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**Parks, Recreation and Cultural Services Committee**

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

**Tuesday, February 27, 2018  
4:00 p.m.**

Pg. #      ITEM

MINUTES

**PRCS-5**      *Motion to adopt the **minutes** of the meeting of the Parks, Recreation and Cultural Services Committee held on January 30, 2018.*



NEXT COMMITTEE MEETING DATE

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

PRESENTATION

1. Jamie Esko, Manager, Parks Planning, Design and Construction, to speak on the City's participation in the 11th International China Garden Festival in October 2017.

COMMUNITY SERVICES DIVISION

2. **MOORAGE AT STEVESTON HARBOUR**  
(File Ref. No. 06-2345-20-ILAN1) (REDMS No. 5677600 v.13)

**PRCS-29**

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

*Designated Speaker: Jamie Esko*

Parks, Recreation and Cultural Services Committee Agenda  
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Pg. #      ITEM

STAFF RECOMMENDATION

*That the staff report titled “Moorage at Steveston Harbour”, dated February 6, 2018, from the General Manager, Community Services, be received for information.*



3.    **TREE, BENCH AND PICNIC TABLE DEDICATION PROGRAM**  
(File Ref. No. 11-7200-30-ADON1) (REDMS No. 5690948 v.18)

**PRCS-41**

See Page **PRCS-41** for full report

*Designated Speaker: Paul Brar*

STAFF RECOMMENDATION

- (1)    *That Policy 7019 “Tree, Bench and Picnic Table” be amended as proposed in Attachment 1 of the staff report titled “Tree, Bench and Picnic Table Dedication,” dated February 19, 2018, from the General Manager, Community Services; and*
- (2)    *That Fee Schedule 7019.01 “Tree, Bench and Picnic Table” be updated to reflect 2018 operating and maintenance costs for the Tree, Bench and Picnic Table Dedication program as detailed in the staff report titled “Tree, Bench and Picnic Table Dedication,” dated February 19, 2018, from the General Manager, Community Services.*



4.    **GARDEN CITY LANDS PROJECT UPDATE**  
(File Ref. No. 06-2345-20-GCIT1) (REDMS No. 5736429 v.3)

**PRCS-64**

See Page **PRCS-64** for full report

*Designated Speaker: Alex Kurnicki*

STAFF RECOMMENDATION

*That the staff report titled “Garden City Lands Project Update,” dated February 14, 2018, from the General Manager, Community Services be received for information.*



Parks, Recreation and Cultural Services Committee Agenda  
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5.      **WEST CAMBIE NEIGHBOURHOOD PARK MASTER PLAN AND PUBLIC ART CAPITAL PROJECT**

(File Ref. No. 06-2345-20-WCAM1) (REDMS No. 5703728 v.9)

PRCS-75

See Page **PRCS-75** for full report

*Designated Speakers: Jamie Esko & Eric Fiss*

STAFF RECOMMENDATION

- (1)      *That the West Cambie Neighbourhood Park Master Plan, as detailed in the staff report titled “West Cambie Neighbourhood Park Master Plan and Public Art Capital Project,” dated February 6, 2018, from the General Manager, Community Services, and the Director of Arts, Culture and Heritage Services be approved;*
- (2)      *That the concept proposal for the proposed public artwork for the West Cambie Neighbourhood Park, titled “Pergola Garden,” by the artist team Polymétis Projects, as detailed in the staff report titled “West Cambie Neighbourhood Park Master Plan and Public Art Capital Project,” dated February 6, 2018, from the General Manager, Community Services, and the Director of Arts, Culture and Heritage Services, be endorsed;*
- (3)      *That the West Cambie Neighbourhood Park Public Art Project for \$725,000 be approved and included in the 2018 Capital Budget; and*
- (4)      *That the City’s 5-Year Financial Plan (2018–2022) be amended to include the \$725,000 for the West Cambie Neighbourhood Park Public Art Project funded by the Public Art Reserve.*



6.      **CAPSTAN VILLAGE PUBLIC ART PLAN**

(File Ref. No. 11-7000-00) (REDMS No. 5699193 v.5)

PRCS-113

See Page **PRCS-113** for full report

*Designated Speaker: Eric Fiss*

STAFF RECOMMENDATION

*That the staff report titled “Capstan Village Public Art Plan,” dated January 23, 2018, from the Director, Arts Culture and Heritage Services, developed as a guide for the placement of public art in Capstan Village, be approved.*



Parks, Recreation and Cultural Services Committee Agenda  
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Pg. #	ITEM
	7. <b>RICHMOND PUBLIC ART PROGRAM 2017 ANNUAL REPORT AND PUBLIC ART ADVISORY COMMITTEE 2018 WORK PLAN</b> (File Ref. No. 01-0100-30-RPAR1-01) (REDMS No. 5728425 v.2)

PRCS-141

See Page **PRCS-141** for full report

*Designated Speaker: Eric Fiss*

STAFF RECOMMENDATION

*That the Richmond Public Art Advisory Committee 2018 Work Plan, as presented in the report titled “Richmond Public Art Program 2017 Annual Report and Public Art Advisory Committee 2018 Work Plan,” dated February 8, 2018, from the Director, Arts, Culture and Heritage Services, be approved.*

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8. **MANAGER’S REPORT**

ADJOURNMENT

☐





## Parks, Recreation and Cultural Services Committee

Date: Tuesday, January 30, 2018

Place: Anderson Room  
Richmond City Hall

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

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

### MINUTES

It was moved and seconded

*That the minutes of the meeting of the Parks, Recreation and Cultural Services Committee held on December 20, 2017, be adopted as circulated.*

**CARRIED**

### NEXT COMMITTEE MEETING DATE

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

### DELEGATION

1. With the aid of a PowerPoint presentation (attached to and forming part of these Minutes as Schedule 1), Mathew Robson provided the following information:
  - the Marpole Rail Bridge is located west of the Oak Street Bridge;
  - it would be beneficial to revert the Bridge into a pier as it could become a tourist attraction;

## Parks, Recreation & Cultural Services Committee

### Tuesday, January 30, 2018

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- the railway was built in 1902 by Canadian Pacific Railway and was later taken over by BC Electric;
- the Rail Bridge was utilized for freight transport after BC Electric became BC Hydro; and
- in 2014, a fire damaged the Bridge and in 2016, the swing span was damaged and the Bridge was rendered inoperative.

Mr. Robson noted that the Rail Bridge is owned by Canadian Pacific Railway (CPR); however he has not contacted them for additional information. He wished to see the Bridge repurposed as a Pier, and was of the opinion that the City would be preserving over a hundred years of Richmond heritage.

In reply to queries from Committee, Mr. Robson advised that the condition of the Bridge is unknown as public access is restricted. Also, he noted that discussions with the City of Vancouver have not yet taken place with regard to repairing the portion of the Bridge on the Vancouver side.

Discussion ensued with regard to (i) a potential joint venture with the City of Vancouver, (ii) determining the ownership of the water lots, (iii) liaising with CPR with regards to the potential of donating the Rail Bridge to the City; and (iv) examining the current condition of the Bridge.

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

It was moved and seconded

*That staff investigate the feasibility of the bridge ends becoming a linear park on the North Arm of the Fraser River.*

**CARRIED**

## COMMUNITY SERVICES DIVISION

### 2. **HUGH BOYD FIELD HOUSE FEASIBILITY STUDY**

(File Ref. No. 11-7000-10-01) (REDMS No. 5313941 v.13)

Discussion took place on the feasibility of incorporating a community facility, which would serve other users in an effort to offset some of the cost of the Field House.

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

It was moved and seconded

*That a community facility of up to ten thousand square feet which would incorporate a soccer field house be added as a prioritized major facility project for 2016-2026.*

**Parks, Recreation & Cultural Services Committee**  
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The question on the motion was not called as discussion took place on the various amenities that could be included in the proposed community facility. Also it was noted that the proposed community facility be considered in the 2016-2026 major facilities project plan in an effort to address current community needs.

The question on the motion was then called and it was **CARRIED**.

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

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

It was moved and seconded

- (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.*

**CARRIED**

**4. PUBLIC ART COMMUNITY MURAL PROGRAM**

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

Discussion took place on past uses of mural paintings as commercial advertising on the sides of buildings and it was noted that in an effort to preserve some of Richmond's heritage, commercial advertising should be considered in future mural projects.

In reply to queries from Committee, Eric Fiss, Public Art Planner, noted that Richmond artists are given priority to be a part of the mural roster, which is a list of pre-qualified artists that work with community groups, businesses, property owners, schools or developers when proposing murals on their buildings. Also, he advised that all community organizations are contacted prior to murals being painted. Committee requested that the Richmond School District be advised of the City's Public Art Community Mural Program and be included on the next Council/School Board Liaison agenda.

It was moved and seconded

*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.*

**CARRIED**

**Parks, Recreation & Cultural Services Committee**  
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**5. TAIT WATERFRONT PARK PUBLIC ART PROJECT**

(File Ref. No. 11-7000-09-20-129) (REDMS No. 5666635)

It was moved and seconded

*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.*

**CARRIED**

**6. PINNACLE CAPSTAN VILLAGE PARK PUBLIC ART CONCEPT PROPOSAL**

(File Ref. No. 11-7000-09-20-121) (REDMS No. 5665170 v.3)

It was moved and seconded

(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.*

**CARRIED**

**6A. FIRST NATIONS NAMES ON STEVESTON WATERFRONT**

(File Ref. No.)

The Chair distributed materials (attached to and forming part of these Minutes as Schedule 2) and spoke on the history of the Steveston Waterfront and in particular of the First Nations' settlements. Also, it was noted that it would be of value to discuss this matter with the Tsawassen First Nations and the Musqueam First Nations.

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

It was moved and seconded

*That staff examine re-naming the Imperial Pier to Kwlhayam, in recognition of their settlement and report back.*

**CARRIED**

**Parks, Recreation & Cultural Services Committee**  
**Tuesday, January 30, 2018**

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**6B. HOUSE POSTS AT THE FIRST NATIONS BUNKHOUSE**

(File Ref. No.)

The Chair distributed materials (attached to and forming part of these Minutes as Schedule 3), and spoke on the Longhouse in Duncan on Vancouver Island, and noted that house posts, at the entrance to the First Nations Bunkhouse at Britannia Shipyards National Historic Site would lend itself in keeping with Coast Salish traditions.

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

It was moved and seconded

*That staff examine the potential to incorporate First Nations' house posts at the entrance of the First Nations Bunkhouse at Britannia Shipyards National Historic Site and report back.*

**CARRIED**

**6C. POINT HOUSE**

(File Ref. No.)

The Chair spoke on the First Nations Bunkhouse noting that during its restoration it would be of value to utilize the Point House at Britannia Shipyards National Historic Site as a display for First Nations stories and exhibits.

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

It was moved and seconded

*That staff examine removing the caretaker suite from Point House at Britannia Shipyards National Historic Site and install exhibits and display First Nations' stories and report back.*

**CARRIED**

**6D. TALL SHIPS**

(File Ref. No.)

The Chair spoke on the Tall Ships event hosted by the City and noted that it would be of value to extend an invitation to Mexico with regard to bringing their vessels to celebrate Richmond's 140<sup>th</sup> anniversary.

It was moved and seconded

*That staff examine the potential of hosting a Mexican tall ship for a 2019 Tall Ships event in celebration of Richmond's 140<sup>th</sup> anniversary and report back.*

**CARRIED**

**Parks, Recreation & Cultural Services Committee**  
**Tuesday, January 30, 2018**

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**6E. MEMORIAL TREE, BENCH AND PICNIC TABLE**

(File Ref. No.)

Discussion took place on the need for additional locations for memorial plaques and in reply to queries from Committee, Serena Lusk, Interim Director, Parks and Recreation, advised that a staff report regarding memorial plaques on trees, benches and picnic tables is forthcoming.

**6F. MINORU PLACE ACTIVITY CENTRE USAGE**

(File Ref. No.)

Discussion took place regarding a letter dated January 23, 2018 from the Multicultural Helping House Society Newcomer Resource Centre (copy on file, City Clerk's Office) requesting office space and community space for workshops in the existing building of the Minoru Place Activity Centre.

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

It was moved and seconded

*That the Multicultural Helping House Society Newcomer Resource Centre's request for space in the existing Minoru Place Activity Centre be added to the list for consideration.*

**CARRIED**

**6G. CONCERT HALL/PERFORMANCE SPACE FOR RICHMOND ORCHESTRA AND CHORUS**

(File Ref. No.)

Discussion took place regarding a letter dated January 23, 2018 from the Richmond Orchestra and Chorus (copy on file, City Clerk's Office) requesting that a concert hall or performance space be built to accommodate performances. In reply to queries from Committee, Jane Fernyhough, Director, Arts, Culture and Heritage Services, advised that a Cultural Facilities Needs Assessment is currently underway in conjunction with the Arts Strategy Update and the Richmond Orchestra and Chorus will be notified of any future consultations regarding community space needs.

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

It was moved and seconded

*That the Richmond Orchestra and Chorus be considered for future community space needs.*

**CARRIED**

**Parks, Recreation & Cultural Services Committee**  
**Tuesday, January 30, 2018**

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**7. MANAGER'S REPORT**

**(i) Family Day Weekend Activities**

David Ince, Manager, Community Recreation Services, highlighted all the activities taking place from February 10<sup>th</sup> to February 12<sup>th</sup>, and it was noted that a complete list of activities will be provided to Committee for information.

**(ii) South Arm Community Centre Fitness Centre**

Mr. Ince spoke on the renovation of the Fitness Centre at South Arm Community Centre noting that there has been an increase in the number of fitness passes purchased since last year.

**ADJOURNMENT**

It was moved and seconded

***That the meeting adjourn (4:48 p.m.).***

**CARRIED**

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 Tuesday, January 30, 2018.

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Councillor Harold Steves  
Chair

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Sarah Kurian  
Legislative Services Coordinator



# ***Preserving the Marpole Rail Bridge***

Schedule 1 to the Minutes of the  
Parks, Recreation & Cultural  
Services Committee meeting of  
Richmond City Council held on  
Tuesday, January 30, 2018.









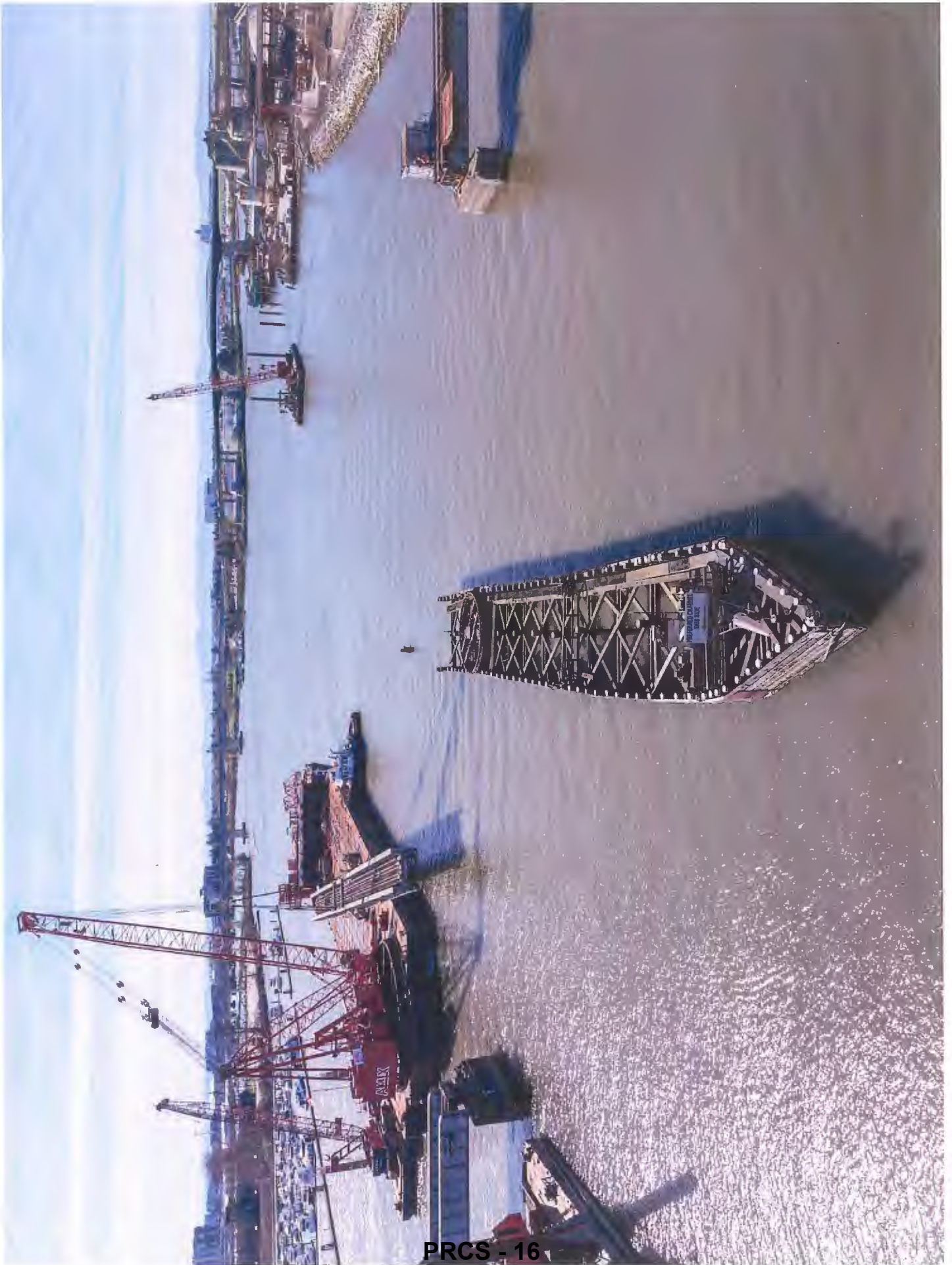
# Vancouver fire crews douse CP Rail trestle bridge fire

BRIAN MORTON, VANCOUVER SUN 07.10.2014 |



Vancouver fire crews are battling a blaze at the CP Rail trestle bridge next to Oak Street Bridge. [IVAN@IKBC](#) / [TWITTE](#)





























## In Conclusion...

- Preserving 100+ year old bridge and its heritage, which contributed to Richmond's growth.
- Creating and utilizing a unique and beautiful space for residents and tourists alike to enjoy.





## BEFORE 1880

Lulu Island and Sea Island separate the Fraser River into three channels, called the North Arm, the Middle Arm and the much larger South Arm. Before settlers came, numerous sloughs emptied into these channels, supporting runs of coho, pink and chum salmon.

Before 1880 a crabapple ridge containing wild Pacific crabapple trees, wild roses, bitter cherry and Indian plum formed a natural sea berm across the west end of Lulu Island. A tall spruce tree at Garry Point on the south west corner of the island served as a landmark for seafarers. For two miles east of Garry Point the south side of Lulu Island was mainly low, flat treeless prairie except for one patch of spruce trees. Further east, about a quarter of a mile inland, a mixed forest of spruce, cedar, hemlock, alder and yew, bordered by cottonwood, crabapple and elderberry, covered the upstream half of the island except for a central peat bog of shore pine.

### Native Settlements

There were two Native settlements at the southwest corner of Lulu Island. "Kwayo7xw" (KWAY-ah-wh), meaning "bubbling water", was a village located at the end of the crabapple ridge at Garry Point. "Kwihayam" (Kwi-THAY-um), meaning "place having driftwood logs on the beach", was located near the mouth of the "Little Slough" in the vicinity of the Imperial Cannery. An 1885 chart showed a steep clay bank there, and 1893 maps placed the mouth of the little slough between the Brunswick and Imperial Canneries.

Ida Steves, who arrived in 1878, recalled Garry Point as "the place where the Indians lived". She also remembered that the Steves family once tied up their boat "at the Indian Ranch" near the mouth of the Little Slough and moved it up the slough when a

wind was coming up.

Ida Steves said that the Indians told them that "the Indian houses broke away from Garry Point" when a large chunk of land had fallen into the river and been swept away. An 1871 map of the Imperial Cannery site showed 48 more acres of foreshore land than the 1893 maps. This foreshore land may have been eroded away by a changing river channel, or split off by an earthquake registering 7.4 on the Richter Scale in 1872. While the exact village locations have not been found, a few Native artifacts have been unearthed along the river shore.

The Natives built wood houses by covering pole frames with cedar planks on mainland sites. These houses were frequently built in long rows to accommodate extended families, but sometimes as single buildings. The Natives also covered pole lean-to frames with woven bulrush mats. They used these mat shelters on short excursions for sturgeon and eulachon in spring, sockeye salmon and berries in summer and coho and chum salmon and bulrushes in fall. In spring the men also

An old Native couple in front of their summer bulrush mat shelter. (ca. 1900) (HS)



The Years of Discovery - Before 1880 - 1

Schedule 2 to the Minutes of the Parks, Recreation & Cultural Services Committee meeting of Richmond City Council held on Tuesday, January 30, 2018.

hunted deer and beaver, as well as the large herds of seals and sea lions attracted to the eulachon runs.

While the Native men were catching fish and hunting game, the women cleaned, dried, smoked and stored the fish. They rendered eulachons into oil, a staple in their diet, and continually checked the stored fish to prevent spoilage. The Native women and children dug clams and cockles, gathered salmonberries and gooseberries, and dug young horsetail shoots and roots of silverweed and clover.

#### Native Fishing

For sturgeon fishing in winter, the Native men crewed a canoe about twenty feet long. One man probed the river bottom with a forked harpoon on a pole up to fifty feet long. When he located a fish, he quickly plunged the harpoon points, with a strong cord attached, into the sturgeon. A sturgeon could be ten feet long and weigh over 600 pounds. A large sturgeon would drag the canoe behind it at a rapid pace. Sometimes the men used a heavy stone on a cedar bark rope as an anchor to help slow the canoe down. When the fish eventually tired, they brought it close to the canoe, and struck it on the head. The fish dove, the first man slowly retrieved it on the line, and another man dealt another blow. This continued until the completely exhausted fish lay beside the canoe. They leaned over until the gunwale was at the water level, and flipped the fish into the canoe. Then they stepped back to right the canoe. Before the sturgeon began to thrash about, one man stabbed a sharp knife into the nape of its head to sever the spinal cord. They brought the fish to land, cut it up and distributed part among the tribe to be eaten fresh. Then they smoked and stored the rest of the fish. In summer sturgeon could be caught in sloughs with nets and weirs and shorter harpoons usually used for spearing seals.

The Natives fished for eulachons with dipnets, bagnets and herring rakes. A herring rake was a narrow cedar pole about ten feet long, flattened to make one end about two inches wide and a half inch thick. Originally, it was fitted along one edge with sharp teeth

made from bone splinters. Later nails were driven with their heads filed to sharp points. One Native stood or knelt near the bow with the rake, and another sat at the stern, paddling to keep the canoe on a steady course. The fisherman swished the rake up through the water, and shook the impaled fish into the canoe behind him with a sharp knock on the gunwale.

The Natives also used weirs and traps to harvest salmon from the summer freshet until late autumn. They built weirs along the riverbanks of main channels and across many sloughs on the island. To build the weirs they drove pilings into the river bed at regular intervals and lashed latticeworks of branches to the pilings. These weirs were especially effective in diverting coho, pink and chum salmon into latticework traps, where the men impaled the salmon with spears and gaffs.

In the fall more Coast Salish Natives arrived to catch, smoke and dry pink and chum salmon, their principal winter food. At the end of November they loaded their dugout canoes, and returned to their winter residences.

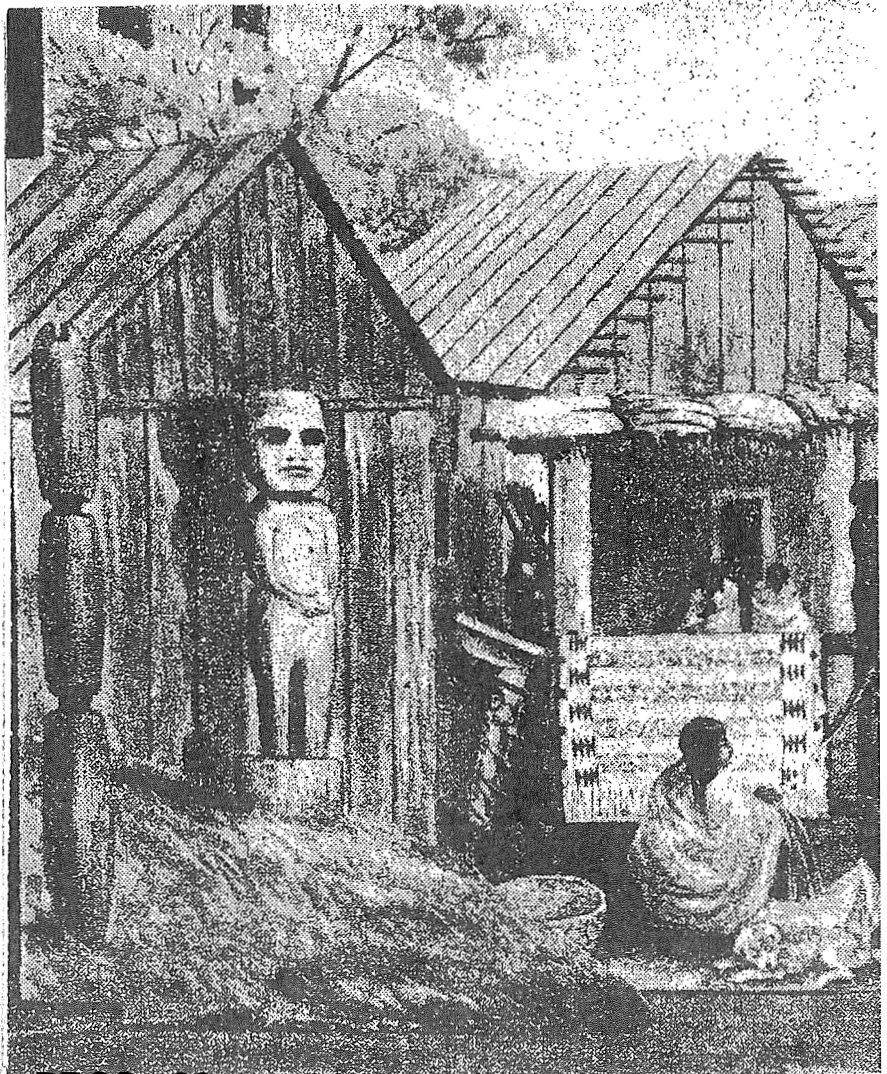


Duncan Longhouse:

The Duncan Longhouse  
had a Welcoming Totem  
at the central door and  
four more along the front.



Archaeologist Len Ham discovered that the Longhouse at Britannia Shipyard  
had one single central door similar to the Duncan Longhouse



Duncan

Potlach



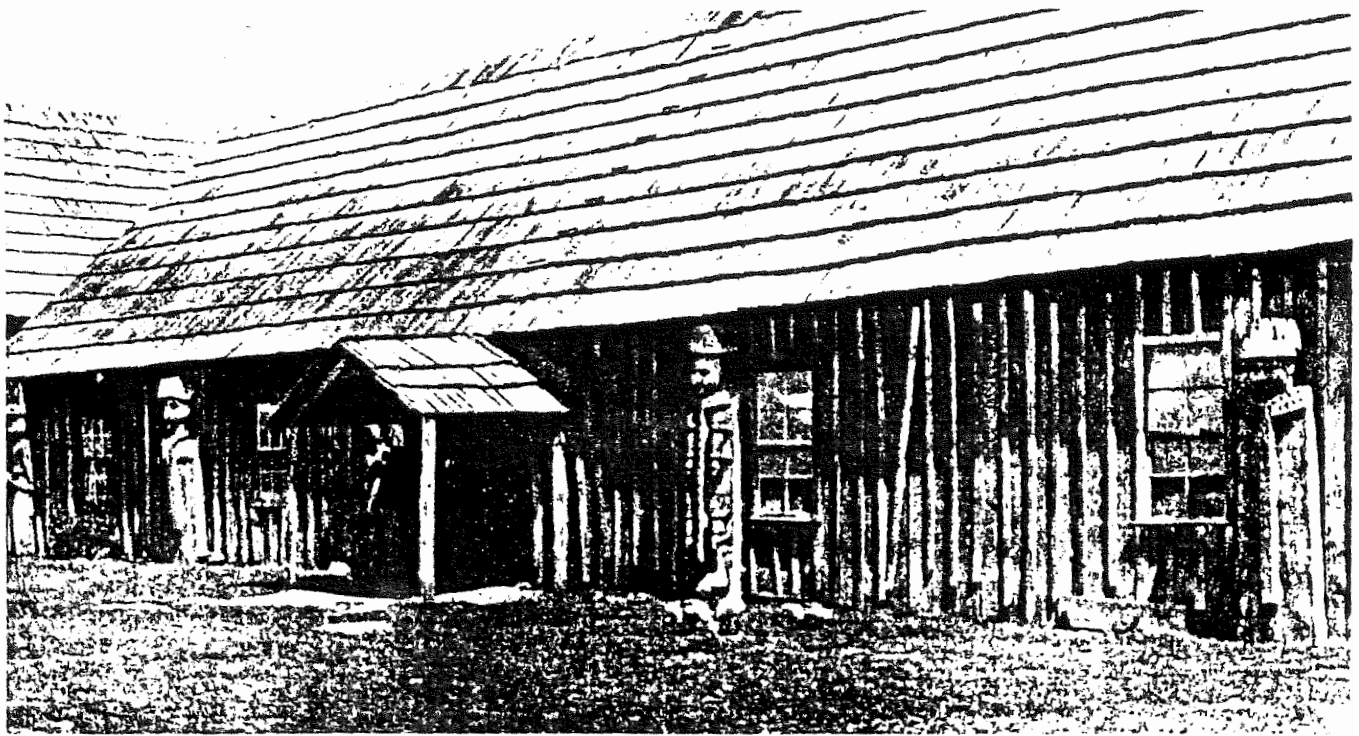
H Steves  
collection



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INDIAN DANCERS DUNCAN





A Salish long house early in this century. Although modifications had been made in the form of building by adding windows and a gabled roof, the carvings were similar to those seen by Simon Fraser a century before.

tively small in regional terms (usually between fifty and sixty feet long, a little less wide, and between twelve and fourteen feet to the ridge pole); but they made up for this compactness in the splendour of their decoration, which among the Haida, who added massive carved portal and corner posts and wall paintings, became the Coast Indian equivalents of Gothic or baroque church facades, except that they were dedicated not to the glory of God (the Coast peoples had no temples as such or the kind of worship for which they might be necessary) but rather to the glory of the resident chiefs and their ancestors and through them to the glory of the clan they headed.

The southern type of house, which existed in a modified form among the more southerly groups of the Nootka and which appears to have

been the older pattern, used frameworks of dressed timber but differed from the northern form in a number of basic features. Instead of the gabled roof, it had a simple shed roof (supported on poles) that sloped almost imperceptibly downward — because the frame at the front of the house was a foot or so higher than that at the back. The walls of the northern houses consisted of upright planks which fitted into slotted sills; those of the Salish houses consisted of overlapping horizontal planks lashed to upright poles, which actually formed a kind of outer shell separate from the framework that supported the roof, which also was made of overlapping cedar planks.

But the great difference lay in the dimensions and the divisions of the house. The Salish houses were far larger than anything built in the north-

*E.S. Curtis - print at Special Collections UBC*

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*from George Woodcock. (1977). Peoples of the Coast. Indiana University Press*





# City of Richmond

## Report to Committee

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

**Date:** February 6, 2018

**From:** Serena Lusk  
General Manager, Community Services

**File:** 06-2345-20-ILAN1/Vol  
01

**Re:** Moorage at Steveston Harbour

### Staff Recommendation

That the staff report titled "Moorage at Steveston Harbour", dated February 6, 2018, from the General Manager, Community Services, be received for information.

Serena Lusk  
General Manager, Community Services  
(604-233-3344)

Att. 5

REPORT CONCURRENCE	
CONCURRENCE OF GENERAL MANAGER	
REVIEWED BY STAFF REPORT / AGENDA REVIEW SUBCOMMITTEE	INITIALS: 
APPROVED BY CAO	

## Staff Report

### Origin

At the November 28, 2017, Parks, Recreation and Cultural Services (PRCS) Committee meeting, staff discussion occurred regarding moorage at Steveston Harbour as follows:

(i) *Moorage at Steveston Harbour*

*The Chair distributed various renderings of piers along the Steveston waterfront (attached to and forming part of these Minutes as Schedule 1) and referenced the discussion that took place at the October 2017 Parks, Recreation and Cultural Services Committee meeting regarding a 300-foot floating dock along the Steveston waterfront.*

As a result, staff received the following referral:

*That:*

- (1) staff examine costs for sheet piling beside the Imperial Landing Pier;*
- (2) staff examine costs for replacing the Gillnet Pier, including piles for a 300-foot float at Phoenix Gillnet Loft; and*
- (3) staff examine costs for piles for a 300-foot at Phoenix Gillnet Loft; and report back.*

The purpose of this report is in response to the above referrals, and to present the scope of work required and estimated costs of each for Council's consideration.

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.*

*2.3. Outstanding places, programs and services that support active living, wellness and a sense of belonging.*

This report supports Council's 2014-2018 Term Goal #6 Quality Infrastructure Networks:

*Continue diligence towards the development of infrastructure networks that are safe, sustainable, and address the challenges associated with aging systems, population growth, and environmental impact.*

- 6.1. Safe and sustainable infrastructure.*
- 6.2. Infrastructure is reflective of and keeping pace with community need.*

This report is responsive to Council's adopted Steveston Waterfront Strategy vision of:

*A world-class, internationally recognized maritime waterfront that respects the past and lives the future. The Steveston Waterfront area, with its working fishing harbor, historic village centre, active street life, festivals, and beautiful riverfront setting, will be a unique and popular place to live, work, and play and a key visitor destination for the region.*

## **Analysis**

### **Background**

Since 2002, there have been numerous referrals and proposals to investigate potential opportunities at Imperial Landing, Britannia Heritage Shipyards, and the City-owned water covered Lot H, located outside the dike at Imperial Landing. Many of these proposals were considered to be unfeasible due to high costs, environmental issues, permit challenges, legal implications, and logistical considerations.

#### ***Future Floating Dock at Garry Point Park***

At the November 14, 2017, Council meeting, Council approved the following:

*"That Option 1: New 600 foot Breakwater Floating Dock as described in the staff report titled "2017 Garry Point Park Legacy Pier and Floating Dock," dated October 4, 2017, from the Interim Director, Parks and Recreation, be selected to provide staff direction regarding future advanced planning, detailed design and Capital submissions and that the installation of a 300-foot permanent float on the City-owned waterlot portion, a 300-foot temporary float on the provincial waterlot portion and a removable section in between the permanent and temporary floats be included within the Option 1 concept."*

A capital submission for this project is expected in 2019. The reference in the referral for a 300-foot temporary float to be removable suggests the potential to relocate this structure to another location, when required. This report presents concepts on how a future temporary 300-foot float from Garry Point could be utilized for special events, on a seasonal basis at the Britannia Shipyards, or as an extension to the Gillnet Pier.

Further consideration of the logistics involved with transporting these floats between Garry Point and the Phoenix Cannery or Britannia Shipyards waterfront would be required. The most recent transportation and set up costs during the "King of the Sea" – Kaiwo Maru event from May 3 to 8, 2017, were approximately \$80,000. This included dismantling and reconnecting the gangways, electrical, water, and approach floats, as well as the contract for the crane barge, pilot and tug boats required for each move. If the intention is to move the floats on an annual basis, the transportation and set up costs would need to be considered as part of the City's ongoing operational budget.

## Referral Response

### *1. Sheet Piling Beside the Imperial Landing Pier*

#### **Sheet pile wall conceptual estimate: \$1.5M – \$2M**

Construction of a sheet pile wall along a portion of the north property line of the City-owned water covered Lot H could provide the potential for additional moorage space, provided the City receives approval from the Ministry for the use of their water lot to construct additional floating docks. Prior to 2002, as part of the former B.C. Packer's waterfront infrastructure, there were two floating docks (approximately 5m wide x 60m long) located along this stretch of Imperial Landing, supporting the moorage of fishing vessels for the canneries. These two finger docks were situated parallel to a concrete pier along the west side of the water lot (Attachment 1).

Through the years, both the age and decay of the timber structures, the erosion of the foreshore, and the sedimentation carried down the Fraser River took its toll on these structures. The floating docks and piles had to be removed, and concrete rip-rap was placed along this stretch of dike to minimize further erosion. Consequently, sediment has now accumulated to the point that moorage is no longer possible in this area, unless significant dredging is completed.

Based on comments from the November 27, 2017, PRCS Committee meeting, to recreate a moorage opportunity similar to what previously existed, a sheet pile wall constructed along a portion of Lot H (approximately 125 lineal metres) could provide the necessary stabilization of the foreshore (Attachment 2). This would allow dredging to be done as close to the dike as possible, with depths as deep as the secondary navigational channel, which is approximately -3.5 to -4.0 metres.

The recent sheet pile wall construction occurring at the Steveston Harbour Authority's operations serves as a guide to the estimated costs for the sheet pile wall, along with conceptual estimates provided by a Marine Engineering Consultant in 2012. The estimated costs range from \$10,000 to \$15,000 per lineal metre of sheet pile wall, depending on the size, material, and structural engineering of the wall required. Additional geotechnical, environmental, and marine structural engineering investigation would be required to confirm the size, layout, and type of wall for this location.

Should Council wish to consider reinstating what previously existed as shown in Attachment 1, this will require the reconstruction of the "finger docks," the piles to secure them, and dredging of the subject area.

Costs associated with the reconstruction of the finger docks and dredging operations are not included in this report. A comprehensive engineering, environmental, and permitting investigation are required to determine an order of magnitude costs for these items.

*2. Replacing the Gillnet Pier, including piles for a 300-foot float at Phoenix Gillnet Loft*

**Conceptual estimates for a new pier \$1M – \$1.5M**

**Conceptual estimates for piles to secure the future 300'-0 temporary float \$150K**

**Estimated costs for the transport of the future floating dock would be \$80,000 per round trip.**

**Estimates for a new approach access structure to the pier is to be determined (i.e., as part of the Phoenix Net Loft building reconstruction or as a separate piled foundation structure).**

The Gillnet Pier previously connected the old Can Loft Cannery buildings to the Gillnet Loft, now known as the Phoenix Net Loft, accommodated a series of fishing vessels along the stretch of timber piers and docks (Attachment 3). The Can Loft Cannery buildings and piers no longer exist, only the decaying remnants of the Gillnet Pier's piled foundation and frame remain at the site.

The Gillnet Pier was previously accessed from the Phoenix Net Loft. In 2010, the building's apron collapsed into the river, the Gillnet Pier footprint is no longer accessible from any building, or land access.

In order to reconstruct the Gillnet Pier and to accommodate the future 300'-0 temporary float from Garry Point, the scope of work would involve the following (Attachment 4):

- Construction of a new piled foundation pier, approximately 160'-0 in length x 16'-0 in width;
- The installation of six new piles to secure the 300'-0 temporary float; and
- Construction of a new approach to access the Gillnet Pier, for example, a pier structure or a new building apron connected to the Phoenix Net Loft.

Estimates to reconstruct a new pier along the old foot print range from \$400 per square foot to over \$700 per square foot, depending on the type of materials, size, and the architectural features desired for the structure. Steel piles are recommended for the piers' foundation and deck frame as it would typically last much longer than timber materials, however, it could cost twice as much as timber piles.

*3. Cost for piles for a future 300'-0 float at Phoenix Gillnet Loft*

**Conceptual estimate to install new piles to secure the future 300-0 temporary float \$150K**

**Estimated costs for the transport of the future floating dock would be \$80,000 per round trip.**

Should Council wish to see the installation of new piles for a future 300'-0 float at Phoenix Net Loft to host special events and to increase moorage capacity at Britannia Heritage Shipyards, it is recommended to place the future float as an extension to the existing 600'-0 floats already

available on site (Attachment 5). This would expand the moorage opportunities for the annual Maritime events at Britannia on a temporary basis, when the floats are not located at Garry Point.

To have a separate stand-alone float directly connected to the Phoenix Net loft, a new approach access would be required, similar to the concepts above available for the Gillnet Pier connections.

The following table summarizes the three costs explored in this report:

**Table 1**

	Description	Cost
1	Sheet Piling Beside the Imperial Landing Pier.	\$1.5M to \$2M
2	Replacing the Gillnet Pier, including piles for a 300-foot float at Phoenix Gillnet Loft. Cost for piles for a future 300'-0 float. Cost for transporting the future 300'-0 float.	\$1M to \$1.5M \$150K +\$80,000 per round trip
3	Cost for piles for a future 300'-0 float at Phoenix Gillnet Loft. Cost for transporting the future 300'-0 float.	\$150K + \$80,000 per round trip

### Next Steps

Further environmental, structural, logistical, and marine engineering investigation are required for all three concepts presented in this report. A detailed design, along with permit applications, would need to be submitted for review by Provincial and Federal agencies.

The Ministry of Forests, Lands, and Natural Resources Operations (FLNRO) review and evaluation process will likely take well over a year for any proposed works on the water. This estimate is based on the current timeline for approval of the Steveston Channel Dredging Phase 2, and the Hollybridge Pier construction applications.

### Financial Impact

None.

### Conclusion

This staff report is in response to a referral from the November 28, 2017, PRCS to investigate opportunities for additional moorage in Steveston Harbour. Three concepts have been presented based on the referral. The first focuses on Imperial Landing and the potential to recreate useable moorage space by installing a sheet pile wall along a portion of the foreshore. The other two concepts provide options for recreating the Gillnet Pier, and the potential to relocate the future 300'-0 temporary float from Garry Point into Steveston Harbour for extended moorage space.

Depending on Council's intention regarding the scheduling and the number of times the future 300'-0 long temporary float is to be moved from Garry Point into Steveston Harbour, an ongoing

February 6, 2018

- 7 -

operational budget impact of \$80,000 to transport the floating dock would also need to be considered.

Should Council wish to proceed with any of the concepts, further engineering, permits, and environmental investigation would be required for a detailed design estimate for future construction and consideration, as part of the Capital budget process.

In addition, community need and operational considerations would need to be reviewed in detail.



Marcus Liu  
Parks Project Technologist  
(604-233-3313)

- Att. 1: Imperial Landing Aerial Photo 1999  
2: Proposed sheet piling beside the Imperial Landing Pier  
3: PRCS Referral - Schedule 1 Attachment (Drawing dated July 21, 2001)  
4: Replacing the Gillnet Pier, including piles for a 300-foot float at Phoenix Gillnet Loft  
5: New Piles for a future 300'-0 long floating dock

Imperial Landing Aerial Photo 1999

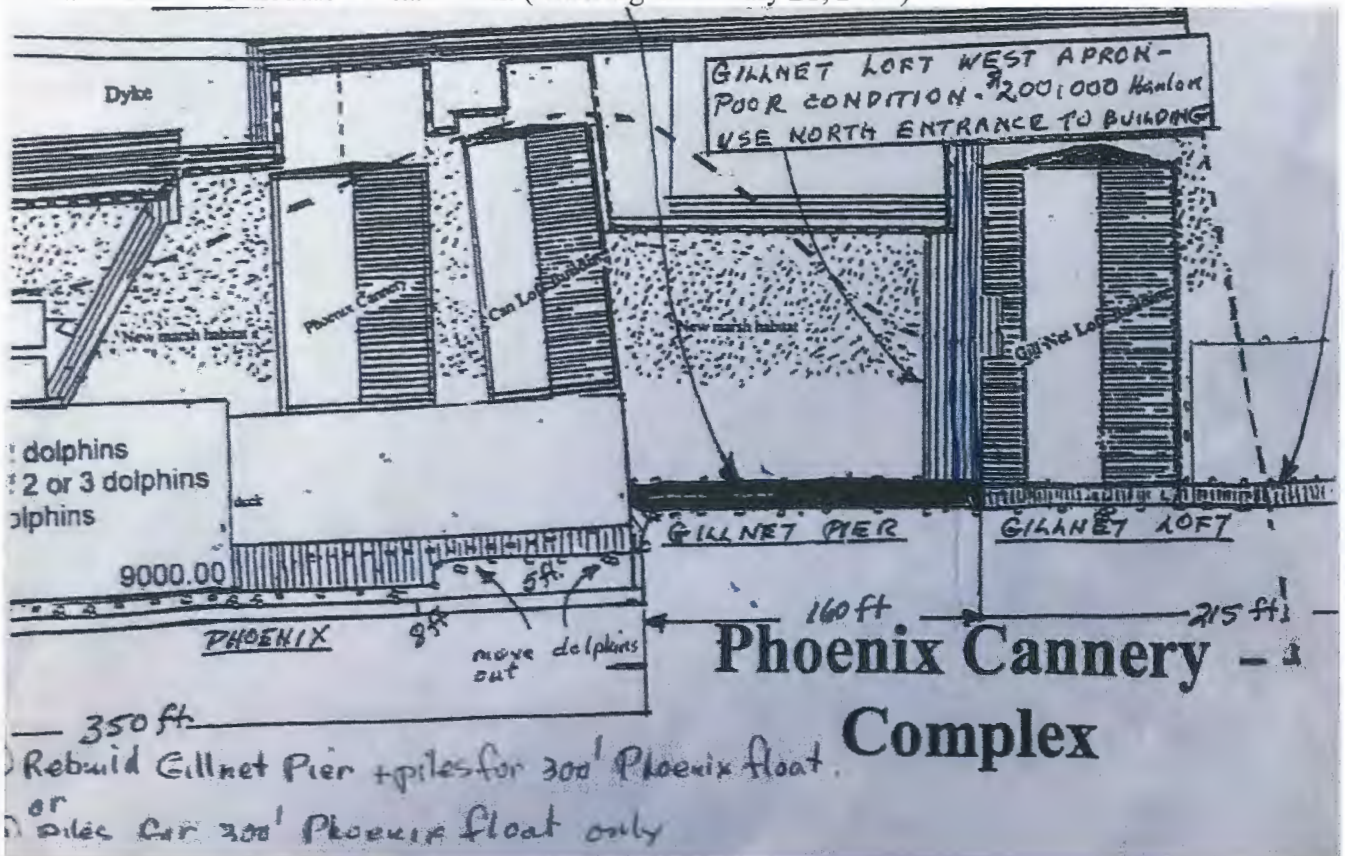




Proposed sheet piling beside the Imperial Landing Pier



PRCS Referral - Schedule 1 Attachment (Drawing dated July 21, 2001)



Gillnet Pier (2013 Photo)





Replacing the Gillnet Pier, including piles for a 300-foot float at Phoenix Gillnet Loft



2016 Aerial Photo

New Piles for a future 300'-0 long floating dock





# City of Richmond

## Report to Committee

**To:** Parks, Recreation and Cultural Services Committee  
**From:** Serena Lusk  
General Manager, Community Services  
**Date:** February 19, 2018  
**File:** 11-7200-30-  
ADON1/2018-Vol 01  
**Re:** Tree, Bench and Picnic Table Dedication Program

### Staff Recommendation

1. That Policy 7019 "Tree, Bench and Picnic Table" be amended as proposed in Attachment 1 of the staff report titled "Tree, Bench and Picnic Table Dedication," dated February 19, 2018, from the General Manager, Community Services; and
2. That Fee Schedule 7019.01 "Tree, Bench and Picnic Table" be updated to reflect 2018 operating and maintenance costs for the Tree, Bench and Picnic Table Dedication program as detailed in the staff report titled "Tree, Bench and Picnic Table Dedication," dated February 19, 2018, from the General Manager, Community Services.

Serena Lusk  
General Manager, Community Services  
(604-233-3344)

Att. 5

REPORT CONCURRENCE		
<b>ROUTED TO:</b>  Arts, Culture & Heritage	<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>  AS	<b>APPROVED BY CAO</b>  

## Staff Report

### Origin

The City of Richmond's Tree, Bench, and Picnic Table Dedication program was introduced in February, 1991. This program facilitates the dedication or memorialization of individuals through plaques placed on park benches and picnic tables or through the planting of trees in select parks and trails.

Following a program review in March 2003, the original Policy 7004 "Tree and Bench Donation" was repealed and replaced with Policy 7019 "Tree, Bench, and Picnic Table" (Attachment 1). This new policy included an updated fee structure for the program to account for maintenance and replacement costs, and established a 10 year term associated with each bench and picnic table dedication. The term length and detailed fees were captured in Fee Schedule 7019.01 (Attachment 2).

The purpose of this report is to seek approval to update Policy 7019 (Attachment 3) as well as the dedication fees identified in the accompanying Fee Schedule 7019.01 (Attachment 4) to accurately reflect current costs.

This report also addresses the following referral made at the October 24, 2017, Parks, Recreation and Cultural Services Committee meeting:

*That staff examine (i) options to increase memorial plaques, (ii) options to incorporate memorial recognition in public art, and (iii) funding options for dedications to be in place in perpetuity with a single donation and report back.*

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.*

2.3. *Outstanding places, programs and services that support active living, wellness and a sense of belonging.*

This report supports Council's 2014-2018 Term Goal #7: Strong Financial Stewardship:

*Maintain the City's strong financial position through effective budget processes, the efficient and effective use of financial resources, and the prudent leveraging of economic and financial opportunities to increase current and long-term financial sustainability.*

7.1. *Relevant and effective budget processes and policies.*



## Analysis

The City of Richmond's Tree, Bench, and Picnic Table Dedication program facilitates the recognition of individuals through plaques placed on park benches and picnic tables or through the planting of trees in select parks and trails. A program review has recently been conducted to identify best practices and to ensure long-term sustainability and community access to the program.

No changes are being proposed to the Tree Dedication program as it operates on a full cost recovery model and has sufficient capacity to meet current demands. The focus of this report is on Bench and Picnic Table Dedications.

### Proposed Update to Policy 7019 and Fee Schedule 7019.01

As a result of the program review, staff recommend an update to Policy 7019 "Tree, Bench and Picnic Table" and accompanying Fee Schedule 7019.01. The proposed amendments to the policy are minor updates to provide a more accurate description of the program.

The proposed amendments to Fee Schedule 7019.01 update the fees to accurately reflect current costs. The current fees have been in place since 2003 and do not reflect increases in the labour and material costs to install and maintain benches and picnic tables. In a review of 26 municipalities, Richmond's fees for bench and picnic table dedications were among the lowest.

The existing Fee Schedule for benches and picnic tables and the proposed changes for 2018 are identified in the tables below.

Table 1 – Existing Fee Schedule (2003)

<b>Existing Fee Schedule (2003)</b>					
Item	Manufacture Cost	Installation Fee	10 Year Maintenance	Plaque	Total Cost
Bench	\$1,000	\$500	\$500 (\$50/yr)	\$0	<b>\$2,000</b>
Picnic Table	\$1,600	\$500	\$500 (\$50/yr)	\$0	<b>\$2,800</b>

Table 2 – Proposed Fee Schedule (2018)

<b>Proposed Fee Schedule (2018)</b>					
Item	Manufacture Cost	Installation Fee	10 Year Maintenance	Plaque	Total Cost
Bench	\$1,200	\$800	\$1,000 (\$100/yr)	\$500	<b>\$3,500</b>
Picnic Table	\$1,700	\$800	\$1,000 (\$100/yr)	\$500	<b>\$4,000</b>

The current practice is for dedicators to source their own plaques, at their own cost, and to meet specifications provided by the Parks Department. The result is an added step for the customer, which is often a source of frustration, as well as inconsistency in the appearance of plaques throughout the City. To enhance customer service and achieve a standardized appearance of plaques, staff propose to include the cost of one plaque in the dedication fee.



The proposed update to the fee schedule for bench and picnic table dedications would bring the City in line with the fees and charges of other Metro Vancouver municipalities.

### Initiation of Renewals

Policy 7019 introduced a 10-year term for the dedication of benches and picnic tables. Those who donated prior to the policy update in 2003 were notified of the 10-year dedication period. As the 10-year dedication term has passed for many donors, a renewal process is required, as per the policy.

There are currently 584 benches and 99 picnic tables in the parks furniture system of which 496 have dedications. The 10-year sunset date has now passed for 343 participants of the program. These donors need to be contacted to renew their park bench or picnic table dedication for an additional 10 years.

The Proposed Renewal Fee Schedule (2018) below will be offered to donors who wish to renew their dedication. This cost does not include a charge for a plaque as it assumes that the pre-existing plaque(s) will transfer over to the dedication renewal. If a plaque requires replacement, the donor will incur the cost of \$500 per plaque for manufacturing and installation.

Table 3 – Proposed Renewal Fee Schedule (2018)

<b>Proposed Renewal Fee Schedule (2018)</b>					
Item	Manufacture Cost	Installation/Admin	Maintenance	Plaque	Total
Bench	\$1,200	\$800	\$1,000 (\$100/yr)	\$0	<b>\$3,000</b>
Picnic Table	\$1,700	\$800	\$1,000 (\$100/yr)	\$0	<b>\$3,500</b>

The renewal process will begin following the confirmation of the 2018 Fee Schedule for the Tree, Bench and Picnic Table Program. All donors whose 10-year term has passed will be contacted to determine if they would like to renew their dedication for another 10 years. If a donor chooses not to renew, the plaque(s) will be returned and the location will be made available to the public, with priority given to individuals on waiting lists. If a response is not received, extensive efforts will be made to contact dedicators or family members. In cases of financial hardship, staff will work with individuals and families to find workable solutions to continue their dedications.

It is anticipated that a number of park benches and picnic tables will become available for new dedications as a result of non-renewals, providing opportunities for individuals on waiting lists.

### Options to Increase Memorial Plaques

The dedication fee includes the cost of one memorial plaque to be produced and installed. The installation of a second plaque is permissible under Policy 7019, which can be used to memorialize another family member or loved one. The cost of a second plaque is not included in the dedication fee and is an added cost of \$500. A second plaque can be added to a bench or picnic table at any time within the dedication period.

It is not recommended to increase the number of dedication plaques beyond two per bench or picnic table. It would impact the aesthetic appearance of the City's benches and picnic tables, and lead to an inconsistency look of park furniture across the City's parks and trail system.

#### Sharing of Dedicated Benches or Picnic Tables

Staff recommend providing opportunities for the sharing of benches or picnic tables for dedications. This option involves the dedication of a bench or picnic table to two different people from two different donors.

The sharing of spaces increases program capacity, particularly in popular waterfront parks and trails where there are currently wait lists. It also provides opportunities to participate in the program at a lower cost. The proposed fee schedule for the sharing of dedicated benches and picnic tables is outlined in the table below. The fees are per dedication, with a maximum of two per bench or picnic table.

Table 4 – Proposed Fee Schedule for Sharing a Dedicated Bench or Picnic Table (2018)

<b>Proposed Fee Schedule for Sharing a Dedicated Bench or Picnic Table (2018)</b>					
Item	Manufacture Cost	Installation/Admin	Maintenance	Plaque	Total
Bench	\$600	\$400	\$500 (\$50/yr)	\$500	<b>\$2,000</b>
Picnic Table	\$850	\$400	\$500 (\$50/yr)	\$500	<b>\$2,250</b>

In order for the sharing of dedicated benches and picnic tables to effectively work, it is best for the two dedications to occur at the same time and have congruent dedication periods. This streamlines the initial installation and the 10-year renewal process. Staff will work to match up donors interested in the sharing option wherever possible. Donors will be limited to one plaque each as the maximum number of plaques permissible per bench or picnic table is two in total.

#### Funding Options for Dedications in Perpetuity

As part of the program review and best practices scan, different funding options for the dedication program were examined. New Westminster and Central Park, New York City were the only municipalities found to permit dedications in perpetuity; the costs are identified in the table below:

Table 5 – Fees for Dedications in Perpetuity in Other Cities

<b>Fees for Dedications In Perpetuity in Other Cities</b>	
City	Fees
New Westminster	Bench \$2,800 / Table \$5,488
Central Park, NYC	Bench \$10,000

New York City manages its dedications in perpetuity through an endowment fund; the principal amount of the donation is invested, and the annual dividends are partly reinvested and used to cover maintenance costs. The endowment funds ensure funds are available for upkeep and maintenance of the dedication in perpetuity program. Prior to January 2018, Vancouver also allowed dedications in perpetuity through an endowment fund, which has now been discontinued. The endowment fund will continue to fund past dedications, however new applications are no longer accepted. New Westminster charges a one-time fee for its dedication program. The feedback regarding the one-time fee is there are challenges in funding maintenance costs. It is anticipated that the City would incur similar funding and administration impacts should it implement a one-time fee for park bench and picnic table dedications.

Another challenge experienced by these municipalities are large waitlists for park benches and picnic tables. Dedications made in perpetuity restrict opportunities for turnover, which is necessary for the program to remain accessible. Program saturation is the driving reason behind the City of Vancouver's decision to discontinue in perpetuity dedications. Dedicating a bench or picnic table is a meaningful and popular way to commemorate a loved one, particularly in the immediate time period following a loss. The 10-year renewal term allows those who would like to continue funding a dedication an opportunity to do so, or to exit out of the program, thereby providing an opportunity for others.

To ensure this limited resource is accessible to as many community members as possible, and to ensure the program is sustainably funded, it is not recommended for the City to implement dedications in perpetuity with respect to the tree, bench and picnic table program.

#### Program Expansion

2018 will see the completion of new park spaces, all of which will provide expanded opportunities for bench and picnic table dedication for community members. These include:

- Aberdeen Park;
- Tait Waterfront Park;
- West Cambie Park;
- West Cambie Greenway; and
- Rivergreen Waterfront Park.

In these new parks, a total of 39 park benches and 24 picnic tables will become available for dedication. When combined with the 187 existing benches and picnic tables that are currently without dedication, along with the expected turnover created in the renewal process, it is felt that the program's capacity will satisfy existing demands.

#### Options to Incorporate Memorial Recognition in Public Art

The Richmond Public Art Program Policy 8703 (Attachment 5) provides opportunities for memorial recognition in public art through the Public Art Donations Program (Section 5.4). Examples of public artworks created through this program in recognition of individuals and groups include:

- Steveston Fishermen's Memorial (1996). A giant fisherman's needle is the centre point of the stone compass rose engraved with the names of local fisherman lost at sea;
- Japanese-Canadian Fishermen's Memorial Wind (2002). Dedicated to the pioneering Japanese fishermen, and the generations that followed, for their contributions to the fishing industry and British Columbia;
- Minoru Horse (2009). A gift from the Maureen and Milan Ilich Foundation;
- Steveston's Legacy (2009). A tribute to Steveston's fishing industry workers;
- Volleyball Player (2012). Donated by the Family of Narinder Mander; and
- Nikkei Elders Memorial (In progress). A memorial for Canadians of Japanese descent.

The Public Art Program continues to seek opportunities to receive donations and gifts of artworks in memoriam.

### **Financial Impact**

In 2018, it is estimated that approximately \$500,000 in revenue will be generated from the renewal process and new dedications, and added to the Tree, Bench and Picnic Table Reserve Fund. Approximately half of this revenue will be transferred to the Parks – General Programs operating account to fund the immediate refurbishing or manufacturing of dedication benches and picnic tables, plaque costs for new dedications, administration and installation fees. The remainder will fund ongoing maintenance of the dedications for a 10-year period.

### **Conclusion**

The City of Richmond's Tree, Bench and Picnic Table Dedication program remains a popular opportunity for community members to recognize loved ones, while simultaneously contributing to the enhancement of Richmond's parks and open space system. The proposed updates to the program will allow for increased opportunities for individuals to become involved, as well as the necessary means for the City to sustain the program.



Paul Brar  
Manager, Parks Programs  
(604-244-1275)

- Att. 1: Proposed Policy 7019 – Tree, Bench and Picnic Table Dedication (red-lined)  
2: Proposed Fee Schedule 7019.01 – Tree, Bench and Picnic Table Dedication (red-lined)  
3: Proposed Policy 7019 – Tree, Bench and Picnic Table Dedication (clean)  
4: Proposed Fee Schedule 7019.01 – Tree, Bench and Picnic Table Dedication (clean)  
5: Policy 8703 – Public Art Program



Page 1	of 2	Tree, Bench and Picnic Table <u>Dedication</u>	Policy 7019
Approved by Council: April 14, 2003			

## POLICY 7019:

It is Council policy that:

1. The cost of the purchase and planting of the tree shall be charged to the ~~donor~~dedicator. This is to be based on the average cost for purchase and installation by City forces of a seven-centimetre calliper tree, subject to annual review.
2. The City shall have final approval of the tree type and planting location. All requests for special tree species/varieties or particular planting areas shall be accommodated, whenever possible. Higher costs incurred by these requests shall be charged to the ~~donor~~dedicator. The cost of the purchase, installation and maintenance of the bench shall be charged to the donor. This is to be based on the average cost for purchase, installation and maintenance by City forces of a standard city bench for a 10-year period. City staff will review and adjust costs annually. The maintenance funding is placed into a tree, bench, and picnic table reserve account. ~~perpetual care reserve account for the purpose of supporting the bench program.~~
3. The City shall include the tree in its normal schedule of care or maintenance.
- 2-4. The cost of the purchase, installation and maintenance of the bench or picnic table shall be charged to the dedicator. This is to be based on the average cost for purchase, installation and maintenance by City forces of a standard City bench or picnic table for a 10-year period. City staff will review costs annually and will adjust accordingly. The maintenance funding is placed into a tree, bench, and picnic table reserve account.
- 3-5. City Staff will acknowledge the bench or picnic table dedication ~~donation~~ for a period of 10 years from the date of installation.
- 4-6. Donors-Dedicators will have the opportunity to continue their sponsorship of the bench or picnic table after the 10 year ~~donation-dedication~~ period by paying the current fee for replacement of the bench or picnic table. If the ~~donor-dedicator~~ is not interested in continuing the ~~donation-dedication~~ or cannot be contacted (within six months of the 10-year term expiring), the bench plaque will be removed ~~and/or a new donor will have the opportunity for sponsorship at the site and the site will become available for a new dedication~~. It will be the responsibility of the donor to keep their contact information current with the City of Richmond.
5. ~~Existing benches will be grandfathered for 10 years from the date of this policy approval. Should any of these benches be in the need of replacement, the city will be responsible for that cost.~~
- 6-7. The City shall have final approval of the location and style of the bench or picnic table.
- 7-8. The City shall have final approval of plaque size, style, and wording. A maximum of two plaques per bench is permitted.





Page 2 of 2	Tree, Bench and Picnic Table <u>Dedication</u>	Policy 7019
	Approved by Council: April 14, 2003	

- ~~8. The City shall include the tree in its normal schedule of care or maintenance and shall replace when possible~~
9. The tree, bench and picnic table and ~~bench~~ shall become City property. Staff reserves the right to relocate or remove the tree ~~or~~, bench, or picnic table whenever necessary. A reasonable effort shall be made to notify the ~~donor~~ dedicator if their tree ~~or~~, bench, or picnic table is affected.
10. A tree ~~and~~, bench, and picnic table dedication ~~donation~~ account shall be established for those unable to purchase a whole tree, ~~or~~ bench, or picnic table, but who wish to contribute funds. No plaques shall be permitted in this case, but City recognition of some type shall be considered.
11. A City record will be established to record all commemorative trees and contributions.
12. Placement of memorial wreaths, flowers or other items or any modifications to the tree, bench or picnic table will not be permitted.



City of  
Richmond

## Policy Manual Administrative Procedure

Page 1 of 2	Tree, Bench and Picnic Table <u>Dedication</u>	Fee Schedule 7019.01
	Approved by Council: April 14, 2003	

### FEE SCHEDULE 7019.01:

#### Tree, Bench and Picnic Table ~~Donation~~ Dedication Charges Schedule

Effective ~~April 2003~~ February 2018, the following ~~donation~~ fee schedule will apply for City of Richmond Tree, Bench and Picnic Table ~~Donations~~ Dedications:

- ~~Donations~~ Dedication fees will be levied so as to recover all or a portion of overall operating costs.
  - To ensure the ~~donor-dedicator~~ pays all or a portion of the direct operating costs for tree, bench and picnic table installation and 10 years guaranteed maintenance.
  - All rates and charges will be adjusted to accommodate the changes in operating and maintenance costs and tree, bench and picnic table acquisition costs.
- The General Manager, Community Services or designate will have the authority to waive or reduce fees and alter fees for services for promotional purposes and to quickly establish fees for experimental services.
  - To permit the General Manager, Community Services or designate to make allowances for unusual circumstances.
  - Unusual ~~donation-dedication~~ requests for tree, bench or picnic table installations where a higher cost is involved will be considered on an individual basis, taking in to account the true cost of acquisition and installation, and maintenance costs.
- ~~Donation~~ Dedication Classifications fees are as follows:

Item	Includes	<u>2003-2018</u> Rate
Trees	Each <del>donation-dedication</del> will recover the full cost of tree acquisition, site preparation, and planting of the tree to City of Richmond standards.	Full cost recovery.
Benches	This <del>donation-dedication</del> amount will include the cost of bench manufacturing, site preparation, plaque <u>production and</u> installation, and 10 years guaranteed maintenance.	<del>\$2000.00</del> <u>\$3,500.00</u>
Picnic Tables	This dedication amount will include the cost of picnic table manufacturing, site preparation, plaque <u>production and</u> installation, and 10 years guaranteed	<del>\$2800.00</del> <u>\$4,000.00</u>



maintenance.

**4. Renewal fees for a 10-year dedication period are as follows:**

<u>Item</u>	<u>Includes</u>	<u>2018 Rate</u>
<u>Trees</u>	<u>Not applicable.</u>	<u>Not applicable.</u>
<u>Benches</u>	<u>The renewal amount will include the cost of bench refurbishing or manufacturing, installation and 10 years guaranteed maintenance.</u>	<u>\$3,000.00</u>
<u>Picnic Tables</u>	<u>The renewal amount will include the cost of picnic table refurbishing or manufacturing, installation and 10 years guaranteed maintenance.</u>	<u>\$3,500.00</u>

**5. Dedication fees for sharing a bench or picnic table are as follows:**

<u>Item</u>	<u>Includes</u>	<u>2018 Rate</u>
<u>Trees</u>	<u>Not applicable.</u>	<u>Not applicable.</u>
<u>Benches</u>	<u>The dedication fee will include the cost of bench manufacturing or refurbishing, site preparation, plaque production and installation and 10 years guaranteed maintenance.</u>	<u>\$2,000.00</u>
<u>Picnic Tables</u>	<u>The dedication fee will include the cost of picnic table manufacturing or refurbishing, site preparation, plaque production and installation, and 10 years guaranteed maintenance.</u>	<u>\$2,250.00</u>



Page 1 of 1	<b>Tree, Bench and Picnic Table Dedication</b>	<b>Policy 7019</b>
	Adopted by Council: April 14, 2003	

## **POLICY 7019:**

It is Council policy that:

1. The cost of the purchase and planting of the tree shall be charged to the dedicator. This is to be based on the average cost for purchase and installation by City forces of a seven-centimetre calliper tree, subject to annual review.
2. The City shall have final approval of the tree type and planting location. All requests for special tree species/varieties or particular planting areas shall be accommodated, whenever possible. Higher costs incurred by these requests shall be charged to the dedicator.
3. The City shall include the tree in its normal schedule of care or maintenance.
4. The cost of the purchase, installation and maintenance of the bench or picnic table shall be charged to the dedicator. This is to be based on the average cost for purchase, installation and maintenance by City forces of a standard City bench or picnic table for a 10-year period. City staff will review costs annually and will adjust accordingly. The maintenance funding is placed into a tree, bench, table care (or maintenance) reserve account for the purpose of supporting the bench and picnic table program.
5. City Staff will acknowledge the bench or picnic table dedication for a period of 10 years from the date of installation.
6. Dedicators will have the opportunity to continue their sponsorship of the bench or picnic table after the 10-year dedication period by paying the current fee for replacement of the bench or picnic table. If the dedicator is not interested in continuing the dedication or cannot be contacted (within six months of the 10-year term expiring), the plaque will be removed and the site will become available for a new dedication. It will be the responsibility of the dedicator to keep their contact information current with the City of Richmond.
7. The City shall have final approval of the location and style of the bench or picnic table.
8. The City shall have final approval of plaque size, style, and wording. A maximum of two plaques per bench is permitted
9. The tree, bench, and picnic table shall become City property. Staff reserves the right to relocate or remove the tree, bench or picnic table whenever necessary. A reasonable effort shall be made to notify the dedicator if their tree, bench or picnic table is affected.
10. A tree, bench and picnic table dedication account shall be established for those unable to purchase a whole tree, bench or picnic table, but who wish to contribute funds. No plaques shall be permitted in this case, but City recognition of some type shall be considered.
11. A City record will be established to record all commemorative trees and contributions.
12. Placement of memorial wreaths, flowers or other items or any modifications to the tree, bench or picnic table will not be permitted.





## Administrative Procedure

Page 1 of 2	Tree, Bench and Picnic Table Dedication	Fee Schedule 7019.01
	Approved by Council: April 14, 2003	

### FEE SCHEDULE 7019.01:

#### Tree, Bench and Picnic Table Dedication Charges Schedule

Effective February 2018, the following fee schedule will apply for City of Richmond Tree, Bench and Picnic Table Dedications:

- Dedication fees will be levied so as to recover all or a portion of overall operating costs.**
  - To ensure the dedicator pays all or a portion of the direct operating costs for tree, bench and picnic table installation and 10 years guaranteed maintenance.
  - All rates and charges will be adjusted to accommodate the changes in operating and maintenance costs and tree, bench and picnic table acquisition costs.
- The General Manager, Community Services or designate will have the authority to waive or reduce fees and alter fees for services for promotional purposes and to quickly establish fees for experimental services.**
  - To permit the General Manager, Community Services or designate to make allowances for unusual circumstances.
  - Unusual dedication requests for tree, bench or picnic table installations where a higher cost is involved will be considered on an individual basis, taking in to account the true cost of acquisition and installation, and maintenance costs.
- Dedication fees are as follows:**

Item	Includes	2018 Rate
<b>Trees</b>	Each dedication will recover the full cost of tree acquisition, site preparation, and planting of the tree to City of Richmond standards.	<b>Full cost recovery.</b>
<b>Benches</b>	This dedication amount will include the cost of bench manufacturing, site preparation, plaque production and installation, and 10 years guaranteed maintenance.	<b>\$3,500.00</b>
<b>Picnic Tables</b>	This dedication amount will include the cost of picnic table manufacturing, site preparation, plaque production and installation, and 10 years guaranteed maintenance.	<b>\$4,000.00</b>





**4. Renewal rates for a 10-year dedication period are as follows:**

Item	Includes	2018 Rate
<b>Trees</b>	Not applicable.	<b>Not applicable.</b>
<b>Benches</b>	The renewal amount will include the cost of bench refurbishing or manufacturing, installation and 10 years guaranteed maintenance.	<b>\$3,000.00</b>
<b>Picnic Tables</b>	The renewal amount will include the cost of picnic table refurbishing or manufacturing, installation and 10 years guaranteed maintenance.	<b>\$3,500.00</b>

**5. Dedication fees for sharing a bench or picnic table are as follows:**

Item	Includes	2018 Rate
<b>Trees</b>	Not applicable.	<b>Not applicable.</b>
<b>Benches</b>	The dedication fee will include the cost of bench manufacturing or refurbishing, site preparation, plaque production and installation and 10 years guaranteed maintenance.	<b>\$2,000.00</b>
<b>Picnic Tables</b>	The dedication fee will include the cost of picnic table manufacturing or refurbishing, site preparation, plaque production and installation, and 10 years guaranteed maintenance.	<b>\$2,250.00</b>



Page 1 of 9	Public Art Program	Policy 8703
	Adopted by Council: July 27, 2010	

## POLICY 8703:

### RICHMOND PUBLIC ART PROGRAM

#### 1. APPLICATION AND INTENT

- 1.1 **Public art** is defined as artwork in the public realm, which is accessible physically or visually to the public and possesses aesthetic qualities. Public Realm includes the places and spaces, such as building facades, parks, public open spaces and streets, which provide physical or visual access to the general public.
- 1.2 **Public Art Program:** Public art animates the built and natural environment with meaning, contributing to a vibrant city in which to live and visit. By placing artwork in our everyday environment, the Public Art Program sparks community participation in the building of our public spaces, offers public access to ideas generated by contemporary art, celebrates community history, identity, achievements and aspirations, encourages citizens to take pride in community cultural expression and creates a forum to address relevant themes and issues of interest and concern to Richmond's citizens.

#### 2. PROGRAM GOALS

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



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### 3. PROGRAM OBJECTIVES

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

### 4. ADMINISTRATIVE PROCEDURES

- 4.1 Council approval is required for all public art plans and projects on City controlled property.
- 4.2 The City will develop administrative procedures relating to the management of projects, including: selection processes, developer contributions, donation and de-accession guidelines, site considerations, documentation and maintenance (the "Public Art Program Administrative Procedures Manual").
- 4.3 The City will maintain a Public Art Program Reserve to hold public art allocations from both public and private sources for capital expenses.
- 4.4 The City will maintain a Public Art Program Operating Provision to hold public art allocations from private sources for operating expenses relating to the administration of the Public Art Program.





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## 5. CIVIC PUBLIC ART PROGRAM

### 5.1 General

- 5.1.1 The City's policy is to provide leadership in public art by incorporating public art, at the planning stages, into the development or renovation of civic infrastructure, buildings, parks and bridges, and to encourage collaboration between the Public Art Advisory Committee, City staff, artists, engineers, design professionals and the community to enrich such projects.
- 5.1.2 The priority for civic public art projects will be to fully integrate the artwork into the planning, design and construction of civic works and to select and commission an artist to work as a member of the project consultant design team, in order to maximize opportunities for artistic expression and minimize material and construction costs.

### 5.2 Project Identification

- 5.2.1 The City will identify and prioritise specific areas within the City and types of capital projects appropriate for the inclusion of public art. Applicable projects include:
- a) New building construction;
  - b) Major additions or renovations to existing buildings;
  - c) Park development projects;
  - d) Environmental programs; and
  - e) New engineering structures.
- 5.2.2 Projects appropriate for consideration should:
- a) Have a high degree of prominence, public use and/or public realm impact;
  - b) Achieve or enhance project objectives or other City objectives (e.g. beautification, liveability, multiculturalism, sustainability, cultural or environmental interpretations);
  - c) Promote opportunities for meaningful community participation; and/or
  - d) Complement existing public artworks or public amenities in the local area, and/or fulfil a need identified in that community.



**5.2.3** The City will undertake artist-initiated public art projects from time to time. Artists will be invited to submit proposals for concepts and locations of their own choosing, and may be asked to respond to a specific topic of community interest or importance.

**5.3 Funding**

**5.3.1** Each year, the City will commit an amount of funds equivalent to a minimum of 1% of each Capital Project Budget, to the planning, design, fabrication and installation of public art, provided that:

- a) Capital projects for equipment and land acquisition are exempt;
- b) Infrastructure utilities projects - water supply and sewerage - which are funded solely from restricted sources, are exempt; and
- c) For eligible projects, allocations are based on the construction costs of capital projects, and exclude soft costs (i.e., administration, professional and legal fees, furnishings, and permit fees).

**5.4 Donations and/or Gifts of Artwork(s)**

**5.4.1** Private donations or gifts of artworks may be accepted into the City's public art collection, provided that:

- a) The artworks are assessed on their artistic, environmental, cultural, historical and social merits before being accepted into the City's public art inventory;
- b) A suitable site can be identified; and
- c) Funds are made available for the ongoing maintenance and conservation of the artwork.

**5.5 Purchase Pre-Existing Artwork**

**5.5.1** The City may add to its public art inventory by purchasing pre-existing works of art from time to time.

**5.6 De-accession**

**5.6.1** De-accession is defined as any actions or set of procedures that result in the cessation by the City of its ownership and possession of works of art installed in public places, through sale, exchange, gift or any other means.

**5.6.2** Provided that the de-accession of the artwork is not contrary to the terms on which it was received by the City, the City may de-accession artworks from the City's inventory when necessary:

- a) Through a considered public review and assessment process;



- b) If the de-accession of the artwork is evaluated on a case by case basis; and
- c) If the de-accession of the artwork is endorsed by Council.

## 6. PRIVATE DEVELOPMENT PUBLIC ART PROGRAM

### 6.1 General

The City's policy is to encourage the private sector to support the integration of public artworks in the community during the rezoning and development permit processes, and the collaboration of artists, design professionals and the community in the design of that art.

### 6.2 Project Identification

**6.2.1** Applicable projects include new building construction, major additions or renovations to existing buildings, as follows:

- a) For residential uses containing 10 or more units; and
- b) For non-residential uses with a total floor area of 2,000 m<sup>2</sup> (21,530 ft<sup>2</sup>) or greater.

**6.2.2** The following uses or occupancies of all or part of a development or building are exempt from contributing to the Public Art Program:

- a) Community Amenity Space, Community Care Facility, Congregate Housing, Child Care, Health Services, Education and related uses as defined under the Richmond Zoning Bylaw, as amended from time to time;
- b) Purpose-built non-market rental and subsidized social housing projects and/or units secured through the City's Affordable Housing Strategy; and

**6.2.3** Public art should be sited in locations that meet the following criteria:

- a) Visibility and accessibility (as appropriate to the art work) for pedestrians and/or motorists;
- b) Proximity to high pedestrian activity areas, e.g. active retail areas, transit stops (especially those serving high ridership routes), places of public gathering, public open spaces and recognized pedestrian routes;
- c) Opportunities to expand on existing or future public artworks as part of an existing or proposed multi-artwork public art plan; and/or
- d) Places of special heritage or community significance.





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### 6.3 Funding

**6.3.1** The public art contribution rate for private sector public art projects is an amount equivalent to a minimum value of 0.5% of the estimated total project construction cost:

- a) Contributions are based on construction costs and exclude soft costs (i.e., administration, professional and legal fees, furnishings, development cost charges, and permit fees);
- b) For the purpose of calculating public art contributions for private development, only floor areas that make up the calculation of density as set out under the Richmond Zoning Bylaw, as amended from time to time, are included;
- c) Floor areas for uses set-out under 6.2.2, above, are excluded; and
- d) This contribution funds the planning, design, fabrication and installation of public art.

**6.3.2** The City will issue guidelines for calculating the public art contribution based on building types and annual Consumer Price Index adjustments.

**6.3.3** The public art contribution rate will be reviewed periodically by Council.

**6.3.4** For public art project contributions that are less than \$40,000, a cash contribution is to be made to the City's Public Art Reserve, for city-wide public art programs.

**6.3.5** For public art contributions over \$40,000, the developer may choose one of the following three options:

- a) A monetary contribution to the City's Public Art Program Reserve; or
- b) The developer may provide public artwork of a value equal to the public art contribution for the project, provided the artwork complies with this Public Art Program Policy and the Public Art Program Administrative Procedures Manual; or
- c) The developer may negotiate a split of its contribution between both i) a monetary contribution to the Public Art Program Reserve; and ii) provision of artwork, provided the combined value of the monetary contribution and the artwork is equal to or greater than the project's public art contribution.

**6.3.6** Where the developer chooses to provide artwork, either on their development site or on a City controlled property:

- a) A minimum of 85% of the public art contribution will be allocated to the creation of the artwork;



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- b) Where the City manages the public art selection process, 15% of the developer's public art contribution will be dedicated to the City's Public Art Program Operating Provision to support and sustain the management, administration and promotion of the Public Art Program;
- c) Where the developer engages an independent Public Art Consultant to manage the public art selection process, 5% of the developer's public art contribution will be dedicated to the City's Public Art Program operating budget and Operating Provision to support and sustain the management, administration and promotion of the Public Art Program and a maximum of 10% of the public art budget may be directed towards the consultant fees;
- d) Where located on City controlled land, the artwork will become the property of the City;
- e) Where located on private land, the artwork must remain accessible at no cost to the public and be maintained in good repair for the life of the development, and not be removed or relocated except with the prior written consent of the City; and
- f) In the event the artwork is damaged beyond repair, or becomes ineffective for reasons other than the owner's failure to maintain it, or in the event the work becomes an unreasonable burden to maintain, application to allow its removal or relocation may be made to the City.

6.3.8 The following are ineligible expense items for the private sector public art contributions:

- a) Maintenance costs for artwork(s);
- b) Artwork not provided in accordance with the City's Public Art Program; and
- c) Costs not directly related to selecting, designing, fabricating or installing the artwork(s).

## 7. COMMUNITY PUBLIC ART PROGRAM

### 7.1 General

7.1.1 The Richmond Community Public Art Program supports art projects between community groups and artists of all disciplines. Artists and communities working collaboratively can explore issues, ideas and concerns, voice community identity, express historical and cultural spirit and create dialogue through art.



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7.1.2 The end product need not be a permanent work of art but should leave a legacy for the general public. The project could include:

- a. A public event such as an exhibition, performance, play, concert, reading or dance; or
- b. Documentary artworks such as books and videos; or
- c. Electronic media.

**7.2 Project Identification**

7.2.1 Projects proposed must be publicly accessible and located or performed on public property such as City-owned or controlled parks, boulevards, and buildings. Sites owned or controlled by the Federal or Provincial governments will also be considered.

7.2.2 Projects should demonstrate the support of the local community and document significant community involvement of a sizable number of people.

7.2.3 Projects should demonstrate the capacity to be undertaken and completed within an approved time frame.

**7.3 Funding**

7.3.1 Community public art projects will be funded in part or in whole from the Public Art Program Reserve.

7.3.2 Community partners should investigate or provide matching funds where possible, or contribute an equivalent amount through time/participation, labour, materials or contributions in-kind.

7.3.3 The final artwork, if any, will become the property of the City, unless the City agrees otherwise

**8. PUBLIC ART ADVISORY COMMITTEE**

**8.1 Mandate**

8.1.2 The "Richmond Public Art Advisory Committee" is a Council-appointed volunteer advisory committee that provides input on public art policy, planning, education and promotion.

**8.2 Role**

8.2.1 The Committee provides informed comment to City Council through staff on the implementation of the Public Art Program through civic, private development and community public art initiatives.



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- 8.2.2 The Committee acts as a resource on public art to City Council, staff, residents and developers of land and projects within the City of Richmond.
- 8.2.3 The Committee's terms of reference are outlined in the *Richmond Public Art Advisory Committee Terms of Reference*.





# City of Richmond

## Report to Committee

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**To:** Parks, Recreation and Cultural Services Committee  
**From:** Serena Lusk  
General Manager, Community Services  
**Re:** Garden City Lands Project Update  
**Date:** February 14, 2018  
**File:** 06-2345-20-GCIT1/Vol 01

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### Staff Recommendation

That the staff report titled "Garden City Lands Project Update," dated February 14, 2018, from the General Manager, Community Services be received for information.

Serena Lusk  
General Manager, Community Services  
(604-233-3344)

Att. 3

REPORT CONCURRENCE	
CONCURRENCE OF GENERAL MANAGER	
REVIEWED BY STAFF REPORT / AGENDA REVIEW SUBCOMMITTEE	INITIALS: 
APPROVED BY CAO	

## Staff Report

### Origin

In July 2016, Council received the report titled “Garden City Lands Park Development Plan,” providing Council an update of future construction and development activities on the Garden City Lands. Since then, the first phases of the Development Plan have been implemented.

The purpose of this report is to update Council on the works completed during the 2017 construction season and upcoming works planned for the 2018 construction season.

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.*

*2.3. Outstanding places, programs and services that support active living, wellness and a sense of belonging.*

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

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

*3.1. Growth and development that reflects the OCP, and related policies and bylaws.*

This report supports Council’s 2014-2018 Term Goal #4 Leadership in Sustainability:

*Continue advancement of the City’s sustainability framework and initiatives to improve the short and long term livability of our City, and that maintain Richmond’s position as a leader in sustainable programs, practices and innovations.*

*4.2. Innovative projects and initiatives to advance sustainability.*

This report supports Council’s 2014-2018 Term Goal #5 Partnerships and Collaboration:

*Continue development and utilization of collaborative approaches and partnerships with intergovernmental and other agencies to help meet the needs of the Richmond community.*

*5.1. Advancement of City priorities through strong intergovernmental relationships.*

This report supports Council's 2014-2018 Term Goal #6 Quality Infrastructure Networks:

*Continue diligence towards the development of infrastructure networks that are safe, sustainable, and address the challenges associated with aging systems, population growth, and environmental impact.*

*6.1. Safe and sustainable infrastructure.*

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.*

*8.3. The City's agricultural and fisheries sectors are supported, remain viable and continue to be an important part of the City's character, livability, and economic development vision.*

## **Findings in Fact**

The City-owned Garden City Lands are approximately 55.2 hectares (136.5 acres), located on the eastern edge of Richmond City Centre. The Garden City Lands (the Lands) is a unique combination of agricultural and ecological functions resulting in what will be a singular agriculturally focused public space in Metro Vancouver. While the Lands is designated a city-wide park, because it is located in a high-density neighbourhood, it is envisioned to serve primarily as an agriculturally productive space within the local community. Several existing and planned greenway and pedestrian connections will also make the Lands a destination for many visitors city-wide and throughout Metro Vancouver.

In 2014, Council approved the Garden City Lands Legacy Landscape Plan as a framework for the future detailed planning and development of the Garden City Lands. In July, 2016, the Garden City Water and Ecological Resource Management Strategy and the Garden City Lands Park Development Plan were presented to Council. Based on these studies and direction from Council, staff are now implementing the Park Development Plan (Attachment 1).

## **Analysis**

### **2017 Construction Season Review**

A significant amount of work was completed in the past year on the Garden City Lands. Project related tasks completed in 2017 include:

- **Perimeter Trail Completed**: The 2.9 km long, twinned recreational multi-use trail construction was substantially completed. One side of the Garden City Road frontage was opened to public use this past fall prior to the Harvest Fest event.

- Seepage Barrier Completed: The compacted clay impermeable underground dam substantially surrounding the Bog was completed. Water levels in the Bog have risen and will be monitored as per a three year hydrological study.
- KPU Farm Field Established: Fill establishing the initial phase of the KPU Farm was placed and cover cropped. Peat soil amendments were imported for use on the field. A soil amendment and quality improvement plan was created with McTavish Consulting in coordination with the ALC for implementation in 2018 (Attachment 2).
- Agriculture Buffer Planting: In excess of 700 trees and 50,000 shrubs have been planted along the entire length of the perimeter trail, significant portions of The Rise and along the central Dike. Existing soils were amended with soil amendments sourced from both on and off the site.
- The Rise: This area of the site was graded, trail and agriculture buffer plantings installed and hydroseeded with grasses.
- Drainage Infrastructure and Pond: An irrigation storage pond was created adjacent to the KPU Farm. The pond has filled over the last few months and water levels are being currently monitored. Several drain basins and weir gate structures have been installed to regulate water levels in the Bog and in the western half of the site.
- Harvest Fest: The first Harvest Fest celebration of Richmond's agriculture heritage and active food scene was held in the fall. Over 5,000 visitors came to this Canada 150 agriculture and food event.
- Ongoing Site Monitoring: Studies documenting site hydrology, soil quality and environmental indicators are ongoing.

#### 2018 Proposed Work Plan

There are a number of tasks which are planned to be completed in 2018. These planned tasks are subject to change due to unforeseen circumstances, weather and site conditions. Many of the proposed work plan items fall under either of the following categories:

1. Tasks related to existing ALC Approvals the City has received to date (KPU farm soil placement of soil and the installation of the perimeter trails); or,
2. Agriculture-related proposed works which align with existing ALC policies and therefore do not require formal ALC permission to proceed.

The proposed work plan for 2018 will be funded through previously approved capital budget requests.



The following proposed tasks may proceed under existing ALC Approvals:

- Public Access to the Perimeter Trails: Current ALC Approval allows for formal public access to only the perimeter of the site. Full public access will be provided in 2018 to the three remaining frontages. In anticipation of future construction activity occurring on the site over the next several years, staff propose to maintain one trail for construction vehicle access. Once construction is substantially completed on site, the final lift of granular material on the remaining lengths of trail will be installed. Trail construction follows recommended engineering standards in the design provided to the City.

Trail construction methods adhere to the conditions of the ALC Approval allowing for their installation.

- Soil Importation: Staff expect to complete the importation of soil material for the entire 8 ha (20 acre) KPU farm area in 2018. This activity was previously approved by the ALC in 2017. Soils will be imported from select sites and will follow the soil importation protocol established by McTavish Consulting on behalf of the City (Attachment 3). Following practices already in place since 2017, the process sourcing appropriate fill, testing and overseeing importation will be overseen by the City's Qualified Environmental Professional (QEP). These recommendations, protocols and processes were created in consultation with the ALC and the City's QEP (McTavish Resource Management and Hemmera). No contaminated material will be imported to the Lands. This plan has been shared and accepted by ALC staff and the KPU program. Following soil best management practices, cover crops will be applied to fill areas not slated for immediate active cultivation by KPU.

The following proposed tasks relate to aspects of the project which may proceed without formal ALC Approval:

- Agriculture Buffer Planting: As per the ALC Approval for the perimeter trails and in conformance with permitted agriculture related activities which do not require ALC approval to proceed, staff will continue to plant appropriate native and cultivated (for agricultural production) plant material throughout the site. Additionally, hydroseeding will occur to maximize coverage of cultivated soils in planting beds. Staff will focus on watering throughout the growing season to ensure, to the greatest extent possible, a high survival rate for the plant material already installed. Planting will cease in late winter and resume in early fall as per horticulture best management practices. Planting will also occur in the area where the Rise transitions down to the KPU farm fields will act as an agricultural buffer for beneficial insect habitat, limiting public access to the fields and address drainage control issues.
- The KPU Farm: Assisting the KPU program with launching their inaugural farming season on the currently filled portion of their Farm. This will include assisting the coordination for the importation and incorporation of soil amendments.

- Water Courses: Ongoing management of the site's drainage particularly in the vicinity of the KPU Farm. A network of drainage ditches and a formal canal constructed to expand water storage capacity. Subject to KPU's soil and water management strategy for their fields, drain tile may be also installed.
- Community Orchards: An orchard (to be managed by the KPU Farm School Program) will be planted at several locations on the Rise. The proposed park program for this area in the Park includes a large meadow and open lawn area for passive enjoyment of the vast open space including sitting, lying down, picnicking and kite flying.
- Environmental Monitoring: Ongoing hydrological study and environmental monitoring will continue throughout 2018 as part of the long term study of the site. Water levels in the Bog will be of particular significance as this will be first full season after the installation of the clay seepage barrier in 2017.

#### Coordination with the Agricultural Land Commission (ALC)

As per the ALC's approval of the perimeter trails, the ALC is supportive of the City's intention to showcase agricultural operations and finds the Garden City Lands project as an opportunity to increase awareness of surrounding farms and farm practices in Richmond. City staff are in regular contact with the ALC regarding currently approved work and addressing any questions as they arise; this includes:

- August 2017 meeting: City and ALC staff met to discuss the list of proposed improvements which would require ALC approval;
- Fall 2017: City staff finalized the list of required approvals and ALC staff approved the final list;
- February 2018: City staff met ALC staff to confirm previous discussions and direction received from ALC staff and review of potential farming activities which require approval and those which can proceed with notifications only; and
- Ongoing: City staff hold a monthly conference call with ALC staff to provide regular updates on current and planned activities, coordinating outstanding items and reviewing any issues pertaining to the Non-Farm Use Application.

Staff have provided the ALC information on the proposed work to amend the soil currently in place for the initial phase of the KPU Farm. Additionally, a soil management protocol has been created by McTavish Consulting and provided to and accepted by the ALC.

#### Agriculture Advisory Committee (AAC)

Staff provided a project update to the City's Agriculture Advisory Committee (AAC) on February 1, 2018. Staff received comments and input.

#### **Financial Impact**

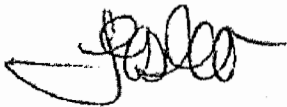
None.

February 14, 2018


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## Conclusion

Steady progress has been made toward implementation of the Garden City Lands Park Development Plan, with construction well underway. The work is proceeding according to all applicable regulations, best practices and the recommendations of a range of expertise specific to this site and the unique combination of uses being developed for it.



Jamie Esko  
Manager, Parks Planning & Design  
(604-233-3341)



Alex Kurnicki  
Research Planner II  
(604-276-4099)

- Att. 1: GCL Park Development Plan (5747583)  
2: McTavish memo for Amending the Soil on KPU Farm (5695383)  
3: McTavish memo for Importing Soil (5695380)



#### LEGEND

##### THE AGRICULTURAL LANDS

- 1 Multi-Functional Building and Parking
- 2 Rainwater Storage for Agricultural Irrigation
- 3 Farm Drainage Ditch
- 4 Agricultural Fields
- 5 Orchard
- 6 Demonstration Orchard
- 7 Community Gardens
- 8 Hedgerows & Beetle Banks
- 9 Sliding High Tunnels
- 10 Farm Fields
- 11 Soil Amendment Trials

##### THE BOG

- 12 Bog Conservation Area
- 13 The Fen
- 14 Boardwalk with Rest Points

##### THE RISE

- 15 Meadow / Informal Recreation
- 16 Children's Play

##### THE NODES

- 17 Garden City Lands Main Entrance
- 18 Entry Node
- 19 Entry Allée
- 20 Viewing Platform
- 21 Crosswalk
- 22 Parking Lot with Accessible Stalls
- 23 Parallel Parking with Accessible Stalls

##### THE DYKE

- 24 Multi-use Path with Farm Access

##### THE PERIMETER TRAILS

- 25 Native Forest Plantings
- 26 Street Trees
- 27 Perimeter Trails - Separated Paths
- 28 Rain Garden



Scale 1:1000

## Garden City Lands: Park Development Plan





#300 – 15300 Croydon Drive  
Surrey BC  
V3S 0Z5

Date: December 19, 2017

Attn: Alex Kurnicki

From: Bruce McTavish PAg

Re: Garden City Lands Spring Soil Management Plan

The following document is based on discussions between the City of Richmond (CoR), Kwantlen Polytechnic University (KPU) and McTavish Resource & Management Consultants Ltd. (McTavish). The purpose of the memo is to document the planned spring activities on the filled area at the Garden City Lands.

The site was filled during the summer and fall of 2017 with soil that is predominantly sandy loam to loam. McTavish sampling and testing in 2017 indicated that: "The Garden City Lands soils meet the good to fair criteria for all parameters except organic matter and electrical conductivity (EC). The soils can be amended to meet the "good" criteria for each parameter of topsoil quality through the incorporation of peat or other organic matter into the soil profile. McTavish recommends well-decomposed peat (H5-H8 on the Van Post Scale for humification) to increase the organic matter of the soils to at least 3.5%."

In the late fall of 2017 a cover crop of fall rye and clover was seeded. The fall rye has germinated and established prior to winter. The following steps will take place in the Spring of 2018:

- Till in the cover crop.
  - Incorporation of the cover crop will increase the organic matter of the coarse textured (sandy soil).
- Screen the peaty/organic soil that is on the site per McTavish memo of December 18, 2017.
  - Screening of the peat will remove all coarse debris (wood pieces) and the clumps of clay/silt mineral soil that are in the stockpiled peat. This will improve its attributes as a soil conditioner.
- Spread peat on the existing fill over the surface at ~300 m<sup>3</sup> per acre which will increase the organic matter in the existing fill to ~3.5% (McTavish memo September 19, 2017).
- Once the peat has been spread incorporate (cultivate) it into the existing mineral soil.
- Incorporate other organic soil conditioners such as manure and/or compost if available and incorporate into the existing fill.
- Test the site for soil fertility to determine fertilizer requirements.
- Plant forage grass/legume crop and grow for one season to increase organic matter and establish soil macropores.

McTavish will monitor the soil and report on its quality and make recommendations if further amendments are required.

On a small section of the property ~20% KPU will establish small scale plots as small individual farm units. On these areas a mixture of manure, peat, and other soil amendments/conditioner allowed by ALC will be incorporated into the fill to increase the organic matter content and improve the soil.



#300 – 15300 Croydon Drive  
Surrey BC  
V3S 0Z5

Date: December 19, 2017

Attn: Alex Kurnicki

From: Bruce McTavish

**Re: Source Soil Management**

This memo outlines the steps to take place when soil is sourced for transport and deposit at the Garden City project.

The soil for the Garden City must adhere to the ALC guidelines for soil and the BC Contaminated Site Regulations (BCCSR) – Schedule 4 for Agricultural Lands.

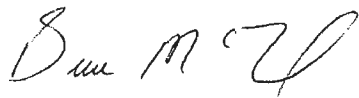
The owner or contractor of the source soil will need to provide a Phase 1 Environmental Assessment.

When a source of soil has been identified, the following steps will be taken:

- 1) On behalf of the City of Richmond, an Agrologist with expertise in soil science and soil handling will review available documentation including a Phase I Site Investigation (environmental assessment) report for the site from which the soil originates.
- 2) The Agrologist must visit the source site and evaluate the soil for suitability as fill on the Garden City lands, and report on whether and how conditions of the ALC for soil will be met. This evaluation starts with on site visual observations of the site and the soil. Based on the observations and review the Agrologist can:
  - a. Reject the soil
  - b. Approve the soil and then
  - c. Proceed with a soil investigation program, including sampling and sample analysis.
  - d. Ensure that soil meets the KPU specification attached to ALC decision 56119
- 3) The Agrologist must prepare a protocol for the soil handling before transportation of the soil to the Garden City Lands. The protocol will be site specific and include:
  - a. Supervision of soil handling
  - b. Separation and set aside of topsoil
  - c. Separate transport of topsoil and other soil to the Garden City property
  - d. Placement of soil and topsoil to mimic the original profile, and
  - e. Monitoring of stoniness
  - f. Monitoring of non-soil inclusions such as asphalt and concrete and procedures for removal of such items.

#300 – 15300 Croydon Drive  
Surrey BC  
V3S 0Z5

The Agrologist may recommend that screening of the soil to remove inclusions takes place before transport of the soil to the Garden City property.



Bruce McTavish MSc MBA PAg RPBio  
Senior Agrologist





# City of Richmond

## Report to Committee

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**To:** Parks, Recreation and Cultural Services Committee  
**From:** Serena Lusk  
General Manager, Community Services  
Jane Fernyhough  
Director, Arts, Culture and Heritage Services  
**Date:** February 6, 2018  
**File:** 06-2345-20-WCAM1/Vol 01  
**Re:** **West Cambie Neighbourhood Park Master Plan and Public Art Capital Project**

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### Staff Recommendation

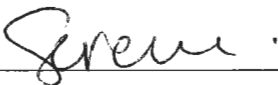

1. That the West Cambie Neighbourhood Park Master Plan, as detailed in the staff report titled "West Cambie Neighbourhood Park Master Plan and Public Art Capital Project," dated February 6, 2018, from the General Manager, Community Services, and the Director of Arts, Culture and Heritage Services be approved;
2. That the concept proposal for the proposed public artwork for the West Cambie Neighbourhood Park, titled "Pergola Garden," by the artist team Polymétis Projects, as detailed in the staff report titled "West Cambie Neighbourhood Park Master Plan and Public Art Capital Project," dated February 6, 2018, from the General Manager, Community Services, and the Director of Arts, Culture and Heritage Services, be endorsed;
3. That the West Cambie Neighbourhood Park Public Art Project for \$725,000 be approved and included in the 2018 Capital Budget; and
4. That the City's 5-Year Financial Plan (2018–2022) be amended to include the \$725,000 for the West Cambie Neighbourhood Park Public Art Project funded by the Public Art Reserve.

Serena Lusk  
General Manager, Community Services  
(604-233-3344)

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

Att. 3



REPORT CONCURRENCE		
<b>ROUTED TO:</b>  Engineering Finance	<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

West Cambie Neighbourhood Park is a recent addition to the City of Richmond's park and open space system. It will serve as the local park space for the residents in the rapidly developing Alexandra neighbourhood, which is adjacent to Richmond's City Centre. Land acquisition for the site was completed in 2011; the park is comprised of large lots, formerly used for single family purposes. The park has been graded, and pathways have been constructed to provide residents opportunities for walking and jogging, as well as connections to adjacent neighbourhood greenways. Open lawn areas have also been used for informal recreational activities.

In July 2012, construction of the first district energy system in the City of Richmond, the Alexandra District Energy Utility (ADEU), was completed. The building housing the Energy Centre is located in the north central part of West Cambie Neighbourhood Park. Field One is located in the Greenway to the north. Field Two of its geo-exchange system has been installed in the east portion of the site.

Capital submissions for park construction were approved in 2010, 2012, 2013 and 2016; another submission will be made in 2019.

On April 10, 2017, Council approved the West Cambie Neighbourhood Park Integrated Landscape Public Art Project Call to Artists to select and contract an artist, or artist team, as part of the West Cambie Neighbourhood Park planning process.

Open Houses were held in September and November 2017 to gain public input towards the development and refinement of a master plan for the site and the public art opportunity.

The purpose of this report is to summarise the findings of the public consultation process, including the feedback received online via the City's social media network, and to present the West Cambie Neighbourhood Park Master Plan and public art concept proposal for approval.

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

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

*2.1. Strong neighbourhoods.*

*2.3. Outstanding places, programs and services that support active living, wellness and a sense of belonging.*

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

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

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

3.2. *A strong emphasis on physical and urban design.*

This report supports Council's 2014-2018 Term Goal #4 Leadership in Sustainability:

*Continue advancement of the City's sustainability framework and initiatives to improve the short and long term livability of our City, and that maintain Richmond's position as a leader in sustainable programs, practices and innovations.*

4.2. *Innovative projects and initiatives to advance sustainability.*

## **Analysis**

### **The Existing Site**

West Cambie Neighbourhood Park is approximately six acres in size and together with the neighbourhood Greenways, it will play an important role in connecting north to Thomsett Elementary School and south to Garden City Lands, a destination open space being developed for community wellness, agriculture, and ecological conservation.

Development of the surrounding Alexandra Neighbourhood has occurred over the past several years. Multifamily residences have been constructed to the east and west, and more development is underway across Tomicki Avenue to the south. Elevations of the new roads which front onto the park have been raised considerably. This has resulted in the grade of the park being quite low with respect to the rest of the neighbourhood; resulting in water pools in lower parts of the site.

Remnants of the park's former residential landscapes still exist, including ornamental and naturalized plant material. In particular, one property was used as a commercial garden nursery, and many trees, including a Sequoiadendron "Redwood" grove, still exist on the site. This variety of landscape forms important ecological corridors and foraging grounds for raptors, such as barn owls, as well as habitat for other wildlife species. The greenways also retain a similar combination of introduced and naturalized tree, shrubs, and grass areas.

To date, the park has been developed to a basic level. Recently constructed pathways are frequently used for walking and jogging within the park property; the open lawns are used for informal recreation; and the existing vegetation provides opportunities for appreciation of nature. In addition to this work, a geothermal energy exchange field has been installed within the eastern section of the park, along with the Alexandra District Energy Utility Energy Centre building which occupies a central location along the parks' Odlin Road frontage. Expansion of the field into the western part of the site is currently being planned.

### Public Consultation Process

In the fall of 2017, the public was invited to two Open Houses to provide input and feedback towards preparation of the concept plan for the park. The first Open House took place on September 14, 2017, at the park site; the second Open House was hosted on November 18, 2017, at the Polygon sales centre, located on Tomicki Avenue.

Concurrent to the Open House process, the community was also invited to view all of the engagement process materials and complete the questionnaires on the Let's Talk Richmond website, [www.LetsTalkRichmond.ca](http://www.LetsTalkRichmond.ca). All of the public consultation results are provided in Attachment 1, page 2.

Phase One was considered the discovery phase, ideas related to park programming, character, and play equipment were presented, examined, and explored. A total of 80 respondents completed the survey. Based on this feedback, guidelines were developed to inform the design of the park and its facilities:

#### **1. Neighbourhood Destination:**

- create a sense of place;
- provide diverse uses for a broad range of age groups; and
- offer a well-rounded, nature inspired, play experience.

#### **2. Ecological/Environmental Focus:**

- respond to the park's unique hydrological pattern;
- celebrate and preserve significant trees located within the park;
- demonstrate the park's environmental values; and
- provide natural habitat for animals and insects.

#### **3. Place of Connection:**

- create a place for people to gather, interact with others and reconnect with nature;
- provide connections to existing and planned greenways, as well as bicycle paths; and
- integrate surrounding green spaces and natural areas.

For Phase Two of the consultation process, two concept options were prepared for evaluation (Attachment 1, page 7). The programming elements were the same, but the options differed in their layout of the various park features and use areas. Comments received at the Open Houses and via the Let's Talk website, 40 in total, were amalgamated to help develop the final concept plan.



### Final West Cambie Neighbourhood Park Master Plan

The proposed concept design for the park (Attachment 1, page 8) maintains a strong natural expression throughout, with greater refinement along certain edges, and within key use areas.

Highlights of the plan include:

#### **Gathering Area**

This space is to be developed south of the ADEU Energy Centre building; it will form the core of the social life of the park. Seating, picnic tables, and a shelter will be provided to encourage social gathering and the forming of connections among the neighbourhood residents.

#### **Open Lawn**

An open lawn exists on the east side of the park over the existing geothermal exchange field. It will be improved so that it can be used for informal activities. It will also be managed as part of the West Cambie ecological corridor, along with the greenways, providing habitat and hunting grounds for owls and possibly other species.

#### **Amphitheatre**

A large mound, approximately 1.5 metres in height, is proposed to anchor the southwest corner of the park. Its eastern face will support amphitheatre seating that will look east towards an informal performance area where occasional open-air, neighbourhood scale programming can be staged.

#### **Rain Garden**

Taking advantage of existing low areas within the park, a rain garden will be developed meandering through the centre of the site, acting as a bridge between the west and east activity areas. A deck will provide visitors with an opportunity to overlook the wetland on its west edge.

#### **Pedestrian pathways and bicycle paths**

A strong north-south pathway will connect to the Greenways to the north and south of the site and will be defined by paving. Another pathway, sinuous in shape, will wind its way through plantings designed to create habitat for wildlife. All pathways will be universally accessible.

#### **Children's Play Area**

The playground will be situated in the northwest corner of the park; its openness to the street frontage will maximize accessibility and visibility. Equipment ranging from traditional to freer, more natural and informal in character, will be selected or constructed to create an interesting and fun play environment. The play area's location will take advantage of the proximity to the washrooms and water fountain in the nearby ADEU Energy Centre building.

#### **Half-Court Basketball**

A basketball court will be located adjacent to the playground. The court playing area will be 15.2 metres by 22.9 metres, ideal for four-on-four play. It could also be used for other activities.

**Table Tennis**

Fixed table tennis tables will be placed west of the Energy Centre building.

**Fenced Off Leash Dog Area**

This fenced area, east of the Energy Centre building, will provide space for dog owners to exercise and socialize their dogs off leash. Suitable furnishings (e.g., benches, water fountain) will be provided.

**Pollinator Pasture and other Ecological Features**

Landscape mounds and meadows will be incorporated throughout the site with a variety of trees, shrubs, and pollinator plant species to provide shade and beauty, increase biodiversity, and enhance habitat creation for wildlife. These will stand in contrast to the formally maintained open lawn areas. Plantings to create natural hunting grounds for raptors and barn owls will be installed. Nesting boxes for barn owls have already been attached to the south face of the ADEU Energy Centre building; barn owl visits have already been recorded.

The Park Master Plan will be implemented in phases. The capital requests which have already been approved will be used to complete the first phase in 2018. A capital request will be submitted in 2019 to complete the park development.

**Selection Process for Artists and Artworks**

On April 11, 2017, an artist call was issued to select and contract an artist or artist team as part of the West Cambie Neighbourhood Park planning process. A deadline of May 4, 2017, was set, only professional artists residing in Canada were eligible.

Twenty-five submissions by artists from across Canada were received during the first stage of the process. On May 10, 2017, following the Public Art Program's Administrative Procedures for artist selection for civic public art projects, a five-member selection panel reviewed the submissions.

Members of the selection panel included:

- Clarence Sihoe, retired City of Richmond Parks Planner;
- Mia Weinberg, Artist;
- Shannon Fitzpatrick, Teacher, Richmond resident;
- Grant Brumpton, Landscape Architect, Design Team; and
- Kathleen Gallagher, Artist, Richmond resident.

City staff attended the selection panel meeting to provide project background for the selection panel and to address technical questions.

In reviewing the submissions, the selection panel considered how the proposals responded to the theme identified in the artist call, *Connectivity: Ecology, Infrastructure and History*, and the potential for the artist to create a compelling work of art, as evidenced in the samples of past

projects provided by the applicants. Following discussion and deliberations, the panel shortlisted five artists/artist teams to develop their initial approach to the project, and present a concept proposal in an interview with the selection panel.

The shortlisted artists were:

- Simon Frank, Hamilton;
- Polymétis, Toronto;
- David Jacob Harder, Wells;
- Illarion Gallant, Victoria; and
- Glen Andersen, Carmen Rosen, Marina Szijarto, Richmond.

The artists attended site orientations at West Cambie Neighbourhood Park with staff and the design consultant team on May 25, 2017, and June 6, 2017.

On June 6, 2017, the selection panel met to interview the five shortlisted artist teams. Following lengthy and thoughtful deliberation, the panel recommended the artist team Polymétis, comprised of Michaela MacLeod and Nicholas Croft for the concept design commission. The panel praised the team for their creativity and sensitivity to environmental concerns.

Further information about the artists and examples of the artists' previous public art projects are contained in Attachment 2.

#### Public Art Public Consultation

As part of the public consultation phase for the park concept, the public was invited to provide feedback on the public art through the Open House process and the questionnaires on the Let's Talk Richmond website. The public was presented with examples of public art and asked for feedback and preferences on:

- integration of public art with nature;
- functional and recreational uses for public art; and
- materials to include (earth, stone, wood, composite).

In Phase Two, as a result of the feedback from the Phase One consultation process, two concept options were prepared for evaluation. Comments received at the Open Houses and via the Let's Talk website were considered to help develop the final public art concept. Feedback from the public supported the direction for an open and airy structure incorporating a wood structure and providing a place for the public to enjoy as well as attracting pollinators and birds.

#### Recommended Public Art Concept Proposal

Created by Nicholas Croft and Michaela MacLeod of Polymétis, working in consultation with the landscape design team, *Pergola Garden* has been integrated within the proposed final park concept plan. The functional artwork is based on the theme of "Connectivity, Ecology,

Infrastructure, and History,” and is consistent with West Cambie Area Plan’s vision for this neighbourhood as a “complete and balanced community.”

The wood lattice structure provides a sheltering or gathering space for a variety of public uses. Storm water management is a major feature of the artwork, which will tie into the adjacent rain garden.

The artists describe the artwork as follows:

*Inspired by its landscape setting, Pergola Garden provides shelter for park visitors enjoying picnics, taking part in exercises, or watching a performance. Its expressive and expansive roof captures rainwater and ties it closely with the site’s storm water management system. This connection will enable it to assist in recharging the park’s ephemeral water feature.*

Further information about the proposed artwork is contained in Attachment 2.

A technical review and coordination phase with the landscape architect-led design team will be included with the design development phase of the artwork. The artist, City staff, and design consultants will continue to meet to review construction coordination and implementation budgets.

#### Alexandra District Energy Utility

A critical consideration while developing the Master Plan for the park was incorporating within the design the Alexandra District Energy Utility Energy Centre building and its existing and future geothermal exchange fields (Attachment 3):

#### **Energy Centre building**

The building footprint is approximately 1,000 m<sup>2</sup>, and is situated along the site’s Odlin Road frontage. Completed in 2016, it contains public washrooms, public open space under the large overhang for public to practice Tai Chi, yoga, have a picnic etc., as well as its own public art feature.

#### **Existing Geothermal Exchange field**

Geo-exchange wells have been installed in the east section of the park, approximately 6,500 m<sup>2</sup> (1.6 acres) in area.

#### **Future Geothermal Exchange field**

Development of a further geothermal exchange field in West Cambie Neighbourhood Park is planned on the south-west side of the park. It is proposed to be up to 6,400 m<sup>2</sup> (1.5 acres) in size and is anticipated to be built in 2020. Development of the park over the area designated for geothermal field expansion will be interim in nature; lawn, pathways, and features which can be easily restored once the engineering work is completed.

## Financial Impact

There is no financial impact for the West Cambie Neighbourhood Park Master Plan as a result of this report. Phase One works will be funded by existing capital accounts. Subsequent phases will be the subject of a capital request for 2019.

The project budget for *Pergola Garden*, the West Cambie Neighbourhood Park integrated landscape concept proposal, is estimated to be in the range of \$600,000 to \$750,000. The City is currently in receipt of Letters of Credit from Polygon Homes for public art projects in the Alexandra Neighbourhood which can support a total artwork budget of approximately \$725,000.

The Letters of Credit will be drawn against and the corresponding funds will be deposited into the Public Art Reserve, which will then finance the proposed West Cambie Neighbourhood Park Public Art capital project for \$725,000.

The Polygon Development Ltd. Letters of Credit are summarized as follows:

Application File	Address	Project Name	Contribution Date	Uncommitted Funds (LC)
RZ 10-537689 DP 10-551711	9399 Odlin Rd	Mayfair Place	January 25, 2011	\$210,040
RZ 06-344033	9288 Odlin	Meridian Gate	June 25, 2007	\$169,392
RZ 12-598503 DP 13-631492	9311 Alexandra Rd	Alexandra Court	August 8, 2013	\$390,506
RZ 06 354959 DP 07 359314	9800 Odlin	Hennessy Green	June 25, 2007	\$83,220
Total Contribution				\$853,158
Administration Fee 15%				\$127,974
<b>Artwork Budget</b>				<b>\$725,184</b>

Any maintenance or repairs required for the public art project will be the responsibility of the Public Art Program. A portion of the developer's public art contribution will be established as a maintenance reserve for this project; City funds will be allocated out of the Public Art Program's annual operating budget for future maintenance of this project.

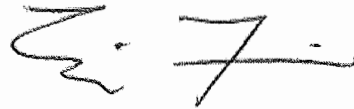


## Conclusion

West Cambie Neighbourhood Park will play an important role in providing year round recreational and leisure opportunities for residents of the area. It will function as a quiet neighbourhood green space, and as a place for people to gather, socialize, and entertain within an active setting. The site will also take on increased significance for Richmond's Ecological Network. The recommended West Cambie Neighbourhood Park Concept Plan is the result of a comprehensive public engagement process. Approval of the plan will advance the project to the detailed design and construction documentation phase.



Jamie Esko  
Manager, Parks Planning, Design  
and Construction  
(604-233-3341)



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

- Att. 1: West Cambie Neighbourhood Park Master Plan and Public Process  
2: *Pergola Garden* Public Art Concept Proposal  
3: ADEU Geoexchange Field Expansion

# **ATTACHMENT 1**

## **WEST CAMBIE NEIGHBOURHOOD PARK MASTER PLAN AND PUBLIC PROCESS**

# SITE ANALYSIS

West Cambie Neighbourhood Park will primarily serve residents of the Alexandra Neighbourhood and is a link in the greenway network between Garden City Lands to the South and Cambie Road to the North. The park plays a significant role in providing valuable habitat, and foraging for a variety of wildlife species.

The park incorporates a number of unique features including: a variety of existing trees, seasonal flooding that creates an wetland, geoechange field installed below the east lawn, the ADEU Energy Centre, and a proposed geoechange field in the South West corner.

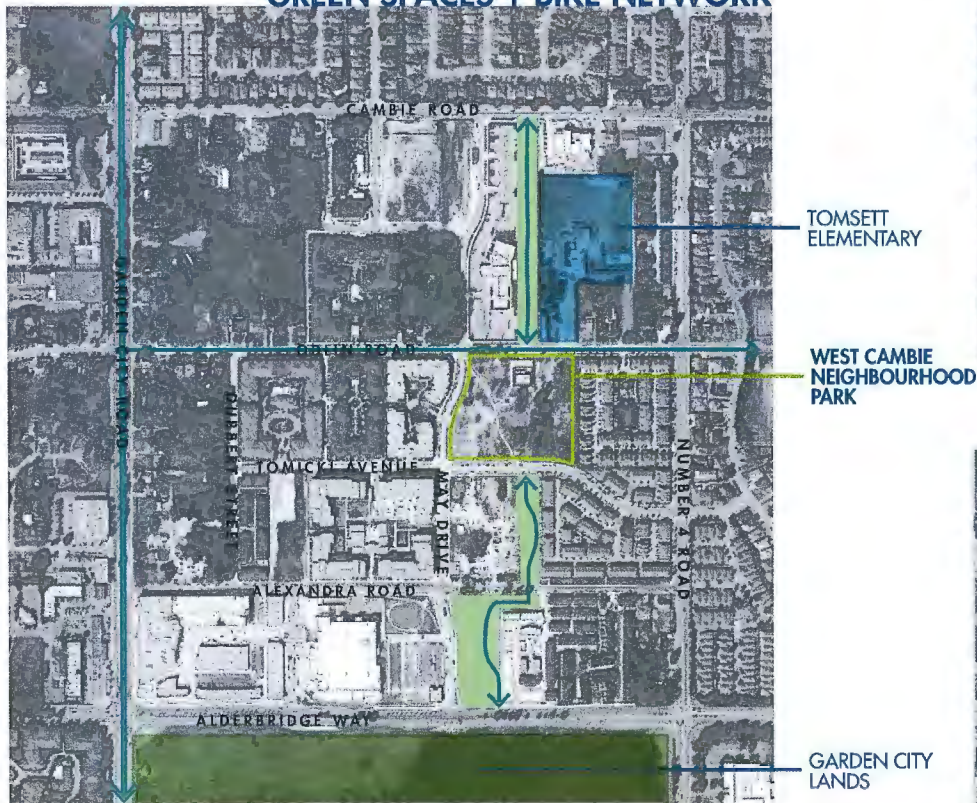
## VEGETATION



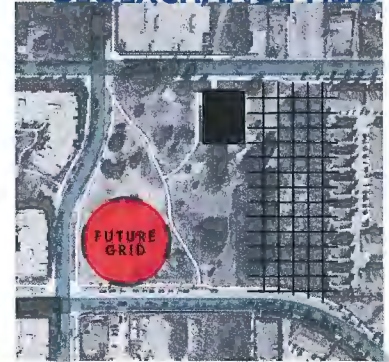
## WETLAND



## SURROUNDING GREEN SPACES + BIKE NETWORK



## GEOEXCHANGE FIELD



## CIRCULATION





# WHAT WE HEARD PUBLIC OPEN HOUSE #1

## What we have heard so far?

During the last open house, members of the public were asked to provide feedback about potential options for the site. A total of 80 respondents completed the survey. Below is a summary of the input received to date.

## Design Guidelines

Based on the outcomes of the survey the following guidelines were developed to inform the design of the park and facilities:

### 1. Neighbourhood Destination

- create a sense of place
- provide a diversity of uses for a broad range of age groups
- offer a well-rounded play experience that is nature inspired

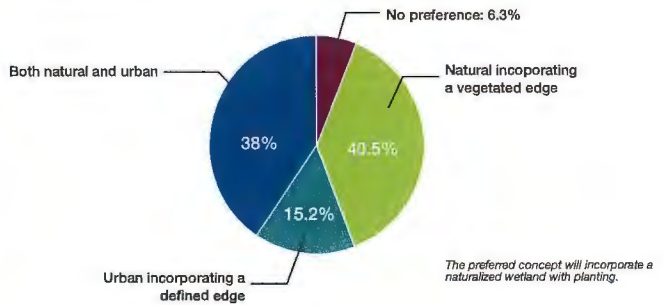
### 2. Ecological / Environmental

- respond to the park's unique hydrological pattern
- celebrate and preserve significant trees located within the park
- demonstrate the park's environmental values
- provide natural habitat for animals and insects

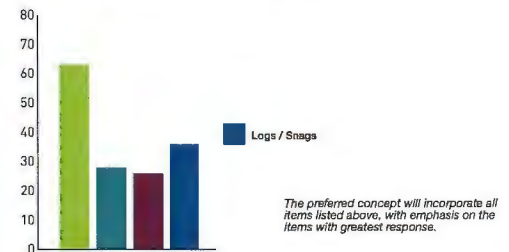
### 3. Place of Connection

- create a place for people to gather, interact with others and reconnect with nature
- provide connection with existing and planned greenways and bicycle paths
- integrate with surrounding green spaces and natural areas

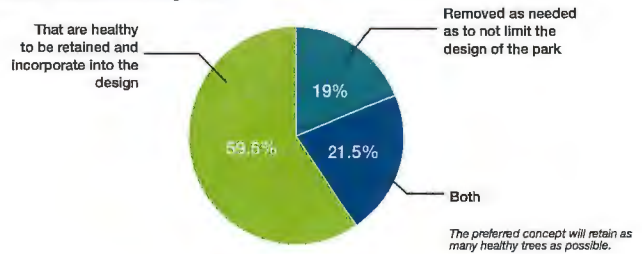
My preference for the design of wetland:



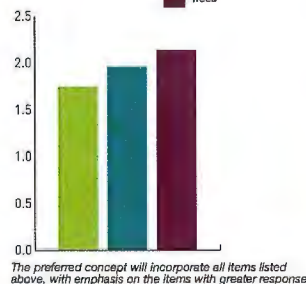
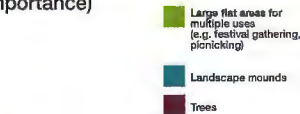
I would like the wetland to include the following TWO features:  
(Chart represents number of responses per category)



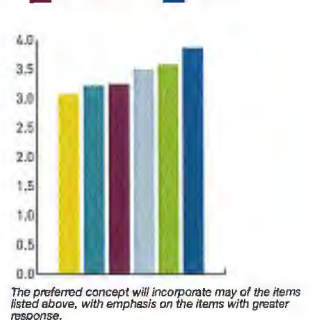
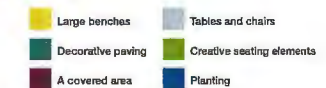
I would like the existing trees:



I would like the open lawn area to include:  
(Chart represents categories ranked by importance)



I would like the gathering area to include:  
(Chart represents categories ranked by importance)



A specialized workout playground or area, shaded by a wooden trellis

Would like to see ducks come to play at the pond. I have seen them coming for few users

We have a young family - all/anything things play would be great. For all ages (not just have equipment for older or

To build a permanent Butterflyway pollinates friendly gardens that could be maintained by volunteers. Butterflyway rangers in Richmond



# SCHEMATIC DESIGN OPTION #1

The layout for Option 1 maintains a natural expression with refined edges. The site will be raised to provide universal access from the sidewalk and create a seasonal wetland. The wetland provides focal point in the southern half of the park and is framed by circulation. A strong north south pathway will connect to the greenways to the north and south of the site and will be defined by special paving. The children's play area and table tennis are located along the angled path to the north east. The fenced off leash dog area is located to the east the of ADEU Energy Centre and will be enhanced with landscape mounds and planting. The 4 on4 basketball court is located to the West of the ADEU Energy Centre, adjacent to the North South pathway. Landscape mounds will be incorporated throughout the site with a variety of trees and pollinator plant species.



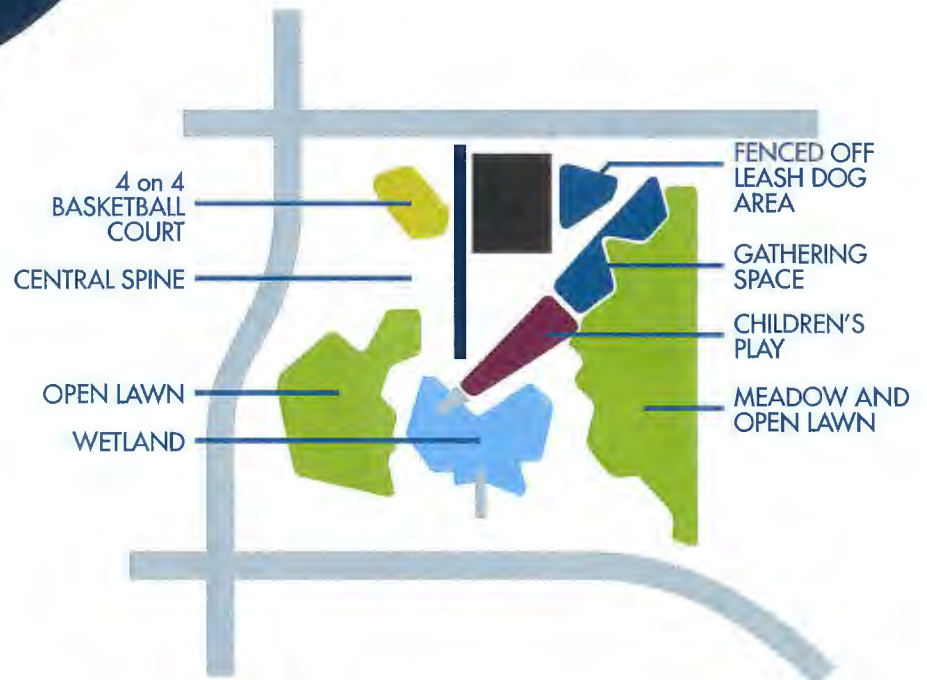
## LEGEND

- |                     |                                   |  |  |  |
|---------------------|-----------------------------------|--|--|--|
| 1 4 on 4 Basketball | 4 Meadow                          | 7 Fenced Off Leash Dog Area                      | 10 Open Lawn and Future Geoechange Field | 15 Entrance to Park, Coordinated with Greenway Path to the South |
| 2 Table Tennis      | 5 Children's Play Area, Multi-age | 8 Water Fountain                                 | 11 Seasonal Wetland                      |  |
| 3 Gathering Area    | 6 Existing Trees To Be Retained   | 9 Rain Garden Directing Surface Water to Wetland | 12 Entrance with Feature Wall / Bench    |  |



# SCHEMATIC DESIGN OPTION #1

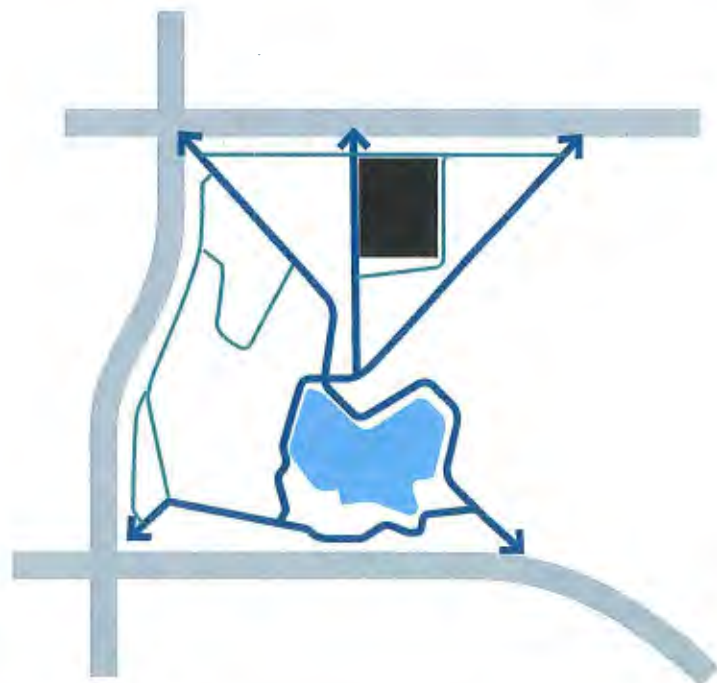
## PROGRAM



## CIRCULATION

### LEGEND

- PRIMARY CIRCULATION  
(excludes sidewalks around perimeter of site)
- SECONDARY CIRCULATION



# SCHEMATIC DESIGN OPTION #2

Option 2 maintains a natural expression along the East of the site that transitions to a formal raised amphitheatre at the West. The site will be raised to provide universal access from the sidewalk and create a seasonal wetland. The wetland meanders through the centre of the site and acts a visual bridge between the west and east activity areas. A strong north south pathway connects to the north and south greenways and will be defined by special paving. The children's play area, table tennis, and 4on 4 basketball court are located along the west of the ADEU Energy Centre. The fenced off leash dog area is located to the east of the ADEU Energy Centre and will be enhanced with landscape mounds and planting, a variety of trees and pollinator plant species.



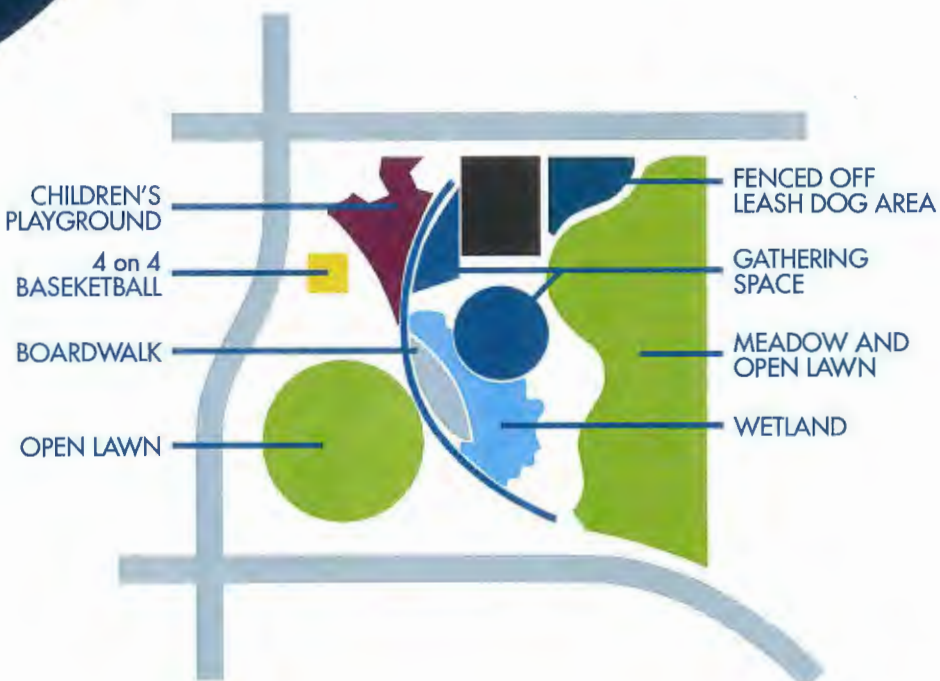
## LEGEND

- |                                   |                     |                                    |  |
|-----------------------------------|---------------------|------------------------------------|--|
| 1 Fenced Off Leash Dog Area       | 4 Water Fountain    | 7 Existing Trees To Be Retained    | 10 Open-Lawn and Future Geoexchange Field                        |
| 2 Meadow                          | 5 4 on 4 Basketball | 8 Seasonal Wetland                 | 11 Lawn Amphitheatre   |
| 3 Children's Play Area, Multi-age | 6 Gathering Area    | 9 Bridge with Lookout Over Wetland | 12 Entrance to Park, Coordinated with Greenway Path to the South |



# SCHEMATIC DESIGN OPTION #2

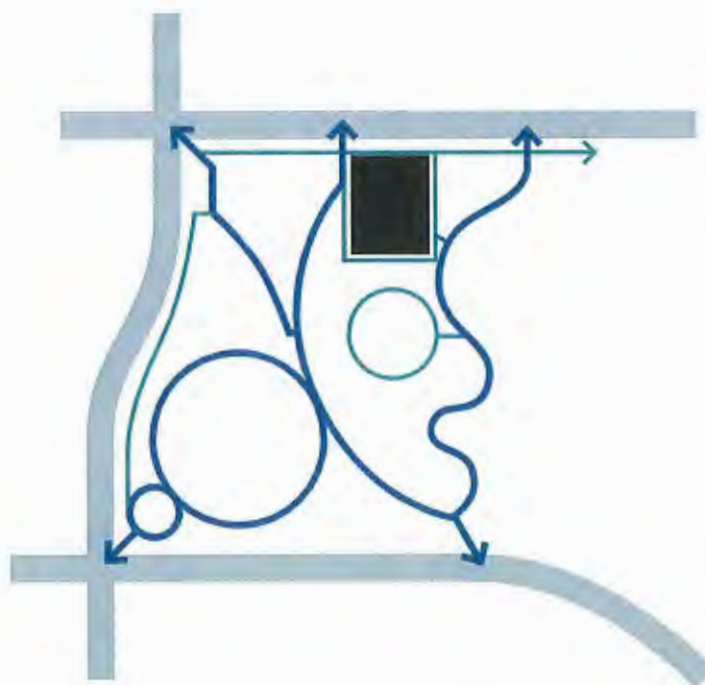
## PROGRAM



## CIRCULATION

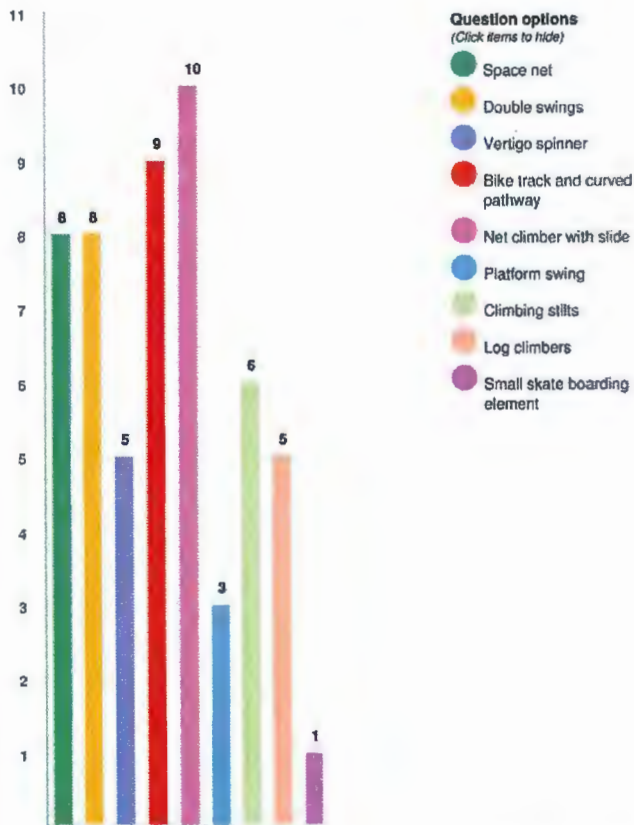
### LEGEND

- PRIMARY CIRCULATION  
(excludes sidewalks around perimeter of site)
- SECONDARY CIRCULATION

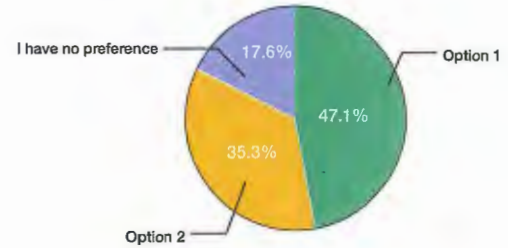


# WHAT WE HEARD PUBLIC OPEN HOUSE #2

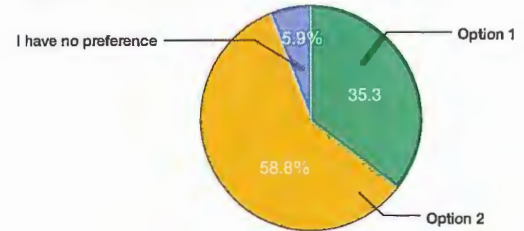
I would like the gathering area to include:  
(Chart represents categories ranked by importance)



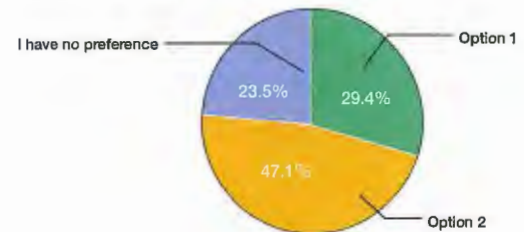
I prefer the location of the wetland in:



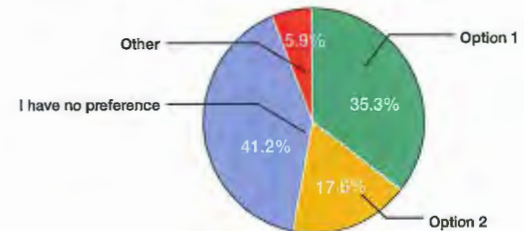
I prefer to the location of the children's play area in:



I prefer to the location of the gathering area in:



I prefer to the location of the basketball court in:



The gathering area is also separated from the basketball court and children's playground

Option 1 has a larger meadow for informal park use

Option 2 the Children's play area is nearer to the apartments and streets which means its more 'eyes on' and safer for freer play

Option 2 has larger meadow areas which provides better habitat for pollinators and other wildlife. Formal grass should be located to the West only.



# MASTER PLAN

The Master Plan for West Cambie Neighbourhood Park encompasses the programming layout and blend of natural and formal elements presented in the publicly preferred option from the second open house.

The park design incorporates areas that will be raised to meet the surrounding sidewalk for accessibility, with some areas remaining at the existing grade to protect existing trees and to help with the creation of the rain garden. The rain garden meanders through the centre of the site and acts a visual bridge between the west and east activity areas. A strong north south pathway connects to the neighbouring greenways and will be defined through paving. Additional circulation pathways have been provided throughout the park to connect programming elements.

The park also includes a children's play area, table tennis, and a basketball court, all located to the west of the ADEU Energy Centre. A fenced off leash dog area and large wild flower meadow is located to the east of the of ADEU Energy Centre and will be enhanced with landscape mounds and planting, a variety of trees and pollinator plant species.

A public art element will also be located within the Park. It will be located within the gathering area just south the ADEU Energy Centre.



## LEGEND

- |                                   |                     |                                    |  |  |
|-----------------------------------|---------------------|------------------------------------|--|--|
| 1 Fenced Off Leash Dog Area       | 4 Drinking Fountain | 7 Existing Trees To Be Retained    | 10 Open-Lawn and Future Geoechange Field                         | 13 Planting beds with Pollinator species |
| 2 Wildflower Meadow               | 5 4 on 4 Basketball | 8 Seasonal Rain Garden             | 11 Lawn Amphitheatre   | 14 Crushed Gravel Pathway                |
| 3 Children's Play Area, Multi-age | 6 Gathering Area    | 9 Bridge with Lookout Over Wetland | 12 Entrance to Park, Coordinated with Greenway Path to the South | 15 Hardsurface Pathway                   |
|                                   |                     |                                    |  | 16 Public Art Location                   |



# PARK CHARACTER

## ELEMENTS & FEATURES



NET CLIMBER WITH METAL SLIDE



DOUBLE SWING



CLIMBING STUFS



LOG CLIMBERS



MEADOW



SQUARE TIMBER LOG BENCHES



TABLE TENNIS



SMALL SKATE / BIKES PARK ELEMENT



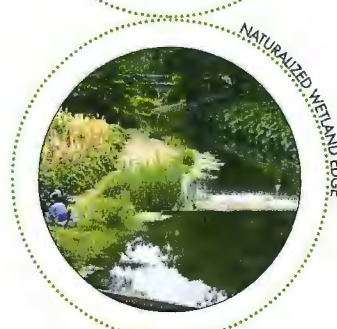
BOARDWALK



INTERPRETIVE PANEL



OPEN LAWN



NATURALIZED WETLAND EDGE



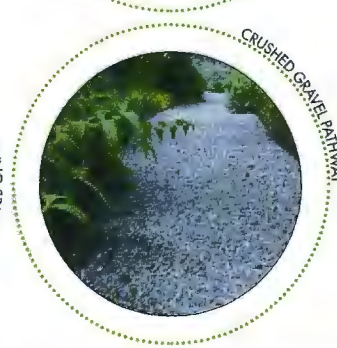
LANDSCAPE MOUNDS



TERRACE SEATING



HARD SURFACE GATHERING SPACE



CRUSHED GRAVEL PATHWAY

# ATTACHMENT 2

## PUBLIC ART

POLYMÉTIS

# PERGOLA GARDEN

A PUBLIC ART PROPOSAL FOR  
WEST CAMBIE PARK IN RICHMOND, B.C.

SUBMITTED FEBRUARY 5, 2018

**PRCS - 97**



## PERGOLA GARDEN





PERGOLA GARDEN







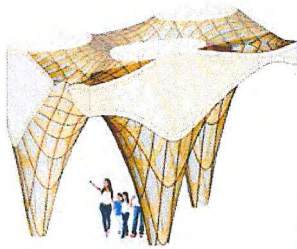
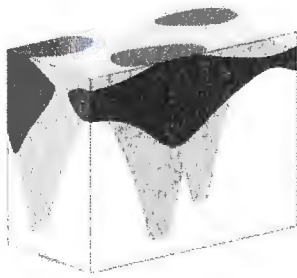
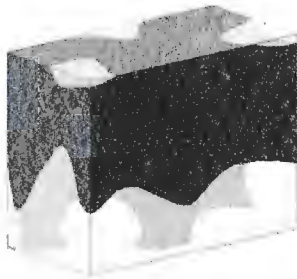
PERGOLA GARDEN DRAWS ITS MAIN INSPIRATION FROM THE NATURAL LANDSCAPE OF THE FRASER VALLEY, AND MORE SPECIFICALLY, THE FRASER RIVER'S HIGHLY SEDIMENTED TIDAL FLOW--A FORCE THAT CONTINUALLY RESHAPES THE RIVER BASIN IN A PERSISTENT PROCESS OF DEPOSIT AND EROSION. THE INTENT OF THE ARTWORK IS TWO-FOLD: FIRST, TO CREATE A SCULPTURE THAT DEFINES A SPACE CAPABLE OF ANIMATING THE PARK, THAT ACTS AS A CATALYST FOR SPONTANEOUS SOCIAL EXCHANGE BETWEEN PARK USERS AND SERVES AS AN IDENTIFYING LANDMARK WITHIN THE PARK AND THE SURROUNDING NEIGHBORHOOD; AND, SECOND, TO INTEGRATE THE PIECE INTO THE LARGER NATURAL AND CULTURAL SYSTEMS OF THE NEW WEST CAMBIE NEIGHBORHOOD PARK AND ITS ENVIRONS.

## CONCEPT - EROSION

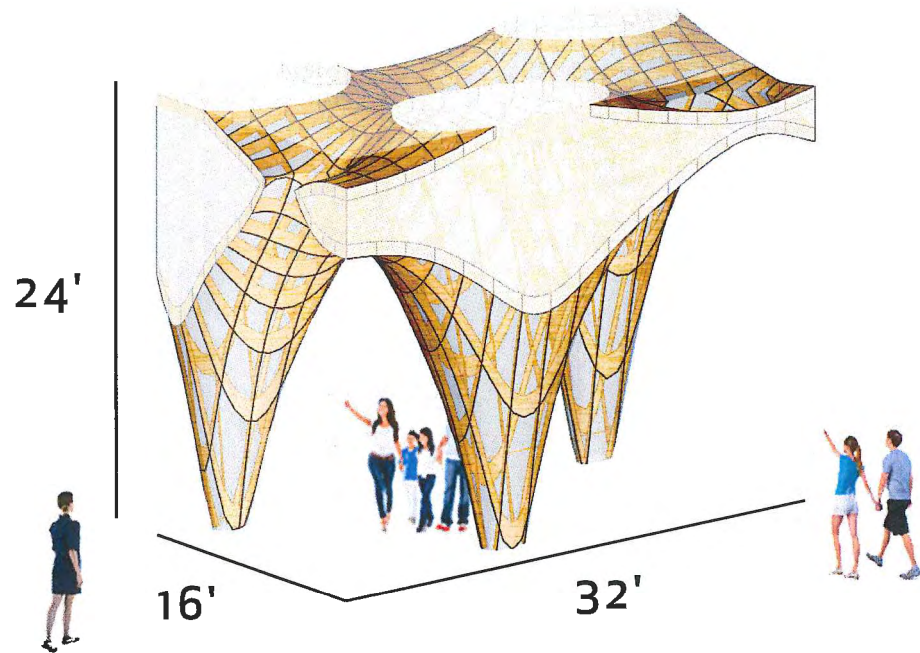
OVERALL, THE FORM OF PERGOLA GARDEN EVOKES THE IMPRESSION OF A LANDFORM BEING SMOOTHED BY THE CURRENTS OF A RIVER. THE ARTWORK'S SINUOUS FORM IS CREATED THROUGH A PROCESS OF MATERIAL ADDITION AND SUBTRACTION, MIMICKING THE GEOLOGICAL PROCESSES THAT CREATED THE LANDSCAPE OF THE AREA. IN THE PROCESS OF SUBTRACTION, THE WORK IS PUNCTURED VERTICALLY BY AN ARTICULATED SERIES OF THREE HOLES. THESE VOIDS CREATE OCULI IN THE CANOPY, ALLOWING THE SUN TO PENETRATE INTO THE SPACE BELOW, CREATING PLAYFUL SHADOWS AND CHANGING SPATIAL EXPERIENCES THROUGHOUT THE DAY. CARVED ARCHWAYS CREATE THRESHOLDS AND OPEN PASSAGES FOR GATHERING AND EXPLORATION BELOW. THE FORM IS TRANSLATED INTO A RIBBED WOOD STRUCTURE, FOR LIGHTWEIGHT AND SUSTAINABLE CONSTRUCTION. AS A PROCESS OF ADDITION, VEGETATION, PLANTED AROUND THE BASE OF THE STRUCTURE'S LEGS, GROWS HEARTILY OVER TIME ALONG THE SKELETAL RIBS OF THE UNDERSIDE OF THE WORK. CLIMBING PLANTS TELL A STORY AS THEY SOFTEN THE HARDNESS OF THE SCULPTURE AND MAKE IT AN EXTENSION OF THE LANDSCAPE AROUND.



## CONCEPT - EROSION

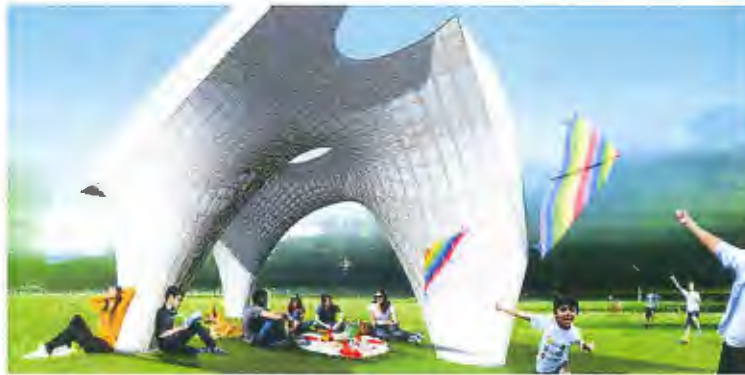


## DIMENSIONS



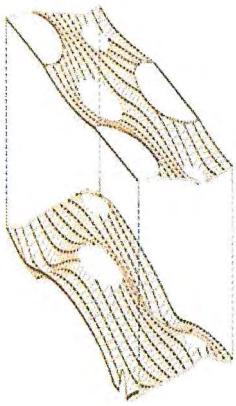
## FUNCTION - SHADED CANOPY

A MULTIFUNCTIONAL PIECE, THE SCULPTURE PROVIDES A SHADED CANOPY FOR EXERCISE, PICNICS, AND LOUNGING, AND WOULD BECOME THE DISTINCT MEETING PLACE IN THE PARK.



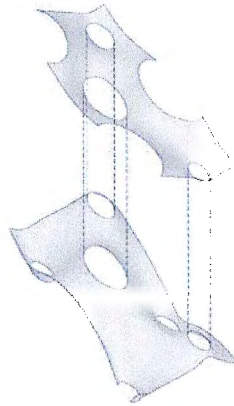
## FUNCTION - RAINWATER COLLECTION

THE ARTWORK'S FORM SERVES TO CAPTURE RAINWATER AND CHANNEL IT DOWNWARD TO ESTUARY RECHARGING SYSTEMS VIA THE RAIN GARDEN BELOW, CONNECTING IT TO THE LARGER ECOLOGY OF THE PARK.



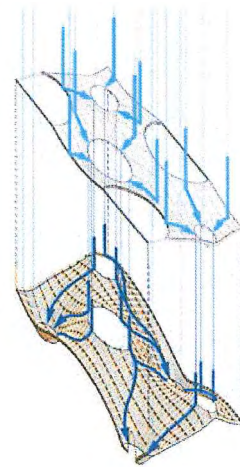
WOOD STRUCTURE

+



MEMBRANE

=



WATER COLLECTION



LOCATED AT THE HEART OF THE PARK

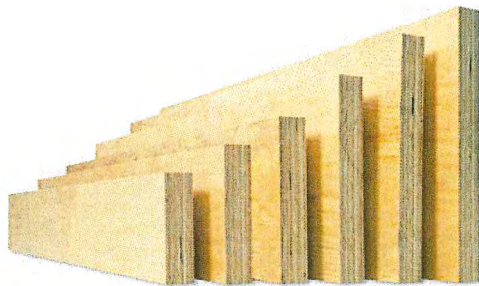
PROPOSED LOCATION



## SUSTAINABLE & DURABLE

THE SITE-RESPONSIVE INTEGRATED WORK IS BUILT WITH ENVIRONMENTALLY LOW-IMPACT MATERIALS, PRINCIPALLY CNC-MILLED LAMINATED VENEER LUMBER AND VEGETATION IN COMBINATION WITH A PARTIAL COVERING OF SYNTHETIC MEMBRANE FOR ENVIRONMENTAL CONTROL AND WATER COLLECTION.

THE PROJECT HAS BEEN EVALUATED BY A STRUCTURAL ENGINEER AND DEEMED TO BE STRUCTURALLY SOUND IN ITS FORMATION. THE PROPOSED WOOD MATERIAL IS LVL (LAMINATED VENEER LUMBER), AN ENGINEERED WOOD PRODUCT THAT USES MULTIPLE LAYERS OF THIN WOOD ASSEMBLED WITH STRUCTURAL ADHESIVES. THE MATERIAL WOULD BE SUSTAINABLY SOURCED AND DIGITALLY FABRICATED FOR PRECISION. A LAYER OF WEATHERPROOF COATING FOR DURABILITY AND INCREASED LIFETIME WOULD BE ADDED TO ALL WOOD MEMBERS.



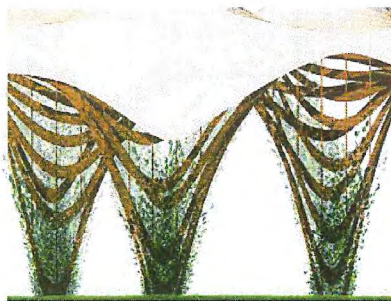
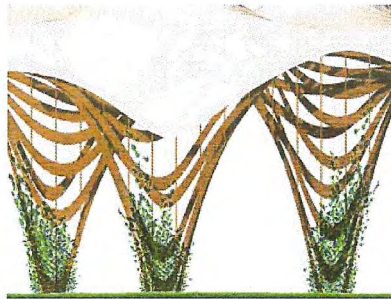
## PLANT GROWTH OVER TIME

FINAL SELECTION OF THE VINES HAS NOT BEEN MADE. THE VINES MUST BE TESTED ON-SITE BEFORE A FINAL SELECTION; HOWEVER, AT THIS TIME, WE ARE PROPOSING TO USE EITHER MOONLIGHT CHINESE HYDRANGEA VINE OR WHITE JAPANESE WISTERIA. MOONLIGHT CHINESE HYDRANGEA IS A SELF-CLINGING VINE WITH LARGE WHITE HYDRANGEA-LIKE BLOOMS, THAT INCREASE IN ABUNDANCE OVER TIME. THE GREEN HEART-SHAPED LEAVES TURN YELLOW IN THE FALL. THE BARE WOODY TWINING STEMS WILL PROVIDE INTEREST IN THE WINTER LANDSCAPE. WHITE JAPANESE WISTERIA IS A TWINING, WOODY VINE KNOWN FOR ITS HUGE GRAPE-LIKE CLUSTERS OF VERY FRAGRANT WHITE FLOWERS. BOTH VINES WERE CHOSEN FOR THEIR VISUAL INTEREST, ENVIRONMENTAL SUITABILITY, AND LOW MAINTENANCE QUALITIES.





## PLANT GROWTH OVER TIME





## BUDGET

AN INITIAL BUDGET FOR ENGINEERING, MATERIALS, FABRICATION AND INSTALL OF THE ARTWORK AND FOUNDATION HAS BEEN DETERMINED TO BE IN THE RANGE OF \$600,000 - \$750,000.

PRELIMINARY STRUCTURAL ENGINEERING HAS BEEN COMPLETED AND STRATEGIES HAVE BEEN IDENTIFIED TO BALANCE OVERALL SCALE WITH THE SPACING OF STRUCTURAL MEMBERS, IF AN INCREASE OR DECREASE IN THE ARTWORK'S SIZE, DENSITY, OR SIZE OF WOOD COMPONENTS IS DESIRED.

# **ATTACHMENT 3**

## **ADEU GEOEXCHANGE FIELD EXPANSION**

# ADEU GEO EXCHANGE FIELD EXPANSION



## LEGEND

- Future Geoechange Field Expansion  
Area shown 6,400 sm
- Existing Geoechange Field
- ADEU Building - Existing



# City of Richmond

## Report to Committee

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

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

**Re:** **Capstan Village Public Art Plan**

**Date:** January 23, 2018

**File:** 11-7000-00/Vol 01

### Staff Recommendation

That the staff report titled "Capstan Village Public Art Plan," dated January 23, 2018, from the Director, Arts Culture and Heritage Services, developed as a guide for the placement of public art in Capstan Village, be approved.

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

Att. 1

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



## Staff Report

### Origin

On October 11, 2011, Council approved the City Centre Area Public Art Plan as a guide for the placement of public art in the City Centre. The following locations have been identified as opportunities for locating significant artworks:

- within each of the six “urban villages” in the City Centre
- along waterfront trails
- along the enhanced No. 3 Road and Canada Line urban environment
- at major gateways to the City Centre

The Capstan Village Public Art Plan (Attachment 1) supplements Richmond’s City Centre Public Art Plan, and should be read as a companion document. The Capstan Village Public Art Plan is the latest addition to the Richmond Public Art Plans, which include:

- Richmond Oval Art Plan: Flow, Flight, Fusion
- City Centre Public Art Plan: Honouring Yesterday, Celebrating Today and Building Tomorrow
- Alexandra Neighbourhood Public Art Plan: Connecting Ecology, Infrastructure and History
- Minoru Precinct Public Art Plan

This report presents the Capstan Village Public Art Plan for Council’s consideration.

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

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

2.1. *Strong neighbourhoods.*

2.3. *Outstanding places, programs and services that support active living, wellness and a sense of belonging.*

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

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

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

3.2. *A strong emphasis on physical and urban design.*

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**

The Capstan Village Public Art Plan includes an overview of Capstan Village, and its historical, environmental and planning context. It includes a thematic framework for public art, guiding principles, site opportunities, budget, and implementation strategy.

The themes and opportunities for the Plan were developed by a team composed of members from various departments within the City. The overarching theme, "A Waterfront Arts District: Geography, History and Culture," was chosen to guide the selection and placement of public art within the emerging Arts District neighbourhood. Artists are encouraged to consider the connection to the geography and ecology of Richmond, connections to the area's agricultural and industrial past, and intercultural connections between the new residents of the area.

A Capstan Village Statement of Significance report was commissioned by heritage consultant Denise Cook, in preparation for developing the Capstan Village Public Art Plan. The report analyzes the historical context and changes which have occurred at Capstan Village over time. The report is a useful tool in understanding the heritage value and significant components of Capstan Village, and is available as a resource for artists and design professionals developing public art projects in Capstan Village.

Prominent features and opportunities within Capstan Village include:

- Capstan Village Transportation Hub, including a future Canada Line Station at Capstan Village and transit plaza
- Parks and Trails, including the connected system of trails and parks which provide opportunities for the integration of public art with pedestrian linkages and bike trails
- Waterfront along the Fraser River encompassing systems of ecology, commerce and recreation to support the continuing development of the waterfront dyke trail and park system
- Village Centre focused around the intersection of No. 3 Road and Capstan Way, with mixed-use residential and commercial development, artist live/work studios and arts and community facilities
- New City facilities, including the proposed City Centre Community Centre North and the Early Childhood Development Hub

An implementation strategy is provided to identify a range of scales and appropriate budgets for artworks. Public art funding is primarily received from voluntary public art contributions through the development application process. These contributions support public art projects integrated

with specific developments in the Capstan area, while a portion of the funds contributed will be held in the City's Public Art Reserve for artworks to be integrated with public land within Capstan Village under the direction of the City.

The Richmond Public Art Advisory Committee (RPAAC) has reviewed the Plan and their recommendations have been incorporated into its development. RPAAC recommends its adoption.

### **Financial Impact**

None.

### **Conclusion**

Public art plays a key role in providing identity to place. Artworks in a variety of scales, on complementary themes, help to achieve a connected community. The Capstan Village Public Art Plan will serve as a guide for the placement of public art in Capstan Village, and promote the area's planned vision as a "Waterfront Arts District."



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

Att. 1: Capstan Village Public Art Plan

# Capstan Village Public Art Plan





## Acknowledgements

### **Richmond City Council:**

Mayor Malcolm Brodie	Councillor Chak Kwong Au
Councillor Derek Dang	Councillor Linda McPhail*
Councillor Bill McNulty	Councillor Carol Day
Councillor Harold Steves	Councillor Alexa Loo
Councillor Ken Johnston	

\*Public Art Advisory Committee Council Liaison

### **Richmond Public Art Advisory Committee:**

Jennifer Heine, Chair	Samantha Kim Herrera
Glen Andersen	Shawne MacIntyre
Mackenzie Biggar	Hal Owens
Rebecca Lin	Sheng Zhao
Vicki Lingle	

### **Staff:**

Jane Fernyhough, Director, Arts, Culture and Heritage Services  
Jamie Esko, Manager, Parks Planning, Design and Construction  
Liesl Jauk, Manager, Arts Services  
Eric Fiss, Public Art Planner  
Elisa Yon, Public Art Project Coordinator  
Christine Corris-Wingfield, Public Art Assistant  
Kimberley Armour, Environmental Coordinator  
Suzanne Carter-Huffman, Senior Planner/Urban Design  
Fred Lin, P.Eng., PTOE, Senior Transportation Engineer

### **Heritage Planning Consultant:**

Denise Cook

### **Sponsors:**

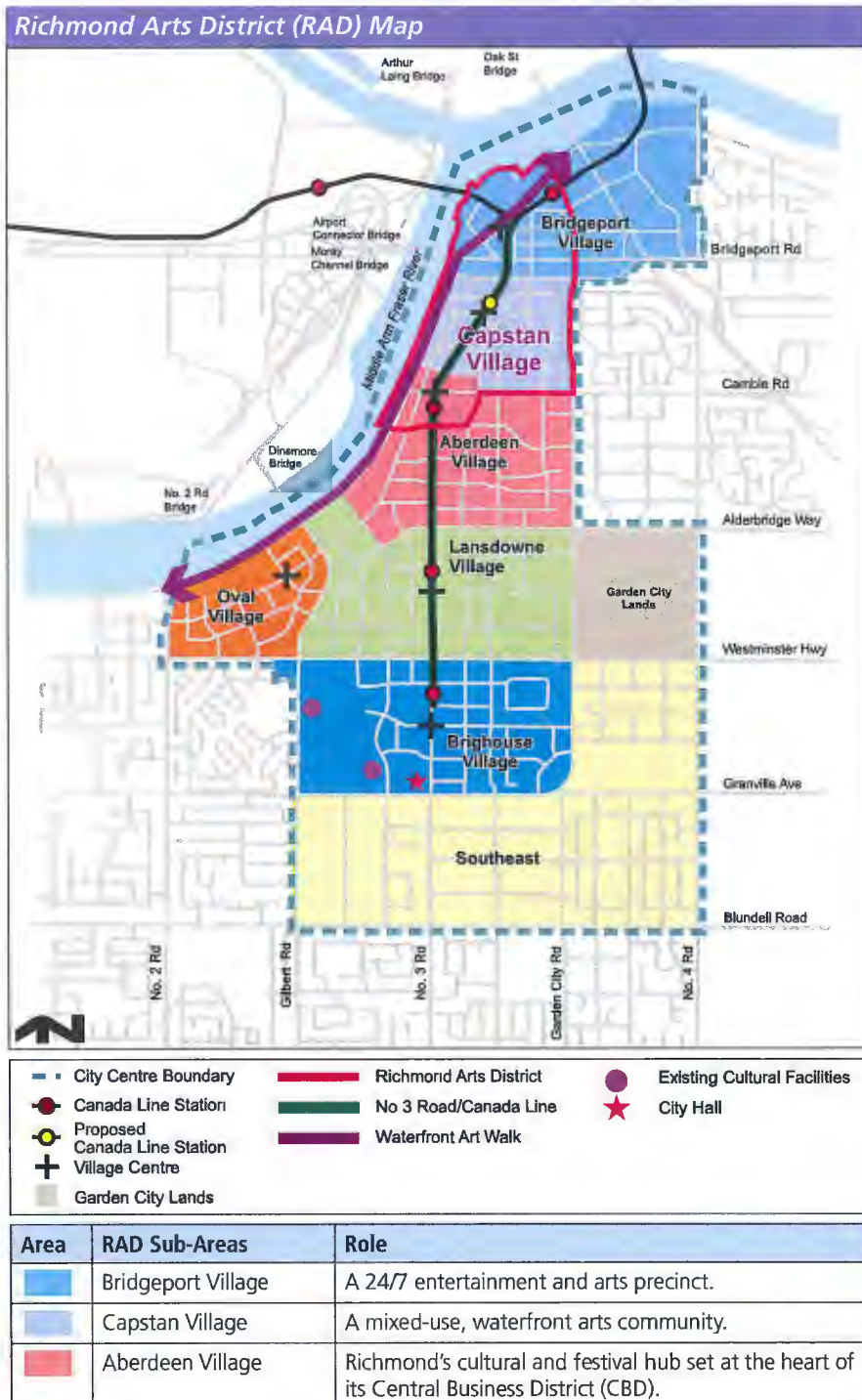
The Richmond Public Art Program graciously acknowledges the public art contributions provided by private developers involved in the building of the new Capstan Village neighbourhood:

Concord Pacific Development  
Minglian Holdings Ltd.  
Pinnacle International  
Polygon Development Ltd.  
Yuanheng Holdings Ltd.



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## INTRODUCTION

Capstan Village is a growing and developing residential waterfront community, with the capacity to be transformed into a vibrant and active mixed-use Arts District for the City of Richmond. It is located within the traditional territory historically occupied by the Coast Salish peoples, whose ancestors have lived in the Fraser River estuary for thousands of years.

While agriculture dominated the early land uses by settlers in the area, industrial uses gradually became more prevalent in the 1950s, including fishing, canning and boat building, resulting in the mix of uses and remnant agricultural, residential and industrial landscapes seen today. Capstan Village is in transition from these industrial and auto-oriented commercial uses to a pedestrian and transit-oriented residential neighbourhood, including arts facilities and artist live/work studios.

The *Capstan Village Public Art Plan* offers a long-term guide for development partners, public art consultants, design consultants, artists and community members to realize engaging public art that is well-integrated in a meaningful way. Included are recommendations for temporary and permanent artworks for building and open space development.





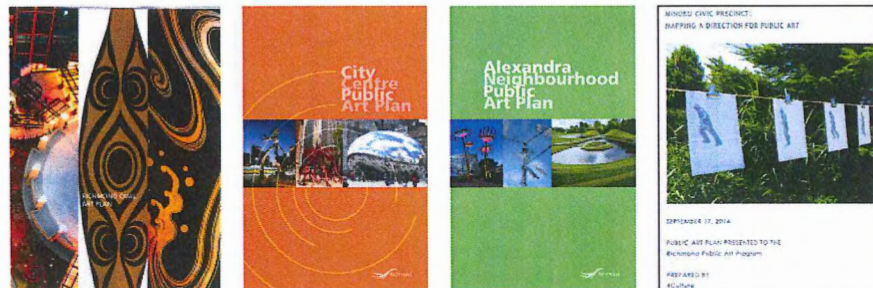
## CIVIC PUBLIC ART PLANS

The *Capstan Village Public Art Plan* supplements Richmond's *City Centre Public Art Plan* and should be read as a companion document. The *City Centre Public Art Plan* identifies a wide range of opportunities for the City Centre over the coming years. "Richmond: Yesterday, Today and Tomorrow" has been identified as the overarching public art theme for the six City Centre urban villages, within which artists will design their work. This framework offers context to create continuity and synergy, while allowing room for artistic expression and diverse projects.

The Richmond City Centre Area Plan identifies arts, culture and heritage as core values, integral to quality of life, health and wellbeing, social cohesion and economic development. The Public Art Program plays a key role in supporting and encouraging these City Centre objectives with public art works that shape, animate and enrich the public realm and contribute to the artistic foundation and cultural landscape of the City.

The Public Art Program Policy, adopted by Council on July 27, 2010, sets a goal for public art to complement and develop the character of Richmond's diverse neighbourhoods to create distinctive public spaces, which enhance the sense of community, place and civic pride.

Supplementing the city-wide policies of the Public Art Program, area-specific public art plans provide additional direction concerning the themes and opportunities unique to each individual community. The *Capstan Village Public Art Plan* is the latest addition to Richmond's family area specific of Richmond Public Art Plans, which include *City Centre Public Art Plan: Honouring Yesterday, Celebrating Today and Building Tomorrow*; *Richmond Oval Art Plan: Flow, Flight, Fusion*; *Alexandra Neighbourhood Public Art Plan: Connecting Ecology, Infrastructure and History* and the *Minoru Precinct Public Art Plan*.









## THEMATIC FRAMEWORK

### **A Waterfront Arts District: Geography, History and Culture**

To the north of Capstan Village, the Richmond Arts District includes portions of Bridgeport Village envisioned as a non-residential, 24/7 entertainment and arts precinct. South of Capstan Village is the Arts District portion of Aberdeen Village, a commercial district known as the "Golden Village" for its high concentration of shopping centres and restaurants.

The Capstan area is designated as a zone for medium to high-density mixed residential and commercial use, housing artist live/work studios and gallery spaces. In keeping with the City Centre Area Plan's vision for Capstan Village and the Richmond Arts District, the thematic framework celebrates the area's unique location as a waterfront community, building on the themes of the City Centre Public Art Plan: "Honouring Yesterday, Celebrating Today and Building Tomorrow."

The theme of "A Waterfront Arts District: Geography, History and Culture" is a way of exploring, through art, Capstan Village's physical, historical and cultural place in Richmond and its connection to adjacent City Centre Villages and neighbouring communities. Artists will be encouraged to develop works within this broad thematic framework, which allow for diverse artistic expression and practice.



### Arts and Geography

Over geological eras, the Capstan Village Waterfront Arts District has been transformed from flood plain to marsh, mud and silt over thousands of years after the retreat of the last glaciers. Humans also contributed to the alteration of the land: river diking and drainage, necessary for the advancement of agriculture and industry, created distinct boundaries between estuary and upland areas and significantly altered the natural landscape, as well as the overall ecology and geography of the area. Linear land patterns, ditches and fence lines are still evident today.

Care for the natural environment, including ecological restoration and preservation of the Fraser River, are important city-wide initiatives and concerns. Through the Ecological Network Management Strategy, the City seeks to connect, protect and restore natural and semi-natural areas. Public art can promote and foster environmental stewardship and awareness in consideration of the unique geography and ecology of the Capstan area.





### **Arts and History**

Ancestors of the Coast Salish peoples occupied the Fraser River estuary for thousands of years. Identifying as a fishing people, the Coast Salish remain closely aligned with the Fraser River today. Early pioneer settlement began in the 1860s with the development of dairy and vegetable farms in the area surrounding the intersection of Cambie and River Roads.

The establishment of the Provincial Cannery in 1896 was the start of early industrial activity along the Fraser. The riverfront provided essential transportation access for people as well as goods and services to larger markets making way for the development of thriving canning, lumber, milling and agricultural related industries. The establishment of the Canadian Pacific Railway, running along the edge of the river, further contributed to this increase of industrial and commercial activity. By the 1960s, the Capstan area boasted a wide range of industry and light manufacturing plants.

Public art that responds to the agricultural and industrial heritage of the Capstan area can contribute to a sense of place and foster civic pride with artworks that will facilitate dialogue and interest among residents and visitors. Permanent and temporary works including festivals, programs and events centred on Capstan's history can also strengthen the role of community foundations, foster connections and contribute to an active arts district.

### Arts and Culture

Art can interpret the unique heritage and culture of Capstan Village for future generations. Early human occupation of the Fraser River Delta dates back thousands of years, when a complex society of Coast Salish peoples used the area for fishing, seasonal food gathering and temporary settlements. Central to Coast Salish culture is the interrelationship between the physical and spiritual realms, as expressed in their languages, oral histories and art forms. Coast Salish art and culture is also expressed through sacred ceremonies, dance and weavings. The Fraser River plays an integral role in local culture and everyday life that continues to this day.

The first Europeans to settle in the Capstan area were attracted to the rich fertile soils for farming. Chinese settlers also leased farmland and by the 1920s there were a substantial number of Chinese market farmers. These landowners first appeared on Richmond's voters lists in 1949. People of Chinese, Japanese and Indigenous decent worked in sawmills, canneries and other industrial enterprises located along the Fraser.

Today, Capstan Village is characterized by an ethnically diverse and growing population contributing to the cultural fabric of this growing city.

The City of Richmond is committed to improving the quality of life for all its citizens, and Capstan's cultural heritage invites expression in the development of public art. Public art in a variety of forms including performance, events and festivals will inspire participation and dialogue, as well as enrich broad community connectivity essential for a healthy City.

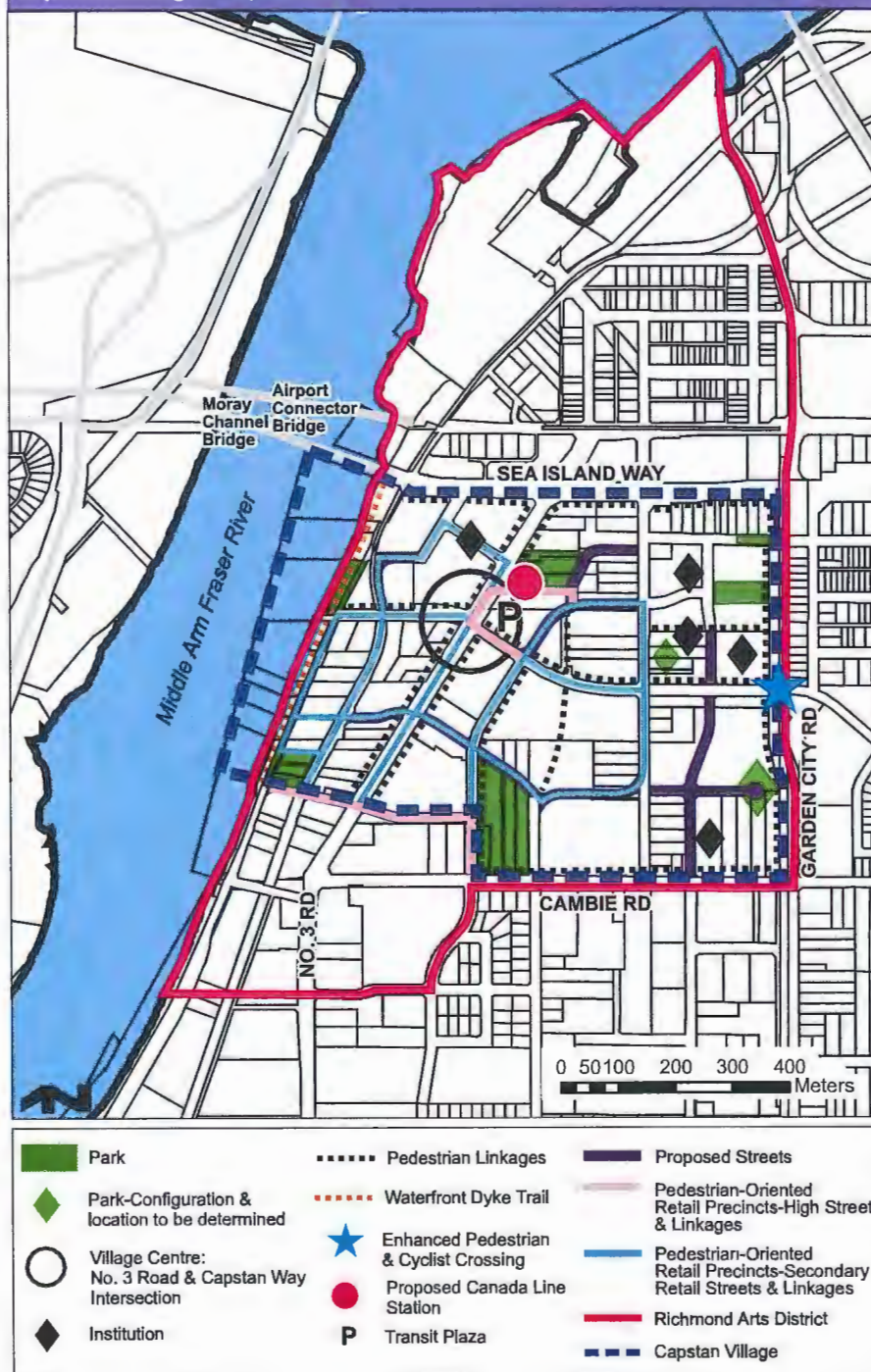








Capstan Village Map (2031)





## OPPORTUNITIES

### Achieving a Waterfront Arts District

Capstan Village is undergoing tremendous urban growth and renewal with many mixed-used developments. The area is poised to become the Arts District for the City of Richmond, offering a mix of townhouses, apartments and float homes along with commercial development and community facilities. The area will also include a wide range of work-from-home options suitable for artists and other creative professionals. The growth of the creative economy augmented by an active and dynamic arts community is expected to strengthen the community's economic development attracting visitors, business and investment.

Through the interconnection of open spaces, neighbourhood parks and pedestrian pathways, the waterfront greenway and the village centre provide many opportunities for public art that encourages and inspires creativity, community connectivity and healthy living.

While it is typical for public art to be integrated with a specific building project owned and maintained by the building owner, the network of public open space in Capstan Village presents an opportunity to situate public art throughout the public realm. Flexibility should be exercised to support the integration of public art with a new development where it supports the overall vision of engaging the whole community and encouraging tourism and points of interest.

Some of the public art may not be permanent. Artwork may include temporary installations as well as performances and programming with community activities, events and festivals.

### **Capstan Village Transportation Hub**

Capstan Village is envisioned as an accessible and transit-oriented community in close proximity to community amenities. The interconnected transportation network features the Canada Line rapid transit system, No. 3 Road multi-modal corridor, Sea Island Way and Bridgeport Road connectors to the Vancouver International Airport, numerous pedestrian and cycle pathways and the Middle Arm of the Fraser River. The Village is also connected to Highway 99 providing easy access to the regional transportation network. Capstan Village will foster an enriching public realm experience for residents, commuters, workers and visitors.

The future Canada Line station at Capstan Village will offer opportunities for artworks to support way-finding and to establish an identity for this important transportation hub. Further, the acquisition of a signature work for the Village Plaza will support a seamless integration between the future Canada Line station and the public realm. Projects that engage the Canada Line station will require consultation with TransLink and their affiliated partners.

The perimeter edges of Capstan provide opportunities for landmark public artworks that speak to the spirit and character of Capstan Village and its significance as the arts and cultural precinct for the City. Gateway artworks help to direct visitors to the arts district and waterfront amenities and contribute to civic pride.

Pedestrian-scaled and functional artworks encourage discovery and exploration, generating interest and an active, engaged community. Public art integrated with the transportation network will include street furnishings, bus shelters, urban realm lighting, street medians, boulevards, utility kiosks and sidewalk and road surface treatments to promote principles of sustainable and accessible transportation.

Artwork sited along the pedestrian, cyclist and vehicular routes will enhance the overall street experience for the public and further encourage the development of local economies and tourism.

**Budget Estimate:** \$30,000 for smaller works to \$100,000–\$500,000 per large-scale artworks







### **Parks and Trails**

Richmond is committed to preserving and sustaining the city-wide system of natural areas and ecosystems on public and private lands. These areas support habitat for birds and wildlife, including migratory shorebirds and waterfowl. The lower Fraser River Estuary provides both migratory and rearing habitat for salmon. The protection and enhancement of these areas enriches the health and livability of our communities and provides access to nature within our increasingly urban neighbourhoods.

Public art situated and integrated with neighbourhood parks, greenways and pedestrian pathways can support and foster an interesting, lively and interconnected public realm. The scale and types of artworks that are to be considered for the parks and trails include large scaled place-making works and smaller works to be discovered along the trails. Temporary works, artists-in-residencies and annual sculptural exhibitions may also be considered. Consideration should be given to supporting projects by interdisciplinary teams of artists, landscape architects and biologists to promote an understanding of the ecology of the area.

**Budget Estimate:** \$30,000 for smaller works to \$200,000 per larger artworks



### **Waterfront**

Systems of ecology, commerce and tourism will continue to define and strengthen Richmond's relationship to the Fraser River. Public art can activate these three narratives to engage and shape one another as a means for exploring meanings, histories and innovative uses of the waterfront.

Artworks situated along the waterfront will make connections between ecology and history, revealing and contributing to identity, conservation and place-making. Some will become landmarks, while others will be dedicated to engaging the public in the continuing development of the waterfront dyke trail and park system.

Artists working closely with community stakeholders and with key design team consultants for new development and with will contribute to creating a working relationship that supports art and culture. Together, important goals and aspirations will be identified to ensure that public art is successfully integrated into the waterfront as it is redeveloped.

**Budget Estimate:** \$100,000–\$200,000 per artwork



### **Village Centre**

The Capstan Village Centre has public art opportunities for permanent and temporary works as well as festivals that showcase diverse art practices. Artwork that grows out of an artist-led consultation and collaboration process with community partners, City staff and private partners can offer a unique and compelling portrait of a place and its people.

In a newly developed area inhabited by new residents and, often, recent immigrants, artist residency opportunities that work with and within institutions, parks or organizations can serve as effective platforms for artists to be community facilitators, connectors and educators that foster greater appreciation for the arts and artists and help to build social cohesion. By providing hands-on opportunities for self-expression by local residents, community-based artists can engage with the public, building relationships over weeks or months. Visual, literary and performing arts all lend themselves to this form of practice.

Further opportunities exist to engage the public include artist talks, open house artist studio tours and temporary performance-based artworks.

**Budget Estimate:** \$10,000–\$30,000 for community engagement artworks to \$100,000–\$300,000 per larger artwork



## IMPLEMENTATION

Development partners, public art consultants, design consultants, artists and other community stakeholders are encouraged to explore a range of approaches in creating public artworks that will contribute to shaping, animating and enriching the public realm and community identity. Opportunities for public art may include large-scale permanent sculptures, integrated design team collaborations, temporary art installations, socially engaged arts practices and a wide diversity of form and media. It will be important to assess the vision and intent of each public art opportunity to develop goals and objectives with specific selection criteria before engaging an artist.

Public art funding is received from voluntary public art contributions through the development application process. These contributions support public art projects integrated with specific developments in the Capstan area. A portion of the funds contributed will be held in the City's Public Art Reserve for artworks to be integrated with community facilities and institutions and with public land within Capstan Village, including the waterfront, Village Centre and neighbourhood parks, pedestrian sidewalks, bikeways and streets as identified in this Plan, under the direction of the City.

The City Centre Public Art Plan provides additional details on budgets for the range of public art opportunities.





## CONCLUSION

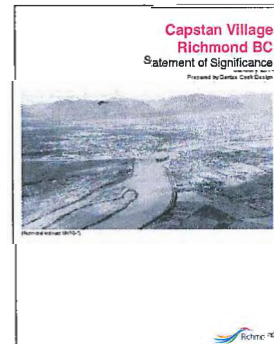
The *Capstan Village Public Art Plan* provides a framework for the consideration of compelling and engaging public art that will contribute meaning and vibrancy to this area.

The Capstan Village's history and cultural heritage provide a foundation for innovative public art that speaks to the area's diverse and multi-cultural audience. "A Waterfront Arts District: Geography, History and Culture" offers a thematic framework to be explored by artists in the creation of public art that includes permanent and temporary installations, events and artist residencies.

Public art will play a vital role in the well-being of residents and support the growth and development of a dynamic and sustainable urban community. Activating and transforming public space, public art will provide a welcoming context for creativity and community participation, creating memorable places and instilling civic pride.

## RESOURCES

City Centre Public Art Plan  
City Centre Area Plan  
Richmond Arts Strategy 2012-2017  
Capstan Village Statement of Significance,  
January 2015  
Ecological Network Management  
Strategy, 2015



## CONTACTS

### Visit our website

[richmond.ca/publicart](http://richmond.ca/publicart)

### More information

Richmond Public Art Program  
Arts, Culture and Heritage Services  
[publicart@richmond.ca](mailto:publicart@richmond.ca)  
Tel: 604-247-4612

## PHOTO CREDITS

- Cover **Left** Lawrence Paul Yuxweluptun, *Ovoidism*, Vancouver, 2016, photo: unaccredited, The Ubysey
- Cover **Middle** Ren Jun, *Water #10 Vertical*, Richmond, 2010, photo: D. Fairchild
- Cover **Right** Yayoi Kusama, *Ascension of Polka Dots on Trees*, Marseille, France, 2013, photo: Yayoi Kasuma
- P. iii Juame Plensa, *Wonderland*, Calgary, 2012, photo: Kevin Schafer / Alamy Stock Photo
- P. 1 Mia Weinberg, *Site Unseen*, Richmond, 2016
- P. 2 **Top** Douglas Coupland, *Digital Orca*, Vancouver, 2009, photo: Douglas Coupland
- P. 2 **Middle** Liz Magor, *LightShed*, Vancouver, 2004, photo: Jimmy Jeony
- P. 2 **Bottom** John Gerrard, *Solar Reserve (Tonapah, Nevada)*, New York City, 2014, photo: Iñaki Vinaixa, Courtesy of Lincoln Center and Public Art Fund, NY
- P. 4 **Top Left** Donna Dodson and Andy Moelein (Myth Makers), *The Sentinel*, Audubon Centre, Maine, 2013, photo: June LaCombe
- P. 4 **Top Right** Art in Public Spaces, *Dandelions*, Istanbul, Turkey, 2016, photo: Art in Public Spaces
- P. 4 **Bottom** Fish on Parade, Galway Arts Festival, Galway, UK, 2007, photo: Peter Clarke
- P. 5 Antony Gormley, *Exposure*, Lelystad, Netherlands, 2010, photo: Hennie Bothberg
- P. 6 **Figure 1** Middle arm of Fraser River [ca. 1926], photo: George Allen Aerial Photographs, City of Richmond Archives, photograph #1985 166 1
- P. 6 **Bottom** Art Studio, *From Here to There*, High Trestle Bridge, Madrid, Iowa, USA, 2011, photo: Art Studio
- P. 7 Marianne Nicholson, *This Land is a Person*, North Vancouver, 2012, photo: unaccredited, City of North Vancouver
- P. 8 Susan Point, *A Timeless Circle*, Whistler, 2016, photo: Mike Crane
- P. 9 **Top** Trans Am Totem, Marcus Bowcott, Vancouver, 2015, photo: Janet McDonald
- P. 9 **Bottom** Ai Wei Wei, *Forever Bicycles*, Austin, Texas, 2014, photo: City of Richmond
- P. 11 Derek Root, *Sail Wall*, Richmond, 2016, photo: City of Richmond
- P. 13 **Top** The Spadina Group Associates and Bruce McLean, Finch West Station, Toronto, 2017, photo: Chris Bateman
- P. 13 **Middle** Warren Langley, *Aspire*, Sydney, Australia, 2010, photo: Richard Glover
- P. 13 **Bottom** David Pearl, Highway 407 Station, Toronto, 2017, photo: Chris Bateman
- P. 14 Orly Genger, *Red, Yellow and Blue*, New York City, 2013, photo: unaccredited, Madison Square Park Conservancy
- P. 15 **Left** Rob Mulholland, *One Flock*, Paradise Creek, Nature Park, Portsmouth, Virginia, 2016, photo: Rob Mulholland
- P. 15 **Right** Turenscape Design Institute, *Link the City to Nature*, Tianjin, China, 2010, photo: Turenscape Design Institute
- P. 16 Raymond Boisjoly, *A Distance Transformed*, Richmond, 2017, photo: City of Richmond
- P. 17 *Prismatica for Luminothérapie*, Roland Rom Colthoff, 2014, photo: unaccredited, Canadian Interiors

**City of Richmond**

6911 No. 3 Road, Richmond, BC V6Y 2C1

Telephone: 604-276-4000

[www.richmond.ca](http://www.richmond.ca)



# City of Richmond

## Report to Committee

**To:** Parks, Recreation and Cultural Services Committee  
**From:** Jane Fernyhough  
Director, Arts, Culture and Heritage Services  
**Date:** February 8, 2018  
**File:** 01-0100-30-RPAR1-01/2018-Vol 01  
**Re:** **Richmond Public Art Program 2017 Annual Report and Public Art Advisory Committee 2018 Work Plan**

### Staff Recommendation

That the Richmond Public Art Advisory Committee 2018 Work Plan, as presented in the report titled "Richmond Public Art Program 2017 Annual Report and Public Art Advisory Committee 2018 Work Plan," dated February 8, 2018, from the Director, Arts, Culture and Heritage Services, be approved.

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

Att. 2

REPORT CONCURRENCE	
CONCURRENCE OF GENERAL MANAGER	
REVIEWED BY STAFF REPORT / AGENDA REVIEW SUBCOMMITTEE	INITIALS: 
APPROVED BY CAO	



## Staff Report

### Origin

On July 27, 2010, Council approved the updated Richmond Public Art Program Policy 8703 and Terms of Reference for the Richmond Public Art Advisory Committee (RPAAC). The RPAAC provides advice and acts as a resource to City Council and staff on the City's Public Art Program.

This report presents the Richmond Public Art Program 2017 Annual Report to Council for information and the proposed RPAAC 2018 Work Plan for approval.

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 Public Art Program plays a key role in shaping, animating and enriching the public realm, instilling civic pride and contributing to community identity. Artwork placed in the public realm has the power to engage the public, celebrate culture, broaden the diversity of arts experiences and opportunities, serve as an educational resource to expand public awareness and understanding of the arts, stimulate conversations, strengthen and support the arts community and inspire creativity.

Since Council's adoption of the Public Art Program Policy in 1997, the Public Art Program's collection has grown to a total of 210 works of public art, with 152 works currently on display around Richmond. Documentation of public art that is no longer on display is archived on the Public Art Program website.

Public art adds value to public and private development, enriching the public realm for residents and visitors to Richmond and advances Richmond's standing as a model for high quality urban development. The City provides leadership in integrating public art with major civic facilities as well as small scale public infrastructure. The private sector has demonstrated that an investment in public art enhances their reputations as progressive city builders, while creating a liveable and desirable place to live and work. The Community Public Art Program engages members of the

community in art making, discussions and public events. The Public Art Education Program provides learning opportunities for both the general public and professional artists.

#### Richmond Public Art Program 2017 Annual Report

The Richmond Public Art Program 2017 Annual Report (Attachment 1) presents the key activities and achievements of the City's Public Art Program through the civic, community, private development, donation and educational programs in 2017. A summary of the 2017 Annual Report is noted below:

- Richmond Canada 150 Public Art Program: the painting *Arrival of the S.V. Titania* by noted marine artist John Horton was commissioned and installed for public display at City Hall. A mural based on the painting was painted on the south facade of the Steveston Hotel.
- Additional projects commissioned through the Richmond Canada 150 Public Art Program included *Fluvial Fan* and *Fraser Giant*, at City Hall. *Meander*, a set of 20 artist-designed benches, will be installed in 2018.
- Civic Public Art Program: five public artworks were installed at City facilities, parks and streets.
- Manhole Covers Program: artist-designed storm and sanitary sewer access covers were installed throughout Richmond and the selection process is underway for two new designs to commemorate Richmond Canada 150.
- City Utility Cabinet Wrap Program: three utility cabinets located at Steveston Museum were given artist-designed wraps. Artwork has been selected for the Garry Point environmental recycling units, to be installed in 2018.
- Community Public Art Program: one community engagement project was completed and a second project is in the final documentation stage.
- Donations: one donated artwork was installed.
- Conservation and maintenance: repairs were made to three artworks.
- Private Development Public Art Program: three new works were installed at Cadence at 7468 Lansdowne Road, Steveston Flats at 11971 3rd Avenue and with the Concord Gardens ARTS units at 3240-3340 Sexsmith Road and 8800-8960 Patterson Road.
- No. 3 Road Art Columns: works by seven local artists were featured at the columns located at Aberdeen and Lansdowne Canada Line Stations.
- Pianos on the Street: the program was expanded in 2017 to include five locations.
- Culture Days: two public art bus tours were fully subscribed. The weekend also featured the unveiling of the mural *Arrival of the S.V. Titania*.

- Education and Promotion Program: Two professional development workshops for artists were presented. Two neighbourhood public art brochures were updated to include recently installed works.

#### Richmond Public Art Advisory Committee 2017 Highlights

In 2017, the Richmond Public Art Advisory Committee (RPAAC) provided informed advice to staff and Council on a range of projects. Highlights of the 2017 Work Plan included:

- monthly meetings: eight monthly meetings with high attendance;
- participation in educational opportunities and public events, such as the annual RPAAC Public Art Bus Tour in July;
- reviews and makes recommendations on public art project plans: reviewed eight Private Development Public Art Plans and received updates on Advisory Design Panel reviews;
- providing input to staff: reviewed 11 Civic Artist Calls, including the Canada 150 Public Art Program;
- reviews and makes recommendations to Council: provided recommendations to Council on seven staff reports; and
- advises on policies: reviewed the policy for public art on private lands.

#### Richmond Public Art Advisory Committee 2018 Work Plan

The Richmond Public Art Advisory Committee 2018 Work Plan (Attachment 2) outlines the proposed work tasks for the volunteer committee in 2018. As a Council appointed Advisory Committee, RPAAC advises on all aspects of public art policy, planning, education and promotion, including the allocation of funds from the City's designated Public Art Reserve. Highlights of the 2018 Work Plan are noted below:

- Raise awareness and understanding of the importance of public art in the City through advocacy, promotion and participation in educational opportunities and public events.
- Advise on strategies, policies and programs to achieve excellence in art in the public realm including researching best practices and advising on opportunities for artists.
- Propose and support City programs, initiatives and events that advance public art in the City including Lulu Series: Art in the City speaker series, Doors Open Richmond and Culture Days.
- Review and submit recommendations to Council on public art project plans developed by City staff and private development public art consultants.
- Provide input to staff in the development of an annual Public Art Program report to Council, including an RPAAC annual work plan.

New initiatives include advising staff on development of a mobile-friendly public art app and improving communications with strata councils for maintenance of artworks on private property.

**Financial Impact**

None.

**Conclusion**

Public art animates the built and natural environment with meaning, contributing to a vibrant city in which to live and visit. The Richmond Public Art Program 2017 Annual Report and proposed Public Art Advisory Committee 2018 Work Plan demonstrate a high level of professionalism, volunteerism and commitment to quality public art in Richmond.

A handwritten signature in black ink, appearing to read 'E. Fiss'.

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

- Att. 1: Richmond Public Art Program 2017 Annual Report  
2: Richmond Public Art Advisory Committee 2018 Work Plan



City of Richmond

# Public Art Program 2017 Annual Report

Arts, Culture and Heritage Services



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## Richmond Public Art Program 2017 Annual Report

### Richmond Public Art Program To-date:

210	Total number of artworks
147	Permanent artwork installations
58	Temporary installations (46 no longer on display)
25	New works of art installed in 2017 (including 10 temporary Art Column pieces and 15 permanent artworks)
152	Total number of permanent and temporary artworks currently on display

### Introduction

The Richmond Public Art Program provides a means for including art in creating a culturally rich environment in a vibrant, healthy and sustainable city. Public art is incorporated into civic and private development projects to spark community participation and civic pride in the building of our public spaces. In addition to permanent and temporary artworks, the Public Art Program offers a stimulating program of educational and community engagement events to increase public awareness of the arts and encourage public dialogue about art and issues of interest and concern to Richmond residents.

In 2017, public art projects featured the celebration of Richmond Canada 150 with commissions of legacy art works and a mural in Steveston, as well as the integration of new works of art into public spaces. The year also saw local artist-designed utility cabinet wraps, community-engaged art projects, unique streetscape art experiences including the Art Columns exhibits at the Canada line stations, Pianos on the Street and seven new works on private developments.

Cover: *Untitled (Salmon)*, Desiree Pattersen, 2017

## 2017 Public Art Projects

### Richmond Canada 150 Public Art Program

On November 28, 2016, Council endorsed the Richmond Canada 150 Celebrations Public Art Plan, as the guiding plan for public art opportunities in support of Canada 150 celebrations and major event programming.

In 2017, the Public Art program celebrated Canada's 150 Anniversary of Confederation with two new legacy art works at City Hall, a mural in Steveston and public art projects to animate public places including artist-designed modular seating and a temporary native plant display and programming, *Our Home and Native Bloom*.

#### *Arrival of S.V. Titania*

A new artwork by eminent marine painter John M. Horton was unveiled at City Hall on Tuesday, May 23, 2017. The painting was commissioned in honor of Richmond Canada 150 and depicts the sailing vessel *Titania's* arrival in Steveston harbour in 1889. It was a meaningful occasion in Richmond's history as it marked the first time a Europe-bound vessel had docked in Steveston to receive the first direct shipment of canned salmon at Britannia Wharf.



John Horton with painting, *Arrival of S.V. Titania*

#### Canada 150 Mural, *Arrival of S.V. Titania Mural*

The Richmond Canada 150 Mural *Arrival of S.V. Titania* by Dean and Christina Lauzé is located on an exterior wall of the Steveston Hotel, 12111 Third Avenue. Commissioned in honour of the 150<sup>th</sup> anniversary of Canada's confederation in 2017, the mural is based on the oil painting of the same title by John M. Horton on display at City Hall.



Mural, *Arrival of S.V. Titania*, Dean and Christina Lauzé

#### *Fraser Giant*

*Fraser Giant* by Henry Lau and David Geary is located at Richmond City Hall South Plaza on Granville Avenue. The artwork symbolically depicts a 22-foot long 150-year-old sturgeon as a metaphor for the Fraser River in celebration of the region's maritime heritage. Created in acknowledgement of Canada's 150<sup>th</sup> anniversary of confederation, the sculpture is also a symbol of longevity, resilience and hope for the City of Richmond.



*Fraser Giant*, Henry Lau and David Geary



### *Fluvial Fan*

*Fluvial Fan* by Nicole Alden, Patrick Beech, Genevieve Depelteau, John Musil and Allison Tweedie was a pop-up garden installation activating City Hall plaza. The artwork was composed of more than 4,700 plants with species native to British Columbia and designed by landscape architecture students from the University of British Columbia. The floral design depicts a fluvial fan at the mouth of a river with floral islands that symbolically represent Richmond's 17 islands and the landforms that have been shaped over time by the Fraser River.



*Fluvial Fan*, Nicole Alden, Patrick Beech, Genevieve Depelteau, John Musil and Allison Tweedie



*Our Home and Native Bloom*

### *Our Home and Native Bloom*

The *Fluvial Fan* installation was part of *Our Home and Native Bloom*, an interdepartmental project and collaboration between Public Art, Engineering Sustainability, Parks Services and Major Events. The project incorporated weekly educational artist talks, workshops and Music in the Plaza programming from June 7 to July 8. A Musqueam welcome was presented by Terry Point on June 7 to launch *Our Home and Native Bloom*. The exhibition ended with a public plant sale on July 9 and 10.

- June 7: **TALK + TOUR: Native Edible and Medicinal Plants** with Métis Herbalist, Lori Snyder. Participants learned about native edible and medicinal plants through a tour of *Fluvial Fan*, a pop-up garden in Richmond City Hall Plaza.
- June 14: **TALK: *Fluvial Fan* and Native Species** with Nicole Alden, Genevieve Depelteau, John Musil and Miriam Plishka. Students presented a talk about the inspiration and design concept for the floral installation *Fluvial Fan*. This talk was followed with a presentation by Miriam Plishka, Park Planner from the City of Richmond, on current park projects that include extensive native planting and the resulting benefits for the city.
- June 21: **TALK: Our Home and Native Bumblebees** with artist Lori Weidenhammer. This talk covered the benefits of planting native flowers in home gardens for wild bees, especially local bumblebees.
- June 28: **WORKSHOP: The Art of Ikebana** with Judie Glick, Vancouver Ikebana Association. In this workshop, participants learned the Japanese art of arranging local plant materials and created their own small arrangement to take home.
- July 7: **WORKSHOP: The Weaving Wagon** with artist Sharon Kallis. A pop-up studio and cartage system was presented by environmental artist Sharon Kallis for a workshop on rope-making using invasive plant materials.





Our Home and Native Bloom Poster

Additional Canada 150 Civic Public Art projects launched in 2017 and scheduled for installation in 2018–2019 include *Meander* and *Canada 150 Sewer Access Covers*.

### Canada 150 Modular Seating

#### *Meander*

*Meander* by Becki Chan and Milos Begovic was commissioned for the Richmond Canada 150 artist-designed modular seating competition. The set of 20 bright blue portable benches was inspired by the

Fraser River and are designed to be used in a variety of seating configurations for public spaces across Richmond, including audience seating and informal gathering spaces. They are easily portable and can be used for major events such as Richmond World Festival and Canada Day in Steveston. The modular seating will launch in spring 2018.



*Meander* rendering, Becki Chan and Milos Begovic

### Richmond Canada 150 Storm and Sanitary Access Cover Artist Call

A national competition was launched in fall 2017 to solicit design proposals for two new sets of sewer access covers. Two artists or artist teams will be selected from over 100 submissions and the new covers are projected to be installed in late fall 2018.



*Access Covers*, Jeff Porter

## Civic Public Art Program

In 2017, five new public art works were commissioned by the City and installed at community centres, parks, civic buildings and along city sidewalks. These included:

### *to be distinct and to hold together*

The new artwork for Fire Hall No. 3 at 9680 Cambie Road, *to be distinct and to hold together* by Daniel Laskarin, is comprised of three interlocked triangular panels standing on a raised circular platform near the northeast corner of the building. The three-sided tetrahedral form symbolizes a unique partnership between Richmond Fire-Rescue, Ambulance Services and its relationship to the community it serves. The work stands near the sidewalk, providing easy public access and inviting an interactive engagement—the ability to push the work is slowly discovered by those who use the area.



*to be distinct and to hold together*, Daniel Laskarin

### *Apiary Almanac*

The temporary painted art installation, *Apiary Almanac*, by Hapa Collaborative has been installed on Lansdowne Road between Cedarbridge Way and Minoru Boulevard. *Apiary Almanac* references the honey bee and the fruits of their labour. Honey produced in every colony is as distinct as the place it comes from; its flavour profile changes from place to place depending on the surrounding vegetation,

and can even differ from year to year depending on the season. Honey is created from the distinct elements of a neighbourhood (via nectar), which is collected, distilled, and mixed together to produce a uniquely sweet expression of time and place.

This installation interprets an aspirational blooming calendar, drawing colour from a palate of foraging material hoped to eventually be on site. The form and geometry subtly reference the honeycomb, creating a playful and vibrant installation.



*Apiary Almanac*, Hapa Collaborative

### *Underwater*

*Underwater* by Vancouver-based artist Andrea Sirois has been installed on the Oval Village District Energy Utility building located at 7011 River Parkway. The artwork completely wraps the geothermal energy facility that is operated by Corix Utilities Inc. *Underwater* tells a visual story that echoes the theme of water as energy. Its photographic images depict water flowing around the building's exterior, symbolizing the energy that is literally flowing below.



*Underwater*, Andrea Sirois



### *Urban Weave*

Richard Tetrault's *Urban Weave* is a public artwork integrated into the south façade of the Storeys building at 8111 Granville Avenue. The sequence of routed, powder coated aluminum panels incorporates script-like drawn images that reflect the building's purpose and geographic context. The imagery is inspired by key words that underscore the aspirations of the resident non-profit organizations, including "diversity," "respect" and "dignity." Other narrative elements reference Richmond's natural heritage and a landscape in transition.



*Urban Weave*, Richard Tetrault

In addition, several civic public art projects were commissioned in 2017, and are scheduled for installation in 2018–2019. They include:

- *Richmond Fire Fighter* by Nathan Scott, Fire Hall No. 1
- *Errant Rain Cloud* by Gordon Hicks and Germaine Koh, Minoru Centre for Active Living
- *Four Types of Water Revealed* by Germaine Koh, No. 2 Road Drainage Pump Station
- *Entries and Arrivals*, Minoru Centre for Active Living
- *West Cambie Neighbourhood Park Integrated Landscape*
- *Gilbert Road Greenway*
- *Steveston Nikkei Memorial*



*Richmond Fire Fighter*, Nathan Scott

### City Utility Cabinet Wrap Program

The Public Art Program has partnered with Engineering and Public Works, Parks, Transportation, Environmental Programs and Heritage Services to beautify new and existing utility boxes through the City. In 2017, 30 artists were selected for the 2017–2019 Art Wrap Artist Roster in order to commission selected artists for wrapping utility boxes as the boxes are identified. In 2017, three utility boxes were wrapped at the Steveston Town Square Park at the Steveston Museum.

### *Magnolias and Bamboo*

*Magnolias and Bamboo* are three art wraps by artist Anita Lee and are located behind the Steveston Museum and the adjacent Town Square Park at 3811 Moncton Street. *Magnolias* can be viewed from inside the Steveston Japanese Fishermen's Benevolent Society Building. Anita Lee describes her approach to her art as a contemporary blend of guóhuà, the ancient traditional Chinese painting on scrolls, and Western art which captures her interpretation of raw unadulterated natural beauty.



*Magnolias*, Anita Lee



*Bamboo*, Anita Lee

Two additional public art wrap projects were commissioned in 2017, and are scheduled for installation in 2018–2019. These include:

- **Environmental Bins**  
The Public Art program partnered with Engineering and Public Works, Waste Reduction and Recycling to select artists for new environmental recycling units for Garry Point Park. Three artists were selected and their

designs are expected to be installed by fall of 2018. The images for the recycling units are responsive to the site and reflect on themes of history, ecology and sustainability.



*The Fraser Connection*, Tasli Shaw



*Untitled (Salmon)*, Desiree Pattersen



*Deeply Rooted*, April Lacheur



- **Arts Centre Art Truck Art Wrap**

The Richmond Arts Centre partnered with the Public Art Program to select a local artist, Emily Shepperd, to design an art wrap for the Art Truck. The dynamic design will raise the profile of the vehicle in public and assist in the promotion of the Arts Centre and the role of the Art Truck for outreach programming. In the spring of 2018, the Richmond Arts Centre will reveal a new branding slogan to be incorporated into the design of the Art Truck.



Art Truck Wrap Proposal, Emily Shepperd

## Private Development Public Art Program

Through the development applications process, private developers continued to provide high quality public art to enrich the public realm. In 2017, the following projects were completed:

### *Sail Wall*

*Sail Wall* by Derek Root is integrated into the façade of the Cressey Cadence Development located at 7468 Lansdowne Road. Researching within the City of Richmond Archives, the artist found early 20<sup>th</sup> century photographs of sailing dinghies that were used to transport fish from larger boats along the waterways to Lulu Island. The triangular shape of the dinghy sail was adapted, elongated and arranged as a repeated motif. The bright colour and rhythmical composition signal a spirit of optimism and happiness.



*Sail Wall*, Derek Root

### *A Distance Transformed*

*A Distance Transformed* by artist Raymond Boisjoly is located in front of the new ARTS units (affordable housing for artists) at Concord Gardens, Phase I, 3240–3340 Sexsmith Road and 8800–8960 Patterson Road. *A Distance Transformed* is a text based series of artworks, intentionally presented in a format that can be interpreted as unclear or pixelated. The text communicates the complexity of “site” in relation to ongoing changes to the urban environment as well as to the wider world. While the casual passerby may find something meaningful in their encounter with this text, others who negotiate the neighbourhood on a regular basis will find alternate meanings.



*A Distance Transformed*, Raymond Boisjoly

### Untitled [Relief]

*Untitled* [Relief] by Leonhard Epp is an artwork comprised of eight large-scale panel reliefs located at Steveston Flats Development, 11971 Third Avenue. In 1978, the former building at this site, Gulf & Fraser Credit Union, was built incorporating these relief panels portraying the commercial fishery history of Steveston Village. The Steveston Flats Development Corporation has carefully restored and incorporated the Epp reliefs into the new building design which can be viewed from Chatham Street and Third Avenue as well as in the lobby of the mixed-use commercial and residential development.



*Untitled* [Relief], Leonhard Epp

Several private development public art projects were commissioned in 2017, and are scheduled for installation in 2018–2019. These include:

- *We Three* by Dan Bergeron, Capstan Neighbourhood Park Playground, Pinnacle (with transfer of ownership to the City)
- *Volo* by Michael Nicoll Yahgulanaas, Park Residences at Minoru
- *Wall Screen* by Metz & Chew, Alfa, 8151 Anderson Road
- *Glass Gardens Phase 3* by Joel Berman, The Gardens, Townline

## Community Public Art Program

### 2017 Engaging Community and Public Art Pilot Program

On January 9, 2017, Council endorsed the 2017 Engaging Community and Public Art Pilot Program. The art projects approved and commissioned in this program for 2017 were as follows:

- *SP'ART, bringing people together through sport and art* was a year-long artist residency community project for artist Pierre Leichner at Thompson Community Centre, 5151 Granville Avenue. The artist engaged children, youth, adults and seniors as part of the regular programming at the community centre, presenting and leading workshops such as "Abstract Bocce Ball" on Family Day, "Tree Weaving" with pre-school children and turning used ping pong rackets into self-portraits with seniors. The artist has documented the projects at: [www.leichner.ca/SpART](http://www.leichner.ca/SpART)



*SP'ART*, Pierre Leichner

- *Minoru Seniors Legacy Stories, looking back, looking forward* was an artist residency community project by artist Catrina Megumi Longmuir at Minoru Place Activity Centre, 7660 Minoru Gate. The project celebrates the history of Minoru Seniors Society, from its





humble beginnings at the Murdoch Centre to the opening of the new Seniors Centre at the Minoru Centre for Active Living in 2018. The artist presented talks, conducted interviews and led workshops in digital storytelling, working with members of the Minoru Seniors Society. A final artist talk and presentation of the artist film will be presented to coincide with the opening of the new facility in 2018. The artist has documented the project at: [minorulegacystories.wordpress.com](http://minorulegacystories.wordpress.com)

MINORU SENIORS LEGACY STORIES Looking Back, Looking Forward



*Minoru Seniors Legacy Stories, looking back, looking forward, Catrina Megumi Longmuir*

### ***Pianos on the Street 2017***

The fourth annual Richmond Pianos on the Street program saw five open-air publicly accessible pianos painted by high school students at Steveston-London and Cambie High Schools, a community group and a community-engaged professional artist. The pianos were installed in outdoor locations at Britannia Shipyards National Historic Site, Terra Nova Rural Park, Richmond Cultural Centre, Cambie Community Centre, King George Park and the Nature Park. The Pianos on the Street Program is co-sponsored by Pacey's Pianos and provides free public access to pianos in unexpected open air locations across the city.



*Pianos on the Street 2017*

After the success of the Engaging Community and Public Art Pilot Program, the Public Art program identified five additional community engagement opportunities with City recreational and cultural facilities and has partnered with Hamilton Community Centre, Minoru Arenas, Britannia Shipyards National Historic Site and City Centre Community Centre. In 2017, Council approved these artist-led community projects which are expected to be completed in 2018.

## Unique Projects

### No. 3 Road Art Columns

#### Exhibition 11: *Growing and Rising*

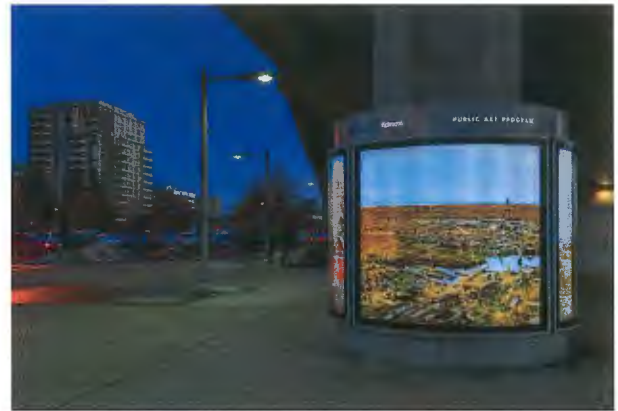
In 2017, in collaboration with the 2017 Capture Photography Festival, Art Column Exhibit 11: *Growing and Rising*, highlighted the ongoing relationship between the natural landscapes of Richmond and the City's rapidly growing built environment through the photographic expressive images of artists Michael Love, Paulo Majano, Annie Briard, Jeff Downer, Christina Dixon, Woojae Kim and Patryk Stasieczek.



*Fragments of the Chandelier*, Jeff Downer



*Unnotable Landscapes*, Christina Dixon and Woojae Kim,



*Terra Nova*, Michael Love

### Capture Photography Festival

#### *The Fraser, Living River*

In collaboration with the Richmond Art Gallery, *The Fraser, Living River* by Michael Bednar was a photography installation featured in the 2017 Capture Photography Festival. Located on the Richmond Art Gallery windows facing Minoru Boulevard, the large-scale photographs depicted the local historical and ecological significance of the Fraser River and specifically in Richmond, demonstrating the river's significance to numerous local industries whose operations line its banks.



*The Fraser, Living River*, Michael Bednar



## Public Art Donation Program

### *The Gathering*

On May 13, 2017, the artwork, *The Gathering*, by artist Rhonda Weppler, was unveiled at a public picnic at Branscombe House, 4900 Steveston Highway. The artwork is in the form of a life-sized picnic basket that is overflowing with 60 life-sized sculptures of small food items cast in bronze directly from sculptures created by Richmond residents that attended free art-based activity workshops as part of the preceding year's Branscombe House Artist Rendering proposal.



*The Gathering*, Rhonda Weppler

## Conservation and Maintenance Program

### *Wild Salmon City*

In 2002, *Wild Salmon City* was a fundraiser organized by the BC Steelhead Society. Four of the artist-designed painted fibreglass salmon were donated by the Steelhead Society to the Richmond Cultural Centre where they have been displayed in the Rotunda and the Richmond Public Library. In 2017, the two Library art pieces, *Salmon Enchanted*

*Evening* by Michael Tickner and *Untitled* by Johnny Maynard Jr., were refurbished and relocated to the lobby at Watermania, 14300 Entertainment Boulevard.

### *Soo-Gee-Ghet*

During BC Cultural Week 1993, the totem pole *Soo Gee Ghet*, designed by Victor H. Reece (1946–2010), was carved as a project with the Richmond Carvers Society (RCS). It was completed under the artist's direction and was donated to the Richmond Cultural Centre. The totem pole was raised on May 12, 1994 and in 2017 the Public Art Program accepted the art piece into the Public Art Registry.

Centered on the theme of sharing, *Soo Gee Ghet* is a story about a father passing his knowledge and experience to his son. The story focuses on the role of adults as protectors and providers of direction to the next generation.

To prolong the longevity of the totem pole, the work was cleaned and treated with a wood preservative. It also had minor cracks restored before being coated with a water repellent and fitted with a copper cap to deflect water. Additionally the lawn area around the footing of the totem pole was upgraded with a gravel base to reduce the impact of wet weather.

On Tuesday, October 10, 2017, a public ceremony was led by the late artist's wife, Sharon Brass, to provide a blessing for the conservator and his work.



*Soo Gee Ghet* blessing ceremony with Sharon Brass

## Steveston's Legacy

Popular for photos with visitors and residents, *Steveston's Legacy* by Norm Williams, located at the Gulf of Georgia Cannery, 12138 Fourth Avenue, was identified for conservation. Repairs and regular maintenance were conducted on the piece, including replacement of the damaged net knitting needle and the addition of cast bronze floats in the mending bench.



*Steveston's Legacy*, Norm Williams

## Public Art Education and Engagement Program

### Brochures

#### *Guidance for Artists Applying to Public Art Calls*

This document to assist artists in applying for public art opportunities was created as a downloadable brochure available from the Richmond Public Art Call to Artists webpage. The brochure explains the common types of artist calls and reviews the public art program, processes and requirements of artists. Printed copies are also available upon request.



Brochure: *Guidance for Artists Applying to Public Art Calls*

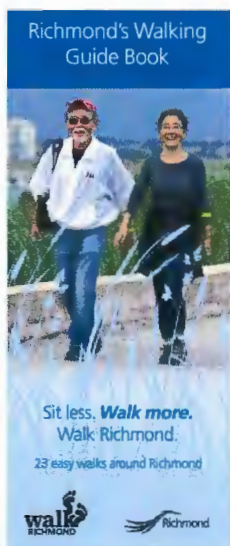
## Alexandra Neighbourhood Public Art

The network of public open space in the Alexandra neighbourhood provides opportunities for public art to play a role in connecting the community. Alexandra neighbourhood is an emerging vibrant neighbourhood where more than 11 public art works have recently been installed and in 2018/2019 will see public art integrated into the new West Cambie Park. The new Alexandra Neighbourhood Public Art brochure allows those working in the community and residents to understand the history, ecology and sustainable infrastructure in the area through public art in their neighbourhood.



Brochure: *Alexandra Neighbourhood Public Art*





### Walk Richmond Volunteer Walk Leader Public Art Training Workshop

In 2017, a collaboration with Walk Richmond resulted in interpretative walking tours incorporating information about the public artworks as part of the walks.

### Children's Festival

#### Do-it-Yourself Art Banner Container Workshop

The City of Richmond's

Public Art Program was pleased to support the 2017 Children's Arts Festival with the contribution of a free Do-it-Yourself Art Banner Container workshop using previously-exhibited vinyl artist panels from the No.3 Road Art Column exhibitions. The workshop was designed and led by artist and facilitator Jen Hiebert and attracted approximately 300 participants.

### Culture Days

During Culture Days, September 31–October 1, 2017, the Public Art Program supported various activities showcasing arts and culture in Richmond, as follows:

#### Unveiling of Canada 150 Mural, *Arrival of S.V. Titania*

On Sunday, October 1, 2017, His Worship Mayor Malcolm Brodie hosted an official unveiling of the Steveston Canada 150 mural *Arrival of the S.V. Titania*, by Dean Lauzé and Christina Lauzé at the Steveston Hotel, 12111 Third Avenue. Members of Council and the artists were in attendance for the unveiling along with a large audience celebrating the event.



Mayor and Council with artists at Unveiling of Canada 150 Mural *Arrival of S.V. Titania*, Dean and Christina Lauzé

### Public Art Bus Tours

Participants of all ages joined Public Art Planner Eric Fiss for two fully subscribed bus tours exploring some of Richmond's newest artworks in the City Centre and Steveston Village.

### Three Piece Band

*Three Piece Band* by Elisa Yon and Elias Kirby was installed in the Cultural Centre Plaza, 7700 Minoru Gate, for Culture Days 2017. A participatory sculpture composed of a piano bench, drummer's throne and musician's chair, the work invited buskers and other performing artists to use as an open stage. The installation was originally commissioned by the City of Vancouver, VIVA Vancouver Program and was on temporary loan for the Culture Days weekend.



*Three Piece Band*, Elisa Yon and Elias Kirby

## Art At Work

In partnership with the Canadian Artists Representation/Front des artistes canadiens (CARFAC) and the Richmond Art Gallery, Art at Work workshops and events provided artists with the knowledge and skills required for pursuing a professional arts practice in the fields of public art, visual art and community arts.

In 2017, the following free workshops were presented:

- **Taxes for Artists:** This three-hour workshop was led by Jessica Somers, CPA, CGA from Cordova Street Consulting and provided artists with an introduction to tax considerations for self-employment income, taxation of grant income, GST and PST sales tax issues, bookkeeping and record retention. Participants learned basic tax issues for artists and gained an understanding of Canadian income tax, sales tax issues and bookkeeping best practices. Twenty attendees from Richmond and the Greater Vancouver Area participated in the workshop at the Cultural Centre.
- **How to Apply to Public Art Calls: Guidance and Tips:** This workshop was led by Elisa Yon, Public Art Project Coordinator. The workshop offered participants practical exercises on how to prepare strong applications for public art commissions. By focusing on examples of past artist calls, participants learned practical strategies to help them prepare professional applications for future public art Requests for Proposals (RFPs) and Requests for Qualifications (RFQs). Fifteen participants attended.



Art at Work session and logo

## Website

### Promotion of the Public Art Registry

Richmond's Public Art registry of more than 200 artworks can be browsed online at [www.richmond.ca/publicart](http://www.richmond.ca/publicart). In 2017, the Public Art Program renamed the Public Art "Collection" to "Registry" to include the listing of some works not previously included. The registry provides residents and visitors a more comprehensive listing of public art works throughout the community on both private and public property.



## Acknowledgements

### Richmond City Council

Mayor Malcolm Brodie  
Councillor Derek Dang  
Councillor Bill McNulty  
Councillor Harold Steves  
Councillor Ken Johnston  
Councillor Chak Kwong Au  
Councillor Linda McPhail \*  
Councillor Carol Day  
Councillor Alexa Loo

\* Council Liaison to Public Art Advisory Committee

### 2017 RPAAC Members:

Jennifer Heine, *Chair*  
Mackenzie Biggar, *Vice Chair*  
Hall Owens  
Shawne MacIntyre  
Rebecca Lin  
Samantha Kim Herrera  
Sheng Zhao  
Vicki Lingle

### Public Art Advisory Committee

The Richmond Public Art Advisory Committee (RPAAC) is a Council-appointed voluntary advisory committee that provides input on public art policy, planning, education and promotion. At monthly Committee meetings, members received presentations on new civic, private development and community project proposals and provided feedback and recommendations. Updates on discussions on public art for upcoming development were provided by the Committee's appointee to the Advisory Design Panel, Sheng Zhao.

In 2017, five new members joined the Committee: Mackenzie Biggar, Rebecca Lin, Samantha Kim Herrera and Vicki Lingle to fill vacancies by retiring members Aderyn Davies, Sandra Cohen, Chris Charlebois, Simone Guo and Victoria Padilla.



City of Richmond  
6911 No. 3 Road, Richmond, BC V6Y 2C1  
Telephone: 604-276-4000  
[www.richmond.ca](http://www.richmond.ca)  
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## Richmond Public Art Advisory Committee 2018 Work Plan

### Council Term Goals 2014–2018

This Work Plan supports the mandate of the Public Art Advisory Committee as outlined in its terms of reference, to “provide advice and act as a resource to City Council and staff on the City’s Public Art Program and propose and support activities that benefit and advance public art in the City”.

The Work Plan supports the following Council 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 that facilitate active, caring, and connected communities.*

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

This Work Plan supports Council’s 2014-2018 Term Goal #3 A Well-Planned Community:

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

- 3.2. *A strong emphasis on physical and urban design.*

### 2018 Proposed Budget

RPAAC is requesting an operating budget of \$5,000 for 2018. This will cover costs incurred by meetings, forums, educational and promotional materials and consultant fees (should these be required) associated with the implementation of the 2018 Work Plan.

### 2018 RPAAC Work Plan

The RPAAC 2018 Work Plan is based on the Terms of Reference for the Committee and is proposed as follows:

<b>RPAAC 2018 Work Plan</b>				
<b>Strategy/Initiative</b>	<b>RPAAC Actions/Steps</b>	<b>Expected Outcome of RPAAC Actions</b>	<b>Indicator of RPAAC Success</b>	<b>Stakeholders</b>
<b>1. Raise awareness and understanding of the importance of public art in the City</b>				
a. Involve the public in the selection process for public art.	Encourage community members to participate on public art selection panels through an open call for volunteers	Richmond residents are involved in civic and community cultural life	Community support of the public art selection process	Community Centre Associations, Richmond Arts Coalition (RAC), Richmond Artist Guild (RAG), Richmond Art Gallery Association (RAGA) and others

<b>RPAAC 2018 Work Plan</b>				
<b>Strategy/Initiative</b>	<b>RPAAC Actions/Steps</b>	<b>Expected Outcome of RPAAC Actions</b>	<b>Indicator of RPAAC Success</b>	<b>Stakeholders</b>
b. Engage communities with individualized neighbourhood art plans	<i>Develop Public Art Plans for Steveston Waterfront Neighbourhood by Summer 2018</i>	<i>Greater awareness of public art in Richmond communities</i>	<i>Public Art contributes to neighbourhood recognition and identity</i>	<i>Neighbourhood organizations, private developers, artists</i>
c. Advocacy and promotion (art walks and tours, brochures, postcards, posters and social media)	<i>Identify and support new opportunities for advocacy and promotion</i>	<i>Promotion of community connection and awareness of public art</i>	<i>Public participation at unveilings, public lectures and bus tours</i>	<i>Parks, Community Centre Associations, Walk Richmond, Tourism Richmond</i>
d. Education and training for RPAAC members (workshops, bus tours, local conferences and symposiums)	<i>Identify and register for training opportunities and City events (Lulu Series, Art at Work, other)</i>	<i>Develop and expand knowledge of best practices</i>	<i>Greater confidence in best practice advice to staff and Council</i>	<i>Creative City Network of Canada, Alliance for the Arts</i>
e. Education for the public (Lulu series talks, other)	<i>Recommend guest speakers, promote</i>	<i>Develop community connection and awareness of public art</i>	<i>Increased attendance and appreciation of the arts</i>	<i>Arts Centre, RAC, Community Centre Associations</i>
f. Guest Speakers	<i>Identify key guest speakers for RPAAC meetings for 2018</i>	<i>RPAAC members better informed on public art issues and equipped to share this information with Council, as and when directed.</i>	<i>Guest speaker series for 2018 devised and implemented</i>	<i>KPU, ECUAD, other universities, artists, consultants, conservators</i>
g. Public Art App	<i>Advise staff on development of a mobile-friendly public art app to supplement the Public Art section on the City web site</i>	<i>Public better informed with information in a map-based format about the public art and artist</i>	<i>Increased public awareness of public art throughout the community</i>	<i>Residents, tourists, neighbourhood organizations, Tourism Richmond</i>
<b>2. Advise on strategies, policies and programs to achieve excellence in art in the public realm</b>				
a. Research Best Practices and Policy review	<i>Identify and prioritize potential research on policy and administration</i>	<i>Policy and administrative procedures are reviewed</i>	<i>Policy and administrative procedures are updated</i>	<i>City Council</i>



<b>RPAAC 2018 Work Plan</b>				
<b>Strategy/Initiative</b>	<b>RPAAC Actions/Steps</b>	<b>Expected Outcome of RPAAC Actions</b>	<b>Indicator of RPAAC Success</b>	<b>Stakeholders</b>
b. Community Public Art Program	<i>Assist and advise on implementation of the Community Public Art Program</i>	<i>The Community Public Art Program is updated</i>	<i>Public art projects initiated under a revised Community Public Art Program</i>	<i>Community Centre Associations and community organizations</i>
c. Opportunities for artists working in 2D visual art	<i>Assist and advise on implementation of a program for 2D art to connect arts and businesses</i>	<i>Actions identified and advice given to assist City of Richmond staff and community partners to implement a 2D Art Program</i>	<i>Practical actions identified and implemented and advice given as and when requested.</i>	<i>RAC, RAG, RAGA</i>
d. Conservation and maintenance of the Public Art Registry	<i>Review maintenance priorities annually,</i>	<i>Set priorities for conservation and maintenance</i>	<i>Public Art collection is well maintained.</i>	<i>Public Works,</i>
e. Conservation and maintenance of public art on private property	<i>Review maintenance protocols with Strata Councils</i>	<i>Set priorities for conservation and maintenance of public art on private property</i>	<i>Strata Councils informed of their responsibilities and understand maintenance procedures</i>	<i>Strata Councils, Artists, Conservators,</i>
<b>3. Propose and support City programs, initiatives and events that advance public art in the City</b>				
a. Lulu Talks	<i>Advise on speakers and musicians</i>	<i>Identified speakers to advance Council Goals</i>	<i>Increased attendance and appreciation of the arts</i>	<i>Arts Centre, Community Centre Associations, RAC</i>
b. Doors Open and Culture Days	<i>Assist and advise on venues and artworks for consideration</i>	<i>Public Art Program has a high profile at Doors Open</i>	<i>Increased participation and appreciation of the arts</i>	<i>Arts Centre, Heritage sites, Community Centre Associations</i>
<b>4. Review and submit recommendations to Council on public art project plans</b>				
a. Private Development Public Art Plans	<i>Review private development public art plans</i>	<i>Provide advice and recommendations to staff and Council</i>	<i>Public Art plans endorsed by developers and Council</i>	<i>Council, community partners, private developers</i>
b. Steveston Waterfront Public Art Plan	<i>Advise and assist as required</i>	<i>New Public Art Plans to serve as a guide for public art in Steveston</i>	<i>New Public Art plans embraced by developers and artists</i>	<i>Neighbourhood organizations, private developers, artists</i>

<b>RPAAC 2018 Work Plan</b>				
<b>Strategy/Initiative</b>	<b>RPAAC Actions/Steps</b>	<b>Expected Outcome of RPAAC Actions</b>	<b>Indicator of RPAAC Success</b>	<b>Stakeholders</b>
c. Council Referral on The Fleetwood	<i>Review options to restore The Fleetwood as an indoor civic art project using the City's Public Art Reserve Fund</i>	<i>Recommendation to Council</i>	<i>Council makes an informed decision on the proposed option</i>	<i>Britannia Heritage Shipyard Society, Steveston Historic Sites Building Committee, Britannia staff</i>
<b>5. Provide input to staff in the development of an annual Public Art Program report to Council, including an RPAAC annual work plan</b>				
a. 2018 Public Art Program report to Council and 2018 RPAAC Annual Work Plan	<i>Advise and assist as required</i>	<i>Accomplishments during the past year are presented to Council and the public</i>	<i>Public Art has contributed to making Richmond a more vibrant, active and connected City</i>	<i>Council, community partners, private developers</i>