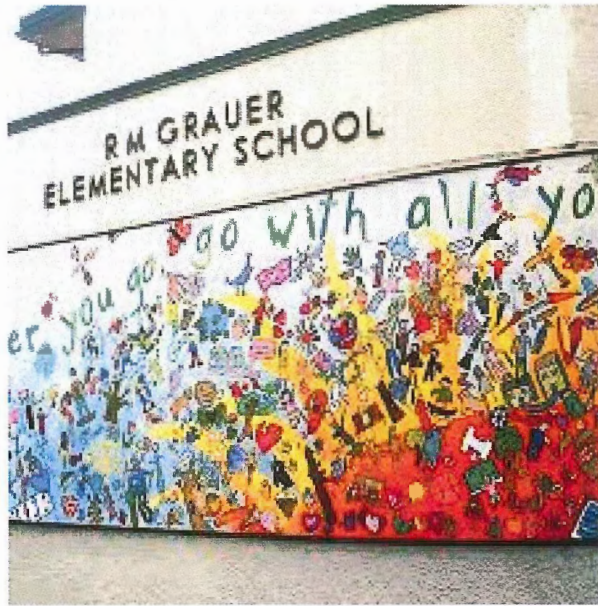


*Safe Haven*, Richmond Hospital, Michael Tickner, 2008



*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*



# City of Richmond

## Report to Committee

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

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

**Re:** Tait Waterfront Park Public Art Project

**Date:** December 18, 2017

**File:** 11-7000-09-20-129/Vol  
01

### Staff Recommendation

That the staff report titled, "Tait Waterfront Park Public Art Project," dated December 18, 2017, from the Director, Arts, Culture and Heritage Services, to implement the Tait Waterfront Park Public Art Project, be endorsed.

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

Att. 3

REPORT CONCURRENCE		
<b>ROUTED TO:</b>  Finance Department Parks & Recreation Services	<b>CONCURRENCE</b>  <input checked="" type="checkbox"/> <input checked="" type="checkbox"/>	<b>CONCURRENCE OF GENERAL MANAGER</b>  
<b>REVIEWED BY STAFF REPORT / AGENDA REVIEW SUBCOMMITTEE</b>	<b>INITIALS:</b>  CS	<b>APPROVED BY CAO</b>  

## Staff Report

### Origin

In 2011, *Water #10* by Jun Ren, located at the Cambie Drainage Pump Station along the Middle Arm Greenway, was purchased by the developer, David Chung (Dava), for the Parc Riviera development at 10071 River Drive. It was proposed that the artwork be relocated to this new development project in 2013, subject to the pace of development at the site.

On October 7, 2015, the developer (Dava) proposed allowing the artwork *Water #10* to remain at its present location adjacent to the Cambie Pump Station. The Public Art Advisory Committee reviewed this proposal and supported this location, which is consistent with the criteria for public locations identified in the City Centre Public Art Plan.

On April 11, 2016, Council endorsed the transfer of ownership of the artwork *Water #10* to the City of Richmond, to remain at its location at the Cambie Road Drainage Pump Station Plaza. As a condition of the approval, the developer agreed to transfer the remaining balance of their total public art contribution to the City for a new artwork to be integrated with the Tait Waterfront Park, at the direction of the City.

This report brings forward the public art project and artist terms of reference for a civic public art work to be located at Tait Waterfront Park.

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

The Tait residential neighbourhood covers an area of 68 ha (168 ac.) and is located south of the North Arm of the Fraser to Bridgeport Road, between Shell and No.4 Road. The neighbourhood is characterized by single family homes south of River Drive and multi-family housing closer to the river. It is in close proximity to the Bridgeport Canada Line station (Attachment 1).

#### Tait Waterfront Park Design

On July 27, 2015 Council endorsed the Tait Waterfront Park concept plan. The design for the park is inspired by its location at the edge of the Fraser River. Paving patterns and stampings, distinctive play structures and landscape plantings will combine to emphasize the natural

character of the site. The plan proposes a variety of uses and features in various zones, including an open lawn, basketball/multi-use hard surface courts and a play-scape environment. Pathways will provide multiple access points from River Drive and the dyke. Walking pathways will be accessible and barrier-free, and secondary pathways will connect together the various features of the park. To provide shade during the summer weather, deciduous shade trees of various types will be strategically placed around the park. Other plantings will be used to increase biodiversity and create habitat for wildlife (Attachment 2).

### Public Art Opportunities

The new Tait Waterfront Park will offer an artist or artist team the opportunity to design, fabricate and install an open-air sculptural pavilion to function as a picnic shelter and be suitable for outdoor group activities such as tai-chi, yoga and other types of fitness and community activities. The sculptural pavilion will provide an opportunity for nearby Cambie Community Centre to activate the space with daytime programming from spring to fall. City staff will engage in exploratory discussions with community organizations to determine interest and feasibility for satellite programming opportunities.

The sculptural pavilion will be located close to the park entrance at McLennan Avenue and River Drive, and will act as a gateway landmark and prominent gathering space for this new residential community.

### Artist Selection Process

A two-stage artist selection process will be implemented and follow the guidelines as outlined in the Public Art Program Administrative Procedures Manual. A five-person selection panel composed of professional artists, arts professionals, arts educators and community representatives will review and evaluate artist submissions and concept proposals. Staff, technical consultants and an observer from the Richmond Public Art Advisory Committee will support the panel as part of the adjudication meetings.

The Public Art Advisory Committee has reviewed and endorsed the artist terms of reference for the Tait Waterfront Park Public Art Project. Following the selection of an artist or artist team, the artist concept proposal will be brought forward to Council for endorsement, in order to proceed with the artwork.

Attachment 3 provides further information about the artist terms of reference and artist selection process for the Tait Waterfront public art project.

### **Financial Impact**

The proposed project budget will be funded from the 2015 Public Art Capital Budget. The budget of up to \$130,000, is provided to the artists and consultants for the design, fabrication and installation of the artwork, including all related artist expenses. The ongoing maintenance for this artwork will be the responsibility of the Public Art Program, from existing funds set aside for maintenance.



## **Conclusion**

The Tait Waterfront Park public art project will provide an opportunity to support community place making initiatives and contribute to creating a culturally rich environment in a rapidly growing vibrant and sustainable city.

A handwritten signature in dark ink, appearing to read 'Eric Fiss', with a stylized, flowing script.

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

- Att. 1: Tait Waterfront Park Public Art Project, Location and Site Plan  
2: Tait Waterfront Park Design  
3: Tait Waterfront Park Public Art Project Artist Terms of Reference

# Tait Waterfront Park Location and Site Plan

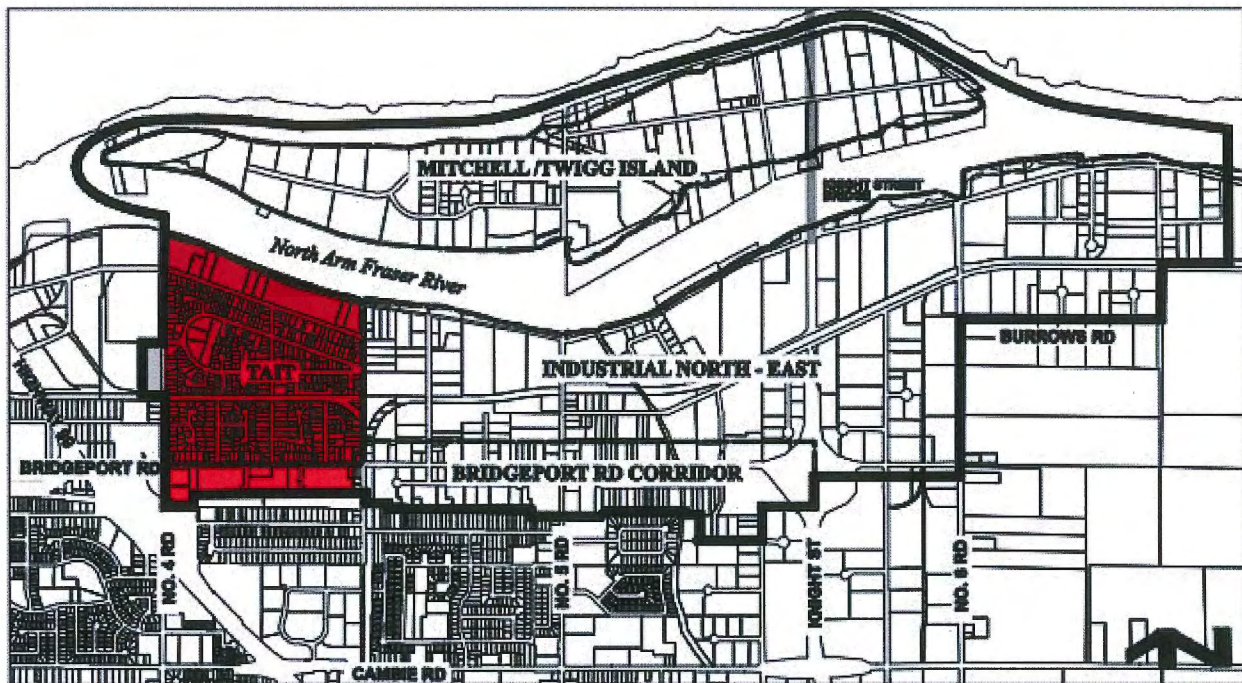


Figure 1. Tait Neighbourhood highlighted within Bridgeport Area Plan



Figure 2. Tait Waterfront Park location plan: 1. Tait Waterfront Park, 2. Future Town Homes, 3. West Park, 4. Tait Elementary School, 5. Future Development



Tait Waterfront Park Design



Figure 3. Tait Waterfront Park Design by PMG Landscape Architects Ltd.



## Tait Waterfront Park Public Art Project Artist Terms of Reference

### 1. Project Background

Tait residential neighbourhood covers an area of 68 ha (168 ac.) and is located south of the North Arm of the Fraser River to Bridgeport Road, between Shell and No.4 Road. The neighbourhood is characterized by single family homes close to Bridgeport Road and multi-family housing closer to the river and is in close proximity to Bridgeport Canada Line station.

Much of the land was originally subdivided in the mid-1940s under the Veterans Land Act to house servicemen and women returning from World War II. The Veterans Land Act (VLA), established in 1942, provided housing and provisions of small holdings for part-time farmers. There were a number of VLA subdivisions in Richmond including Thompson, Cora Brown, Tait, Gray and Grauer. The Tait, Gray and Grauer subdivisions were built in 1945 by the Bennett & White Construction Company. Today, most of these areas have had their density increased by infill housing, although the occasional large lot is still in existence. These early, low-density subdivisions were the precursor to Richmond's urban sprawl of the 1950's. The area is also impacted by aircraft noise due to its proximity to YVR International Airport.

The new Tait Waterfront Park will enhance the liveability of the community and contribute to the provision of amenities including Tait School and park, Cambie Community Centre and a new child care centre as part of the residential development located east of the park.

### 2. Opportunity

An artist or artist team will be contracted to design, fabricate and install an open-air sculptural pavilion that will function as a picnic shelter and be suitable for group activities such as tai-chi, yoga and other types of fitness and community activities. The sculptural pavilion will provide an opportunity for nearby Cambie Community Centre to activate the space with daytime programming during spring to fall. City staff will engage in exploratory discussions with the above organizations to determine interest and feasibility for satellite programming opportunities.

### 3. Location

The open-air pavilion will be located close to the park entrance at the end of McLennan Avenue, at 10211 River Road, to provide opportunities for the public artwork to act as a gateway, landmark and prominent gathering space for the new residential community surrounding Tait Waterfront Park.

### 4. Budget: \$130,000 is provided to the artists for the design, fabrication and installation of the artwork, including all related artist expenses.

### 5. Selection Panel Composition for Selection of Artist

- a) A five-person selection panel composed of professional artists, arts professionals, arts educators and community representatives will review and evaluate artist submissions and concept proposals. An observer from the Richmond Public Art Advisory Committee and City staff advisors including representatives from Parks Services will support the panel.

## 6. Artist Selection Process

A two-stage open call selection process will be used to select and engage an Artist or Artist Team to develop a Concept Proposal and, upon Council approval, fabrication and installation of the artwork.

- a) A Selection Panel will review artist submissions and invite three to five artists to present concept proposals and engage in an interview with the selection panel and staff.

The Stage 1 artist selection criteria for short-listing three to five artists to include the following:

- Artistic merit of the concept proposal
- Qualifications demonstrated by creativity, quality and skill of previous work
- Potential for making engaging artwork, suitable for multiple audiences
- Understanding of the relevance of the site and its histories
- Capacity to work with other design professionals and the community

- b) The Stage 2 artist selection criteria for final selection of an artist to include the following:

- Artist response to any feedback and follow-up questions from Selection Panel regarding artistic merit of Artist Statement of Intent and Conceptual Artist Sketch in response to project theme and goals.
- Artist response to any feedback and follow-up questions from Selection Panel regarding ability of the artwork to respond to the existing character of the site by taking into account scale, colour, material, texture, content and the physical characteristics of the location.
- Artist response to any feedback and follow-up questions from Selection Panel regarding appropriateness of the proposal to the Public Art Program goals: [www.richmond.ca/culture/publicart/plans/policy](http://www.richmond.ca/culture/publicart/plans/policy).
- Detailed project budget including, but not limited to: artist fees, materials, fabrication, administration, insurance, installation, documentation, permits and consultant fees.
- 3D artist visualizations and/or models to communicate how the artwork will respond to the site including scale, colour, material, texture, content, construction and installation method and the physical characteristics of the location.
- Artwork sensitivity to environmental concerns with respect to artwork materials and method of fabrication and installation.

At the end of the Stage 2 Selection Panel meeting, the Panel will recommend one artist or artist team for the commission.

## 7. Timing Schedule

2018-2019 To be determined working with City Development Services and Parks Services.



# City of Richmond

## Report to Committee

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

**Date:** January 5, 2018

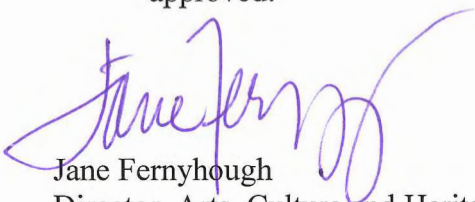
**From:** Jane Fernyhough  
Director, Arts, Culture and Heritage Services

**File:** 11-7000-09-20-121/Vol  
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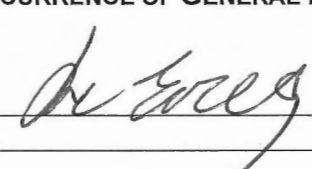

**Re:** Pinnacle Capstan Village Park Public Art Concept Proposal

### Staff Recommendation

1. That the concept proposal for the proposed public artwork for the Capstan Village Park, titled "We Three" by artist Dan Bergeron, as presented in the report from the Director, Arts, Culture and Heritage Services, titled "Pinnacle Capstan Village Park Public Art Project Concept Proposal," dated January 5, 2018, be endorsed; and
2. That the transfer of ownership of the public artwork, titled "We Three" by artist Dan Bergeron, from Pinnacle Living (Capstan Village) Lands Inc. to the City of Richmond, be approved.

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

Att. 4

REPORT CONCURRENCE		
<b>ROUTED TO:</b>  Parks Services Planning and Development	<b>CONCURRENCE</b>  <input checked="" type="checkbox"/> <input checked="" type="checkbox"/>	<b>CONCURRENCE OF GENERAL MANAGER</b>  
<b>REVIEWED BY STAFF REPORT / AGENDA REVIEW SUBCOMMITTEE</b>	<b>INITIALS:</b>  CJ	<b>APPROVED BY CAO</b>  

## Staff Report

### Origin

As part of the Pinnacle Living (Capstan Village) Lands Inc. development, located at 8688 Hazelbridge Way (RZ 12-610011), the developer proposes the creation of a public artwork, titled *We Three* by artist Dan Bergeron, for integration with the Capstan Village neighbourhood park on City Lands, and the transfer of ownership of this public artwork to the City. The artwork was commissioned by the developer under the terms of the developer's commitment to contribute to public art through the development process.

This report presents for Council's consideration the public art plan, artist selection process, location and the proposed integrated public artwork.

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

#### Richmond Public Art Program

The Richmond Public Art Program sets a framework for creating opportunities for people to experience art in everyday life, encouraging citizens to take pride in public cultural expression, and to complement the character of Richmond's diverse neighbourhoods through the creation of distinctive public spaces. Private development contributions of artwork are an important part of Richmond's growing Public Art Registry.

#### Development Proposal

Pinnacle Living at Capstan Village is a multi-phased residential and commercial project currently under construction. It is located in the Capstan Village of the City Centre in the area bounded by No. 3 Road, Sea Island Way, Sexsmith Road and Capstan Way (Attachment 1).

Phase 1 of the development consists of three mid/high-rise apartment buildings containing 372 market units, 11 affordable housing units, and 17 Artist Residential Tenancy Studio (ARTS) units (i.e. affordable housing secured by a Housing Agreement for professional artists).

Council approved the development's rezoning application (RZ 12- 610011) and the Development Permit (DP 14-667322) on December 17, 2014. In addition, the developer entered into a Servicing Agreement (SA 14-671777) for the design and construction of a new neighbourhood park which includes a children's playground, plaza, seating, tree protection, invasive species removal, and public art.

#### Pinnacle Public Art Plan

On June 6, 2014, the Richmond Public Art Advisory Committee (RPAAC) reviewed the Pinnacle Living at Capstan Village overall Public Art Master Plan and supported the overall Public Art Master Plan.

On November 18, 2014, the RPAAC considered the Pinnacle Living at Capstan Village Phase 1 Detailed Public Art Plan. The proposed public art opportunities are apportioned between two private locations and one public location:

- the mid-block trail plaza (private);
- the corner of Sexsmith Road and Hazelbridge Way (private); and
- the first phase of the neighbourhood park (public).

It was noted that the artist for the neighbourhood park opportunity will work with the park design team to integrate their work into the park.

RPAAC recommended that the call be open to all Canadian artists and that an expanded budget for the park location would appeal to more qualified artists. RPAAC endorsed the following:

***That the Richmond Public Art Advisory Committee supports this project with the recommendation that a higher budget be considered for the neighbourhood park, that the call be opened to artists across Canada, that staff help the art consultant identify community representatives for the panel, and that the design team member act as an advisor on the panel, and not a voting member.***

Attachment 2 provides further information on the Pinnacle Living at Capstan Village Phase 1 Detailed Public Art Plan, as revised to address the RPAAC recommendations.

#### Proposed Location

In accordance with the guidelines for the Public Art Program, private development should support the Program either by contributing to the Public Art Reserve, and/or by providing public artwork which meets the terms of the *Richmond Public Art Program Policy, Administrative Procedures Manual and Plans*, either on site, or at a location acceptable to the City.

As part of the Servicing Agreement (SA 14-671777), the developer agreed to integrate public art with the new neighbourhood park, located at 3311 Carscallen Road. The artwork will be located in the southeast corner of the park, in close proximity to the children's adventure playground and across the street from the Early Childhood Development Centre, to be constructed with Phase 2 of the Pinnacle Living development (Attachment 3).

The artwork will act as high-visibility way-finding for local residents. Final installation and foundation design for the artwork will be coordinated by Durante Kreuk Ltd. with the site contractor for Pinnacle Living (Capstan Village) Lands Inc.

### Artist Call

The Call to Artists, titled *Art + Play*, prepared by public art consultant Durante Kreuk, describes the art opportunity, site description, theme, budget, schedule, artist selection process, and submission criteria. An open, national call to artists for submissions was issued on June 1, 2015, with a deadline of July 15, 2015.

### Public Art Selection Process

Following the administrative procedures for artist selection of public artworks, an arm's length selection panel was engaged in a two stage artist selection process. The five-member selection panel included:

- Richard Tam, Pinnacle International, Developer's Representative;
- Karen Kazmer, Artist;
- Janice Cheung, Artist and Art Teacher at 4Cats Arts Studio, Richmond;
- Mia Weinberg, Artist; and
- John Bingham, Bingham and Hill Architects, Project Architect.

Observers at the meeting, providing project background and technical advice, included:

- Alain Lamontagne, Durante Kreuk Ltd., Project Landscape Architect;
- Eric Fiss, City of Richmond (second meeting, only); and
- Emily Nixon, Durante Kreuk Ltd., Public Art Consultant.

On August 14, 2015, the selection panel met to review the submissions from the open call, recommending that three artists be shortlisted, and invited to prepare presentations for a second stage interview process; the selection panel received an honorarium of \$500 each.

On August 21, 2015, the panel met to review the three short-listed artist submissions and engaged in a question-and-answer period with the shortlisted artists. Following the interviews, the selection panel unanimously recommended Daniel Bergeron, of Toronto, for the commission.

### Proposed Artwork

The artist, Dan Bergeron, was contracted in early 2016 to prepare a concept proposal for the artwork in the neighbourhood park.

*We Three* is a public sculpture comprised of three S-shaped I-beams arranged in close relationship to one another. Like a traditional sculpture, it is intended to function as an object of visual interest, but is also designed to be interactive. The work invites children to climb, straddle, slide, and play within the space it creates.



The artist Dan Bergeron describes the intent of the artwork as follows:

*"We Three* is intended to break down barriers in our public spaces. It bridges the divide between traditional public sculpture and utilitarian infrastructures, by joining beauty with functionality. It disrupts the separation between building materials and art materials. And it questions the gap between children and adults by offering young people a challenging and aesthetically pleasing public place in which to play."

Attachment 4 provides additional information on the artwork concept proposal.

#### Staff Comments on Proposed Artwork Transfer of Ownership to the City

The initial conceptual design for *We Three* was reviewed by City staff and the Richmond Public Art Advisory Committee. Concerns were raised about safety issues. The proposal has also been reviewed by Playscape Inspection and Consulting Services Inc. of Picton, Ontario, who have provided recommendations in a report dated September 15, 2017, in order to meet the requirements of the applicable Canadian Safety Standard, CAN/CSA Z614-2014 Standard for Children's Playspaces and Equipment. These include:

- No angles or curves in the sculpture that are less than 30 degrees;
- The addition of handholds and footholds to assist users' access;
- Requirement for a protective surfacing that must absorb impact from falls surrounding the entire sculpture and extending a minimum of 1.8 m in all directions, from all extremities; and
- Installation of signage visible from the playspace including manufacturer contact, date of manufacture and that the play sculpture is intended for users 5 to 12 years of age and that adult supervision is recommended.

The artist has refined the design proposal to address these concerns and to comply with the Canadian Standards for Public Safety. Following installation, a certified playground inspector will be retained to confirm compliance with the above noted Standard. Acceptance of the artwork by the City will be contingent upon receipt of a Statement of Compliance.

As the work is proposed to be located on City lands, Planning, Parks, and Arts Services staff reviewed the proposed location in terms of urban design, maintenance, and pedestrian safety. The issues which were identified have been addressed by the artist and design team and City staff has no concerns.

#### Cost of the Artwork

The total budget for the artwork *We Three* is \$100,000, including artist fees, fabrication, installation, engineering, foundations and signage. The developer has provided a Public Art voluntary contribution of \$272,468 in the rezoning phase as follows:

Amount	Description
\$100,000	Public art for the neighbourhood park (Total budget for <i>We Three</i> )
\$13,623	Public Art Provision for City Administration fee (5%)
\$27,247	Public Art Consultant fee (10%)
\$11,000	Administrative expenses for the private and public projects' selection processes
\$120,598	Creation of artwork on private lands associated with this phase of development
<b>\$272,468</b>	<b>Total public art voluntary contribution</b>

As per Administrative Procedures, a tax receipt for the transfer of ownership will not be issued. The proposed artwork is provided through the commitment made by the developer to a voluntary contribution for public art through the development approvals process.

### Financial Impact

The artwork will require minimal periodic washing and maintenance, at an estimated cost of \$250.00 per cleaning annually. City funds will be allocated out of the Public Art Program's annual operating budget for this purpose.

### Conclusion

Funding of the proposed artwork, *We Three* by Dan Bergeron, signifies a continuing show of support by developers of the importance of public art to Richmond neighbourhoods and the City. The inclusion of public art within the Capstan Neighbourhood Park will enhance the integration of City amenities within a publicly accessible open space, and support the establishment of Capstan Village as a high-amenity, pedestrian-oriented urban community.

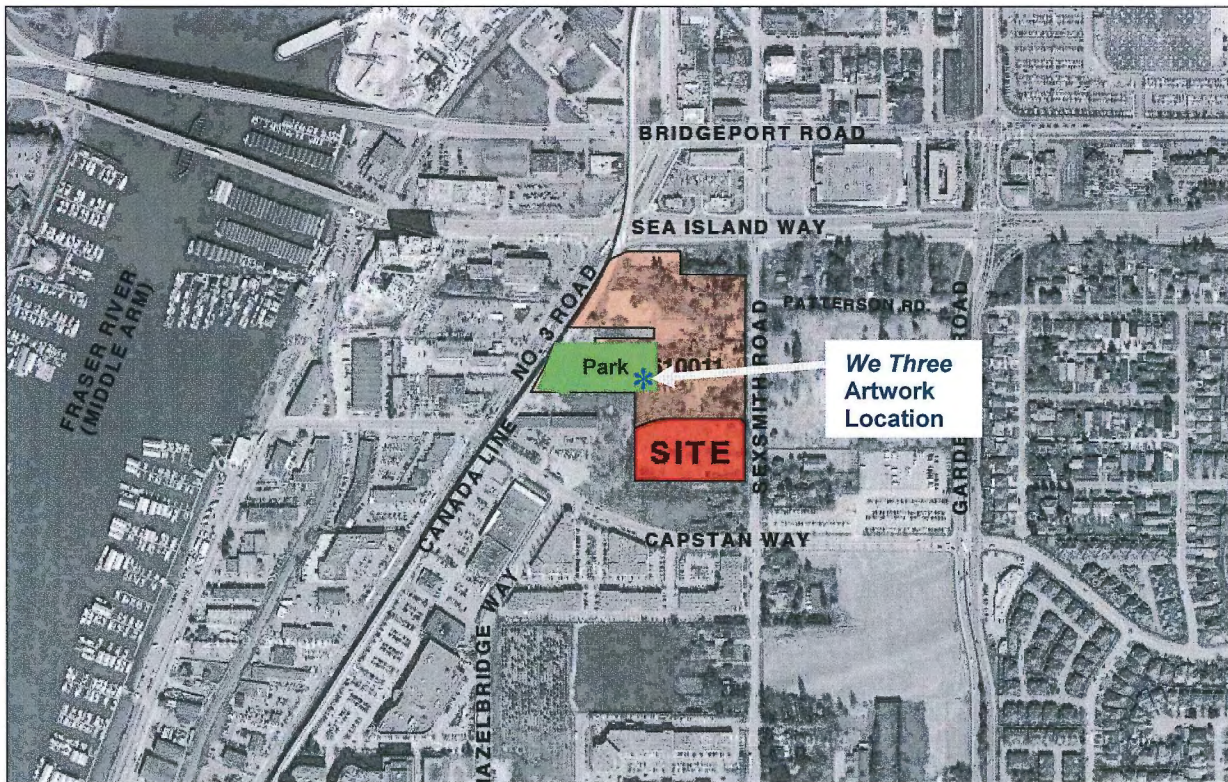


Eric Fiss, Architect AIBC, MCIP, LEED AP  
Public Art Planner  
(604-247-4612)

- Att. 1: *We Three* Location Plan  
 2: Pinnacle Living at Capstan Village Phase 1 Detailed Public Art Plan  
 3: Location of Artwork *We Three* in southeast corner of the Park  
 4: Artist Statement, *We Three*, by Dan Bergeron



## We Three Location Plan



Location of artwork, *We Three*, in southeast corner of the Capstan Village neighbourhood Park, to be constructed with the Pinnacle Living at Capstan Village Phase 1 development site.

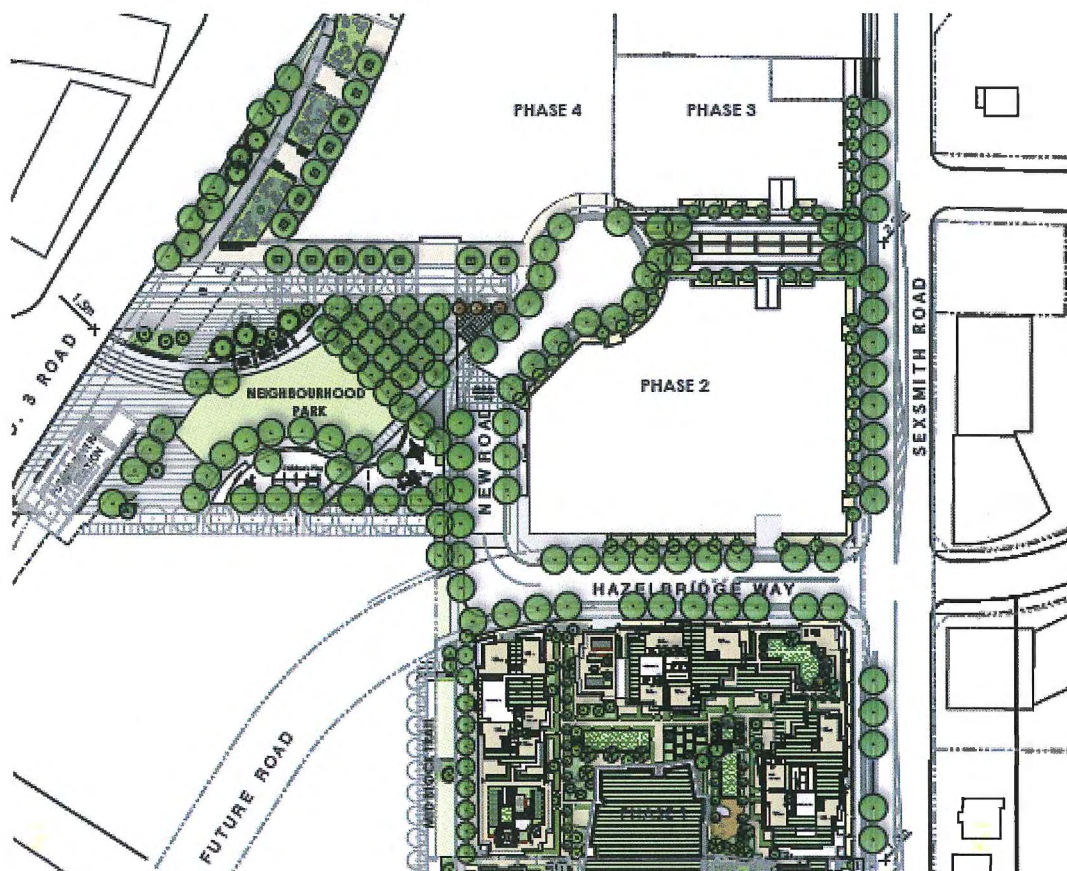
*Excerpts from*

**Pinnacle Living at Capstan Village Phase 1 Detailed Public Art Plan**

## DETAILED PUBLIC ART PLAN FOR

# PINNACLE LIVING AT CAPSTAN VILLAGE

## PHASE 1 Richmond, BC



Prepared For:

Pinnacle International

Date: Nov. 17, 2014 Revised: Dec. 08, 2014

Job# 14035





## 1. INTRODUCTION

This Detailed Art Plan describes the selection of public art for Phase 1 of the planned development known as Pinnacle Living at Capstan Village. Phase 1 will include a residential development and the first phase of a neighbourhood park. Two processes are proposed that will result in the selection of two artists. One will integrate artwork into two sites on private residential land, and the other will be selected to work with the design team on integrating artwork into the park. This document describes the character of the landscape and the architecture, the sites selected for the artworks, the budget breakdown, the selection process and a rough timeline.



### 1.1 Site Location

## 2. SITE AND CONTEXT

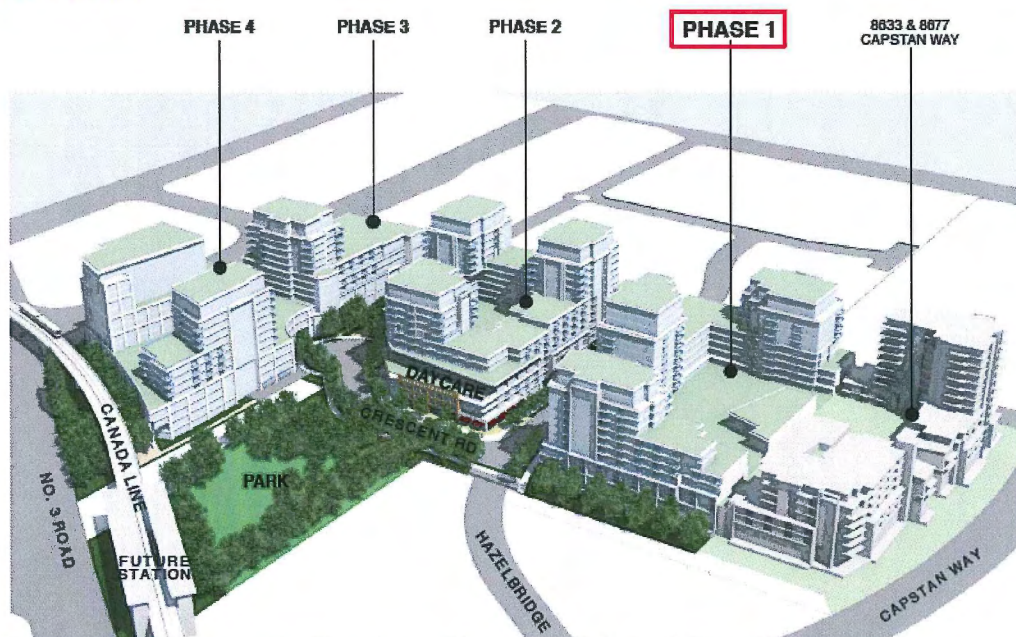
### 2.1 Location

This development will be located in Richmond's City Centre, and will be a part of a four phase development known as Pinnacle Living at Capstan Village. The total development, once built out, and including an earlier, separate phase, will be bordered by Sea Island Way to the north, Sexsmith Road to the east, Capstan Way to the south, and No. 3 Road to the west.



## 2.2 Development and Planning Context

Pinnacle Living at Capstan Village will be located in an area that the Richmond City Centre Area Plan (CCAP) has identified as Arts District. The objective described in the CCAP is to "provide a framework for the City Centre as a 'thriving and creative community' that is empowered, engaged and diverse, where arts, culture and heritage are inextricably linked". Public art will contribute to the legibility of the neighbourhood as a supportive place for arts and culture.



2.2.2 Total Development Massing - Pinnacle Living at Capstan Village

## 2.3 Architecture

The architecture of Phase 1 will include residential townhouses and ARTS units at the ground level with residential entries to the street. The architectural facades will form a strong "streetwall" along the west Mid-Block Trail, Hazelbridge Way and Sexsmith Road, contributing to an inviting pedestrian environment. Phase 1 includes 3 towers with heights ranging between 13 and 14 stories. Building materials include painted concrete, coloured spandrel glass and aluminum and glass window systems.

At the ground level, the building's public interface will consist of residential townhouses and ARTS units. Separation and privacy is created through elevation changes and through the addition of street trees and planting. The contemporary expression of the building includes glazed, retractable doors at the ARTS units to allow in ample amounts of natural light and create a sense of openness. The ARTS units are fronted and connected by a continuous terrace.



## 2.4 Landscape

### Neighbourhood Park - Public Land

The majority of the public open space to serve the four development phases is located in the Neighbourhood Park, most of which will be constructed with the Phase 1 development. The park will contain a variety of spaces to accommodate groups of different scales and support diverse activities. Key features include an adventure based kid's play area, a great lawn, and an urban plaza with ample seating and shade from a grid of trees. Art is to play a significant role in the character of the park, through the incorporation of temporary art works, artwork integrated into the design elements, and a large scale, free-standing piece. At this stage, it is proposed that funding is put towards hiring an artist to work with the design team, for integrating artwork into the park.

#### 2.4.2 Phase 1 Capstan Village Neighbourhood Park



Artwork integrated into the park construction. Dashed, red line indicates areas eligible for integrated artworks. (location 3.3)

### 3.3 Integrated Artwork in the Neighbourhood Park

Art can serve as an additional interpretive layer to a place. An artist will be selected to work alongside and consult with the design team to create custom, site-based artworks that will enrich the park. This approach could create many results, from an artist appropriating site furniture or design elements and integrating their function into their artworks, to artists embellishing common materials such as paving, plantings, wood and metal, with art. Art pieces could be distributed throughout the park in this manner, or perhaps the art could be focused on one element of the park, retaining its function yet transforming its perception. Artists could also contribute to the children's play area through the addition of playful design elements. Artists will be interviewed and brought into the design process at an early stage so that they may collaborate with the design team.



## 4. PUBLIC ART VISION AND GOALS

Public art should engage the senses and create intrigue in public spaces. It contributes to the identity of a place by adding experiences that are unique. The primary vision for the public art in Capstan Village is to contribute to its identity as an Arts District. An Art Plan for Capstan Village is currently being developed that will identify historical themes and narratives. This document will serve as the conceptual directive for the artists and it will be referred to in the development of Artist Calls.

Other goals related to the neighbourhood and the arts community include:

- The creation of opportunities for artists to integrate their work with built elements in innovative ways
- To provide means for community interaction with the artwork
- To contribute shared assets to the neighbourhood through contributing art works that become, and remain, relevant community focal points
- To facilitate the development of projects that reflect the historical significance of the area, based on the Capstan Village Public Art Plan

### Phase 1 Art Allocation

Total Allocation	<b>\$272,468.00</b>
City Administration Fee 5%	\$13,623.40
Public Art Consultant Fee (10%)	\$27,246.80
<b>Project Administration Costs (for both processes)</b>	
Selection Panel and Artist Honoraria for both selection processes	\$7,000.00
Travel costs and disbursements	\$2,500.00
Interview Honoraria	\$1,500.00

<b>Total Available for Art in Phase 1</b>	<b>\$220,597.80</b>
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### Public Land

<b>Artwork integrated with the design in the Neighbourhood Park: 45%</b>	<b>\$100,000.00</b>
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### Private Land

<b>Two artworks by one or two artists resulting from one process 55%</b>	<b>\$120,597.80</b>
Allocation for artwork at Sexsmith Rd. and Hazelbridge Way: 40% of subtotal	<b>\$72,358.68</b>
Allocation for artwork at Mid-Block Trail and Hazelbridge Way: 25% of subtotal	<b>\$48,239.12</b>

## 6. SELECTION PROCESSES

Two different approaches are proposed for the integration of artworks into the development as referred to in Section 3. An artist selected to develop artwork within the private lands of Phase 1 will be chosen through an invited call process, while the artist selected to work with the design team in the development of the park on public land will be selected through an open call process.

## **6.2 Neighbourhood Park (location 3.3) – Open Call**

1. Information from this Detailed Art Plan will be incorporated into a Call for Artists and this will be circulated throughout Canada. The Call will invite artists to submit applications to the Public Art Consultant.
2. A Selection Panel will be assembled to review the applications, and will create a shortlist of artists to be considered for the project.
3. The Selection Panel will conduct an interview process to select the artist.

## **7. THE SELECTION PANEL**

Three art professionals will comprise the majority of the Selection Panel. As members they will have knowledge of contemporary art practice and an understanding of issues surrounding art in the public realm. The fourth member of the Panel will be a community representative and the fifth will be an owner's representative. Project designers will play an advisory role to the Panel. Panel members will have to commit to 4 to 5 meetings over a period of 2-3 months.

## **8. ARTISTS**

The Artists nominated for each commission will have public art experience. Artists awarded a Public Art Contract will be responsible for the following:

- Creating a budget for the artwork including all project costs
- Developing a timeline for artwork fabrication
- Meeting with project team members to discuss progress at important milestones
- Oversee the fabrication and installation of their work
- Provide drawings and project documentation as needed
- Create a maintenance manual for the City or Strata corporation to use in the artwork's care

## **9. THE PUBLIC ART CONSULTANT**

The Public Art Consultant is responsible for all aspects of managing the public art project from the initial stage of the project through to the transfer of responsibility of the artwork to the owner and submission of final documentation to the City of Richmond. Responsibilities of the Consultant include development of this Plan, facilitation of the artist selection process, coordination of artist with the project architects, landscape architects (and other team consultants as and if required), and facilitation of artwork installation. The consulting team will work with the developer and City to secure all necessary approvals for the proposed artwork. In addition, they will develop an artwork commission contract for use by the developer, and will manage the contract during the fabrication phase of the artworks.







## ***We Three***

### **A Public Art Installation for Capstan Village**

**By Dan Bergeron**

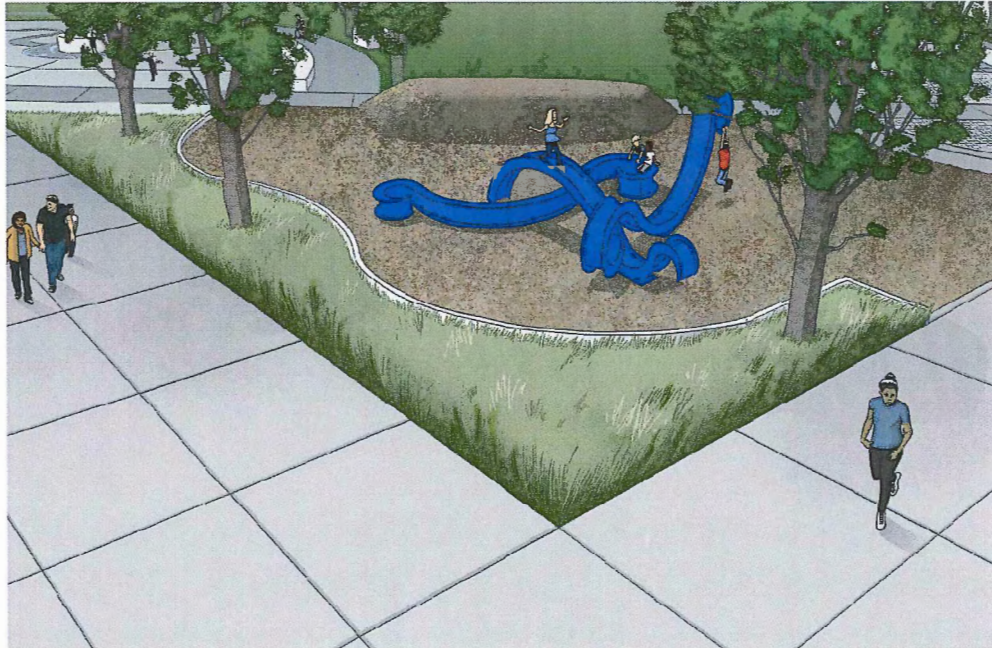
#### **Artist Statement**

*We Three* is a public sculpture comprised of three S-shaped, curved I-Beams arranged in close relationship to one another. Like a traditional sculpture, it is intended to function as an object of visual interest, but it is also designed to be interactive. The work invites users to climb, straddle, slide and play within the space it carves out.

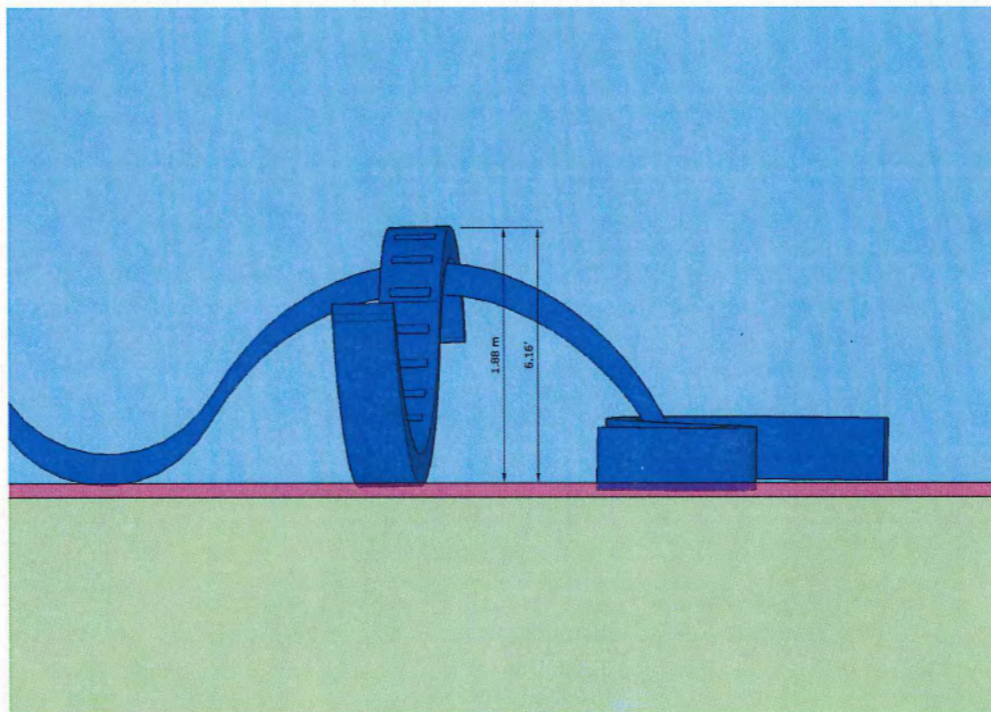
*We Three* marries the industrial I-Beam with the curves of the natural world. It transforms building materials that are installed at 90-degree angles with the contours more typical of rocks, rivers or parts of the human body. This union speaks to the inter-relationship of the natural and the built environments and, particularly, between humans and the structures with which they interact.

This makes *We Three* an apt object to support children's play. Unlike traditional playground equipment with set functions, this sculpture challenges users to interact with it in non-pre-determined ways. The I-Beam itself supports climbing, hanging, resting, and the passage of objects. The curves add motion and resistance to these activities. The space between the beams allows for movement from one piece to the next with room to explore in between. As metal bent into arcs, the very physical existence of this sculpture suggests the stretching of all possibilities. In these ways, *We Three* invites innovative, creative and playful responses from its users.

*We Three* is also intended to break down barriers in our public spaces. It bridges the divide between traditional public sculpture and utilitarian infrastructures, by joining beauty with functionality. It disrupts the separation between building materials and art materials. And it questions the gap between children and adults by offering young people a challenging and aesthetically pleasing public place in which to play.

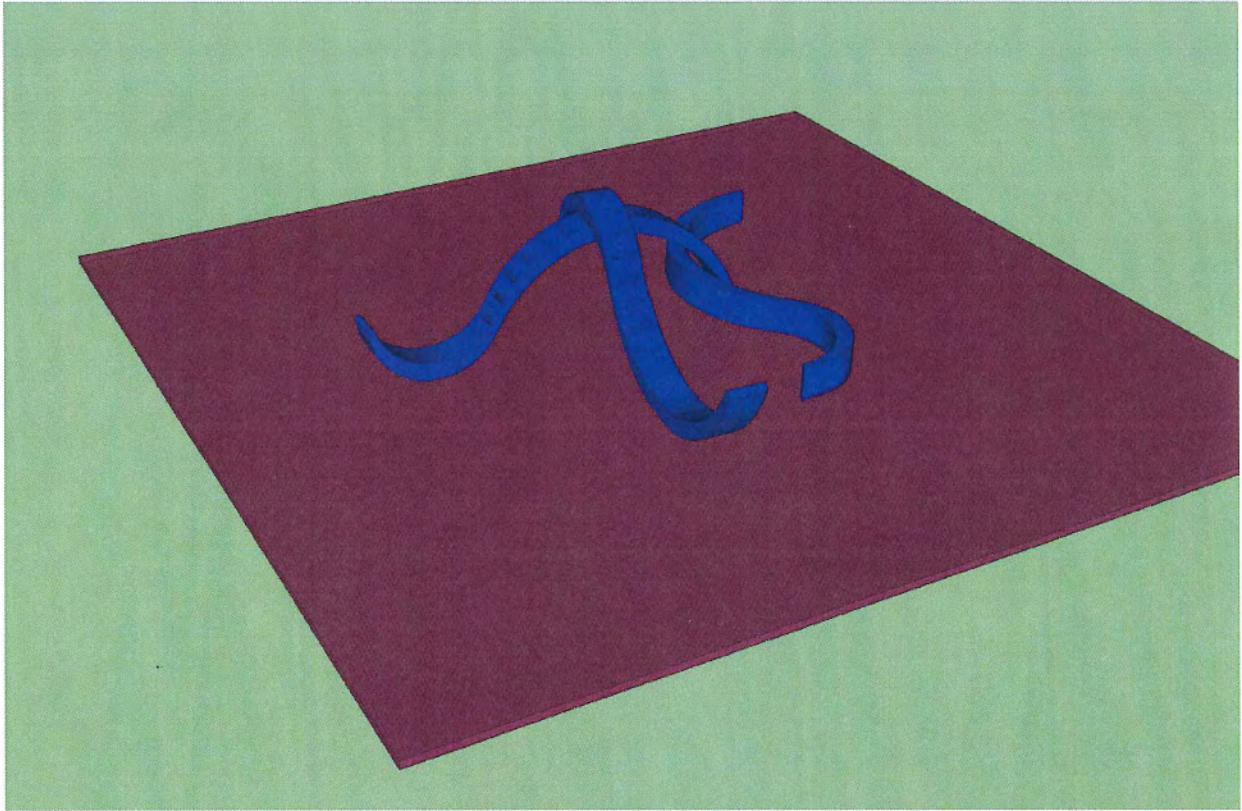


*Preliminary concept version*



*Final concept refined to address safety requirements*





#### **Protective Surfacing**

- There will be a protective surfacing, marked by the red square in the diagram, that will extend 3m in all directions and beyond all extremities of the sculpture.
- This surfacing will have a GMAX not exceeding 200 and a HIC not exceeding 1000 when tested for the defined fall height.

