



Parks, Recreation and Cultural Services Committee

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

**Tuesday, April 29, 2014
4:00 p.m.**

Pg. # ITEM

MINUTES

PRCS-3 *Motion to adopt the **minutes** of the meeting of the Parks, Recreation and Cultural Services Committee held on Tuesday, March 25, 2014.*



NEXT COMMITTEE MEETING DATE

Tuesday, May 27, 2014, (tentative date) at 4:00 p.m. in the Anderson Room

COMMUNITY SERVICES DEPARTMENT

1. **RICHMOND ARTS UPDATE 2013**
(File Ref. No. 11-7000-01) (REDMS No. 4197589)

PRCS-11

See Page PRCS-11 for full report

Designated Speaker: Kim Somerville

STAFF RECOMMENDATION

That the staff report titled, Richmond Arts Update 2013, dated March 31, 2014, from the Director, Arts, Culture and Heritage Services, be received for information.



Pg. # ITEM

2. **CITY CENTRE COMMUNITY CENTRE INTEGRATED PUBLIC ARTWORK**

(File Ref. No. 11-7000-09-20-18) (REDMS No. 4157661)

PRCS-46

See Page **PRCS-46** for full report

Designated Speaker: Jane Fernyhough

STAFF RECOMMENDATION

That the concept proposal and installation for the City Centre Community Centre integrated public artwork by artist Rebecca Bayer, presented in the staff report titled, City Centre Community Centre Integrated Public Artwork, dated April 7, 2014, from the Director, Arts, Culture and Heritage Services be endorsed.

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3. **MANAGER'S REPORT**

ADJOURNMENT

☐



Parks, Recreation & Cultural Services Committee

Date: Tuesday, March 25, 2014

Place: Anderson Room
Richmond City Hall

Present: Councillor Harold Steves, Chair
Councillor Ken Johnston
Councillor Bill McNulty
Mayor Malcolm Brodie

Absent: Councillor Linda Barnes
Councillor Evelina Halsey-Brandt

Also Present: Councillor Chak Au
Councillor Derek Dang

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 Tuesday, February 25, 2014, be adopted as circulated.

CARRIED

There was agreement to vary the order of the agenda to consider Item No. 2 last.

NEXT COMMITTEE MEETING DATE

Tuesday, April 29, 2014, (tentative date) at 4:00 p.m. in the Anderson Room

Parks, Recreation & Cultural Services Committee
Tuesday, March 25, 2014

COMMUNITY SERVICES DEPARTMENT

1. **RICHMOND ATHLETIC COMMISSION 2014 UPDATE**
(File Ref. No. 11-7200-01) (REDMS No. 4170128)

It was moved and seconded

- (1) *That the staff report titled Richmond Athletic Commission 2014 Update, dated March 6, 2014, from the Senior Manager, Parks, be received for information; and*
- (2) *That Richmond Athletic Commission Repeal Bylaw No. 9130 be introduced and given first second and third reading.*

CARRIED

2. **GARDEN CITY LANDS LEGACY LANDSCAPE PLAN**
(File Ref. No. 06-2345-20) (REDMS No. 4169130)

Please see Page 3 for action on this matter.

3. **RICHMOND PUBLIC ART PROGRAM 2013 ANNUAL REPORT AND PUBLIC ART ADVISORY COMMITTEE 2014 WORK PLAN**
(File Ref. No. 01-0100-30) (REDMS No. 4167862)

It was moved and seconded

That the Richmond Public Art Advisory Committee 2014 Work Plan be approved as presented in the staff report dated March 4, 2014 from the Director, Arts, Culture and Heritage Services.

CARRIED

4. **BRITANNIA SHIPYARDS STRATEGIC PLAN 2014-2018**
(File Ref. No. 11-7140-20) (REDMS No. 4164911)

It was moved and seconded

That the Britannia Shipyards National Historic Site Strategic Plan 2014-2018 as outlined in the staff report, dated March 6, 2014, from the Senior Manager, Parks be endorsed to guide the future development and operation of Britannia Shipyards National Historic Site.

The question on the motion was not called as in reply to a query from Committee, Mike Redpath, Senior Manager, Parks, advised that the Britannia Shipyards Strategic Plan encompasses waterfront pilings.

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

Parks, Recreation & Cultural Services Committee
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2. **GARDEN CITY LANDS LEGACY LANDSCAPE PLAN**
(File Ref. No. 06-2345-20) (REDMS No. 4169130)

With the aid of a presentation (on file, City Clerk's Office), Mr. Redpath accompanied by Yvonne Stich, Parks Planner, gave an overview of the proposed Garden City Lands Legacy Landscape Plan and highlighted the following key elements:

- the bog will be preserved as a natural area and a small dyke is proposed along the bog's edge to protect its ecology;
- the mound, a former landfill site in the northwest corner of the Lands, is proposed to be developed as a community park; dense tree planting is anticipated to provide a buffer along Alderbridge Way;
- the existing wetland area will integrate into the site's storm water management strategy; a canal structure and several filtration ponds will facilitate this integration;
- the community hub will act as the Lands' main entry, and will host multi-functional agricultural buildings, community gardens, and an event field;
- the Plan proposes to develop the fields on a grid system, and the fields will be crisscrossed with public paths;
- the sanctuary, an important ecological and sensitive area within the bog environment, is proposed to be developed as a green oasis in the centre of the Lands;
- the edges of the Lands will be developed through a variety of features, such as meandering paths, concrete sidewalks, boardwalks, and plantings;
- the proposed Plan is a long-term vision, and as such, must be adaptable; on-going communication with the Agricultural Land Commission (ALC), and cautious development are also important facets of the Plan; and
- next steps include: (i) undertaking detailed hydrology monitoring and testing, (ii) developing a detailed resource management plan for the site, (iii) developing a funding strategy and multi-year implementation plan, (iv) preparing a phased multi-year capital submission, (v) developing a partnership strategy, and (vi) establishing an interpretation program and phased programming strategy for the Lands.

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Discussion ensued regarding the importance of conducting a hydrology study in order to determine the most suitable areas for development. Committee expressed concern with regard to the (i) proposed level of development for the Lands, (ii) practicality of the 'off the grid' concept, particularly as it relates to crop rotation, (iii) mound soil conditions, and (iv) number and size of proposed farm buildings.

In response to queries from Committee, Mr. Redpath and Ms. Stich provided the following additional information:

- the 'off the grid' concept was the most popular choice among the public during the second round of consultation;
- approximately 50 acres of the Lands will be farmland;
- staff will review the 'off the grid' concept as it relates to crop rotation;
- the proposed Plan is conceptual; however, staff worked closely with the Burns Bog Scientific Advisory Panel to identify areas of the Lands to be protected;
- the proposed Plan has no intention to remove or to replace the mound area's soil;
- the Plan proposes a series of small scale multi-functional buildings, which will support agricultural activities and act as gathering space for community meetings, a farmer's market, and so forth;
- the establishment of a perimeter trail would be a high priority once the hydrology testing and storm water management strategy have been completed; and
- should the proposed Plan be ratified by Council, it is anticipated that a communication event be held on the Lands.

Discussion took place regarding the agricultural fields' orientation, dimensions suitable for crop rotation, and the merits of Metro Vancouver's Colony Farm Land Use Plan. Committee recommended that the proposed Plan be circulated to the Agricultural Advisory Committee for comment.

Jim Wright, on behalf of the Garden City Conservation Society, was of the opinion that the Garden City Lands be stewarded as an Agricultural Land Reserve (ALR) park for community wellness. Mr. Wright read from his written submission (attached to and forming part of these minutes as **Schedule 1**).

De Whalen, representing the Richmond Poverty Response Committee, supported the proposed Plan's passive recreation uses, the community fields, and the preservation of the bog. Ms. Whalen was of the opinion that preservation of the bog and additional passive recreational space will foster a healthy community and create an attractive indigenous flora and fauna.

Parks, Recreation & Cultural Services Committee

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Gordon Lee, Vice President, Finance and Administration, Kwantlen Polytechnic University (KPU) accompanied by Dr. Rebecca Harbut, Researcher and Sustainable Agriculture Instructor, spoke in favour of the proposed Plan. Mr. Lee noted that KPU is committed to collaborating with the City and community groups for the development of the proposed 20-acre educational farm on the Lands. Further, Mr. Lee noted that KPU has committed funds towards this project and is currently pursuing additional funding avenues to ensure a sustainable operation for both KPU and the City.

In response to a query from Committee, Dr. Harbut advised that KPU is interested in commenting on the proposed Plan as it relates to agricultural best practices.

Nancy Trant, 10100 No. 3 Road, spoke of Richmond's agricultural legacy and its flora and fauna. Ms. Trant expressed support for the proposed agricultural uses, and for the preservation of the bog and natural environments on the Lands.

Discussion ensued regarding circulating the proposed Plan to the Agricultural Advisory Committee and the Advisory Committee on the Environment. As a result of the discussion, the following **referral** was introduced:

It was moved and seconded

That the Garden City Lands Legacy Landscape Plan be referred back to staff to consider the comments of Committee members including:

- (1) forwarding the Plan to the Agricultural Advisory Committee, the Advisory Committee on the Environment, Kwantlen Polytechnic University, and other stakeholders for comments;***
- (2) revising the Plan to reflect a north/south grid orientation; and***
- (3) investigating the need for the wetland and the expansion of the bog.***

The question on the referral was not called as discussion ensued regarding (i) adopting the proposed Plan as a guide for the future, (ii) the potential of expanding the bog to include lands to the west, and (iii) exploring the feasibility of farming the wetland.

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

5. MANAGER'S REPORT

(i) Community Services Department Updates

Dee Bowley-Cowan, Acting Manager, Parks Programs, highlighted that, in partnership with the West Richmond, Steveston, and Thompson Community Associations, the City will tidy the Railway Avenue corridor and other green spaces as part of Earth Day, scheduled for April 22, 2014.

Parks, Recreation & Cultural Services Committee
Tuesday, March 25, 2014

Ted DeCrom, Manager, Parks Operations, commented on annual spring activities for Parks crews and noted that the recently unveiled Street Banners will be installed during non-peak hours in an effort to minimize traffic impacts.

Jane Fernyhough, Director, Arts, Culture and Heritage Services, provided an update on the removal of the graffiti on the Cenotaph. In response to a query from Committee, Ms. Fernyhough advised that due to the properties of the stone, a protective coating cannot be applied to the Cenotaph.

ADJOURNMENT

It was moved and seconded

That the meeting adjourn (5:24 p.m.).

CARRIED

Certified a true and correct copy of the Minutes of the meeting of the Parks, Recreation & Cultural Services Committee of the Council of the City of Richmond held on Tuesday, March 25, 2014.

Councillor Harold Steves
Chair

Heather Howey
Committee Clerk

Jim Wright, speaking for the Garden City Conservation Society

Councillor Steves and committee,

I've spent lots of time reviewing the revised concept for enhancing the Garden City Lands. It is much improved.

I should mention here that I'm taking the broad perspective of the community who saved the lands by rising up to *conserve* the lands for **ALR values**.

The statements of goals and principles in the report are mostly excellent. The ideas fair and open house that are described were mostly excellent too. As always, the images look attractive.

Those strengths helped free me to focus on the key question on behalf of the community: Can we be confident that the lands will be **stewarded** as an **ALR** park for ALR uses for *community wellness*?

Stewardship involves strong values. In this case, they would be strong **ALR** values along with clear commitment to community wellness. (So I looked for that.)

Stewardship also involves down-to-earth practicality. So I looked for signs of practical thinking for the range of ALR uses: agricultural, ecological and related open-land recreation.

Unfortunately, I still see ALR **evasion**. For instance, changing the Community Fields label enabled *deniability*, but that's all. Under the new labels of "Event Field" and "The Commons," the Community Fields for contra-ALR uses are even larger.

Of course that's deniable, but as *grass* fields they'd just be tourist destinations—for snow geese. That happens to be okay with me, but are we really aiming for edible airports?

Let's move on. For both agriculture and bog conservation, the trails will typically need to serve water management roles. That's the logical way to separate the acidic water for bog restoration from agricultural water (usually alkaline). And water-level management is needed for *everything*. But there are something like 35 trail illustrations, and I noticed *none* that obviously serve that purpose. Most of them obviously do *not*.

Basic *hydrology* thinking for water management was to be part of Phase 1 in the six phases, but there's no sign of it.

Finishing phase 1 would also involve going out on the lands with an expert guide like Michael Wolfe to see the effect of invasive species. But the revised concept describes *Scotch heather* almost as though it's good, when it is actually a fast-advancing *invader*. In effect, it is strangling the sphagnum bog ecosystem. That's becoming another lost legacy. It's not ALR park stewardship.

Getting back to the trails, there's consensus on the importance of the *perimeter* trail. It's needed for community access and hydrology, but first of all it is an **ALR farm road** (for service vehicles). With **ALR-park thinking**, that would be brought out in the concept. (It isn't.)

For community wellness, the lands would be **accessible**, starting with that perimeter trail. Incredibly, nothing in the words or images shows design to enable mobility scooters, walkers and wheelchairs. It's just more of the disregard for ordinary people that has lost us the viewscape legacy. That is sad.

The concept is full of nice sentiments. We now need a *practical* plan for an authentic ALR park.

We have capable decent people on staff. Let's get rid of the contra-ALR millstone around their neck. Let them plan how to *steward* the **ALR** park and **save** natural legacies for community wellness.



City of Richmond

Report to Committee

To: Parks, Recreation and Cultural Services
Committee

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

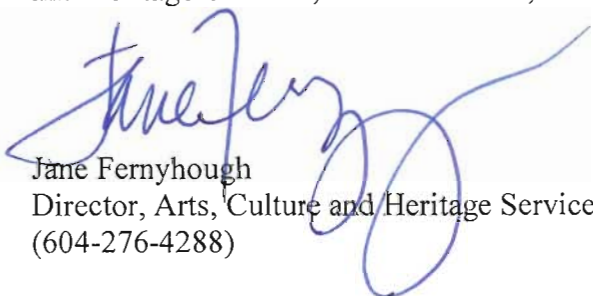
Re: **Richmond Arts Update 2013**

Date: March 31, 2014

File: 11-7000-01/2014-Vol 01

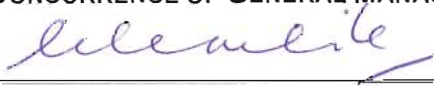

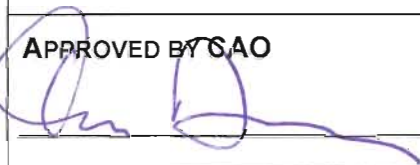
Staff Recommendation

That the Richmond Arts Update 2013, as presented in the report from the Director, Arts, Culture and Heritage Services, dated March 31, 2014, be received for information.



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

Att. 1

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

Staff Report

Origin

The Richmond Arts Strategy 2012-2017 was developed to facilitate the growth of the arts in Richmond by creating an environment and culture in the City that ensures the arts play a strong role in placemaking, community building, tourism and economic development.

The five strategic directions outlined in the strategy guide the City and its stakeholders' involvement in supporting Richmond's arts sector and ensuring a thriving and visible arts scene in Richmond:

1. Strengthen and support the arts community.
2. Increase the number of arts spaces and more effectively use existing ones.
3. Broaden the diversity of arts experiences and opportunities.
4. Expand public awareness and understanding of the arts.
5. Broaden the economic potential and contribution of the arts.

These strategic directions create a solid foundation for the strategy, and help to ensure the City is purposeful in its continued advancement of the arts in the community. This report presents the Richmond Arts Update 2013 (Attachment 1), which highlights the year's achievements in the arts.

This report supports Council Term Goal #9.0 Arts and Culture:

Continue to support the development of a thriving, resilient and diverse cultural sector and related initiatives in creating a vibrant healthy and sustainable City.

Analysis

The Richmond Arts Update 2013 showcases the year's activities in the arts with particular highlights from Community Cultural Development, the Richmond Arts Centre, the Richmond Media Lab, the Richmond Art Gallery, Richmond Public Art Program and Gateway Theatre, and reflects the City's continued support and investment in the arts. The report also highlights the significant value and benefits the arts bring to our city by encouraging self-expression, creating a sense of community identity and pride, enhancing society understanding, providing opportunities to develop and foster new skills, and encouraging collaboration and connections.

Arts and culture are fundamentally linked to quality of life and to the health and well-being of all citizens - shaping identities, fostering life-long learning, promoting creativity and innovation, and engaging citizens across generations. Art in everyday life creates a sense of meaning and sense of place for citizens.

Financial Impact

There is no financial impact to this report.

Conclusion

The Richmond Arts Update 2013 highlights the activities and achievements in the arts in our community and exemplifies the importance the arts play in further enhancing Richmond's growth into one of the best places to live, work and play. An investment in the arts is an investment in our community and the economy.

A handwritten signature in blue ink, appearing to read 'Kim Somerville', is positioned above the printed name and title.

Kim Somerville
Manager, Arts Services
(604-247-4671)

KS:ks

Att. 1: Arts Update 2013 (REDMS 4212928)

City of Richmond

ARTS UPDATE 2013

Arts, Culture and Heritage Services



What makes a good city great? It's the signature buildings, the art, the architecture, the concert halls and galleries, the famous writers, the dancers, the poets, the designers, the purposeful intersection of people and place. Arts and culture are essential elements that give meaning, context, comfort, and identity to us all. Art engages us in matters of passion and of fury. It helps us contemplate who we are as people, as neighbours, as friends and as active participants in the broad exercise of community. Art challenges us to deal with the uncomfortable. It touches the heart. It shakes the assumptions. It prompts us to look beyond ourselves and gives us a vocabulary to express far beyond the limitations of language. Arts and culture lift our common humanity to celebrate all that is good about life. Richmond, as an active player in an artistic renaissance is rapidly moving from good to great and arts and culture in all its dimensions will get it there.

Sal Ferreras, Provost & V.P. Academic,
Kwantlen Polytechnical University;
Percussionist & Music Producer

Introduction

In 2013, Richmond continued on its path of advancing the arts and received national recognition as number three in the top ten cities across the country in Culture Days, a national movement to raise awareness, accessibility, participation and engagement on the arts with free hands-on and interactive activities.

Many factors contribute to making Richmond an appealing and livable city, and a commitment to the development of a thriving arts scene plays a critical role. Arts and culture are fundamentally linked to quality of life and to the health and wellness of all citizens, shaping identities, fostering life-long learning, promoting creativity and innovation, and engaging citizens across generations.

To help support the infrastructure of arts and culture organizations support for careers of local artists and a wide range of artistic and cultural activity, the City continued its Arts and Culture Grant program with a new online application process for the two types of grants: Project Assistance and Operating Assistance.

The Library/Cultural Centre lived up to its reputation as Richmond's cultural hub by hosting numerous well-attended events such as Your Kontinent: Richmond International Film and Media Arts Festival, Multicultural Heritage Festival and the Resident Art Groups' Winter Showcase. A growing number of local artists also had the opportunity to exhibit their artwork in the facility in addition to two other exhibition venues, the Gateway Theatre and Thompson Community Centre.

In 2013, the Richmond Art Gallery's exhibition and public education event contributed to the growth of a vibrant cultural community by offering a diverse program of exhibitions by BC, national and international artists. *Landed* represented the first exhibition of Turkish artist Esra Ersen's work in Canada. The Richmond Arts Centre further developed its diverse array of arts education programming and expanded its ever-popular Children's Arts Festival by opening its doors to the public on the new civic holiday, Family Day. And, the Media Lab continued to build on its popularity as a community resource with increasing registration numbers, growing volunteer hours, and greater outreach connections than in previous years.

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The breadth of activities in the Richmond Public Art Program expanded in 2013 with new installations, the addition of educational Pecha Kucha Nights and six unusual and varied community public art projects. Meanwhile, Gateway Theatre continued to provide professional theatre experiences to Richmond audiences, training experiences for young aspiring performers and outreach and mentorship programs to new emerging artists, students and the general public.

The Arts Update 2013 summarizes the progress made towards achieving the goals of the Arts Strategy and supporting the City's vision "to be the most appealing, livable and well-managed community in Canada". Throughout the document you will see coloured circles representing each of the five strategic directions listed below. These circles show how the highlight(s) help to advance the particular strategic direction(s).

Richmond Arts Strategic Directions

- 1 Strengthen and Support the Arts Community**
- 2 Increase the Number of Art Spaces and More Effectively Use Existing Ones**
- 3 Broaden the Diversity of Arts Experiences and Opportunities**
- 4 Expand Public Awareness and Understanding of the Arts**
- 5 Broaden the Economic Potential and Contribution of the Arts**

Community Cultural Development

Arts Promotional Campaign 1 4 5

Corporate Communications and Arts, Culture and Heritage Services launched a targeted program in the summer to promote Richmond's growing catalogue of City-supported arts events and programs and to raise awareness of Council's leadership in supporting the arts. The campaign generated extensive media coverage, including major articles by the freelance writer published in the Georgia Straight, The Tyee, Whistler Pique, Richmond Review and a number of arts-related websites. The City also collaborated with the Richmond Review on their Arts Edition, which included six articles produced by the freelance writer, leading directly to the publication of additional articles in the North Shore News, Surrey Now and Peace Arch News as well as news coverage on Global TV and BC 1. The estimated earned media value of the promotional campaign exceeded \$20,000, a significant return on the City's investment of less than \$5,000. The campaign significantly raised local and regional awareness of the City's leadership role and success in fostering the arts.

2013 Lulu Series: Art in the City 4 5

The 2013 Lulu Series of guest speakers presented the following free-to-the-public events about Art in the City and its importance to creating connections between citizens and their communities:

- On January 23, 80 attendees heard Sans façon (French architect Charles Blanc and British artist Tristan Surtees) discuss their work with municipalities to enhance and renew citizens' relationships with urban infrastructure. They also described their temporary spot light installation, *Limelight: Saturday Night*, taking place that weekend in Vancouver. Their talk was preceded by a performance by award-winning aboriginal cellist, Cris Derksen.
- On February 21, 69 guests enjoyed the Steveston Seniors Drumming Circle perform prior to hearing celebration artist Paula Jardine describe her career creating outdoor spectacles that revive and redefine community arts.
- On March 28, Andrew Pask, founder and director of the Vancouver Public Space Network, spoke of the history of urban living and public space to an audience of 71. His talk was preceded by a performance by renowned jazz pianist and Richmond resident, Ron Johnston.

2013 Richmond Arts Awards 1 4

Created in partnership with the Richmond Arts Coalition in 2009, the fifth annual Richmond Arts Awards recognized artistic achievements and contributions to the cultural community by residents, artists, educators, organizations and business leaders. The purpose is to:

- honour major contributions by individuals, organizations and businesses to the arts;
- cultivate greater visibility and understanding of the value of the arts;
- encourage excellence and build new leadership within the arts community; and,
- develop patrons for the arts.

94 nominations were reviewed by the selection committee. Finalists were promoted with website announcements, emails to the arts community, and a series of three half-page ads in the Richmond News, each highlighting two of the six categories.

The winners were announced at the Richmond Arts Awards ceremony in Council Chambers on May 8, as follows:

- Arts Education: BC Arts and Literacy Centre Society;
- Artistic Innovation: Jeanette G. Lee;
- Business and the Arts: RBC Royal Bank;
- Volunteerism: Nes and Tonette Gatus;
- Youth Arts: Shirley Liu;
- Cultural Leadership: Gateway Theatre.

Mayor Brodie presided over the ceremony, which was attended by approximately 100 people. Special guests included Creative City Network Canada President, Ian Forsyth; classical Indian dancer, Sudnya Mulye and young musicians from the YC Chinese Orchestra and Richmond Delta Youth Orchestra.



Resident Art Group Showcase, Culture Days

Arts and Culture Grant Program 1 5

The City's 2013 Arts and Culture Grants Program was implemented to strengthen the infrastructure of arts and culture organizations, increase the investment in arts opportunities, show support for the careers of local artists and support a wide range of artistic and cultural activity. The program offers two types of grants: Project Assistance and Operating Assistance to registered non-profit arts and culture organizations. In its second year, on February 12, Council approved the distribution of \$94,300. A total of \$71,200 in Operating Assistance was distributed to nine recipients and \$23,100 in Project Assistance was distributed to nine recipients. Over the summer, each of the grant recipients met individually with staff to discuss the progress of their programs and share feedback about the grant application process.

The 2014 Arts and Culture Grant Program featured a new online application process.

Culture Days 1 3 4 5

The fourth annual Culture Days, from September 27 to 29, was an astounding success with Richmond continuing to be recognized as a leader in this Canada-wide movement to raise awareness, accessibility, participation and engagement in the arts with free, hands-on and interactive activities. In fact, when the national Culture Days office released their "Top Ten" lists, Richmond was named the #1 "Regional or Belt City" for the total number of registered Culture Days activities in 2013, and #3 in the overall Top Ten ranking of all Canadian cities, behind Winnipeg and Toronto.

With a record 90 activities registered at www.culturedays.ca (more than anywhere else in BC), residents were invited to learn about and experience the world of textile arts, culinary arts, theatre, photography, music, dance, sculpture and more. Attendance over the three days was estimated at 5,000, despite a weekend of rain and wind warnings.

Participating artists and cultural organizations reported satisfaction with the program that provided free promotional materials and advertising support. 96% of those surveyed said they would do it again next year and that it was "appreciated by attendees".

Promotion for Culture Days has also shown impressive growth over its four years, from its original rack card in 2011, to most recently in 2013, a 16-page illustrated guide with activity descriptions, city maps and transit routes to a record 35 locations. For the first time, street banners were seen in the Minoru precinct as well as Steveston Village. And, the Richmond Review continued their media sponsorship with an ad campaign that peaked with an eight-page pull-out guide inside the fourth annual Fall Arts & Culture issue profiling a wide range of arts and cultural events.

Minoru Chapel Opera 2 3 4

This series featuring classic opera music performed in the historic Minoru Chapel presented a spring and fall season this year, with both matinee and evening performances. In March, April and May, audiences enjoyed *Rigoletto* performed by Burnaby Lyric Opera, *An Opera Tea* presentation by Vancouver Opera and *La Fille du Régiment* by Opera di Concertisti. In October, November and December the chapel presented *La Traviata* by Opera di Concertisti, a concert devoted to the works of Puccini by City Opera Vancouver and an evening of opera highlights including holiday-themed surprises by Vancouver Opera.

Writer-in-Residence 1 3 4

In the fall, Richmond hosted its second Writer-in-Residence program at the Richmond Public Library, Richmond Arts Centre and Minoru Place Activity Centre. Award-winning author Nancy Lee led a series of events in October and November that gave Richmond residents the opportunity to engage with a professional author. The program opened with a public reading, Q&A and launch event on September 27 (as part of Culture Days) where four free upcoming programs were introduced: Short Fiction and Memoir writing for ESL Writers (which was increased from three sessions to four and culminated in a public event with participants reading from their published chapbook on November 20), Portfolio Classes for Teen Writers for emerging authors considering a writing career, Postcard Memoirs for Seniors and Manuscript Consultations for 16 local aspiring authors to have samples of their writing evaluated and discussed one-on-one with Nancy.

10th Annual Richmond Maritime Festival

2 3 4 5

In its tenth incarnation and third year as a multi-faceted large-scale cultural event, the Richmond Maritime Festival at Britannia Shipyards National Historic Site delighted an estimated 40,000 attendees from August 9–11. The heritage site was transformed with inventive art installations, roving performers, unusual characters, staged events and many creative interactive activities involving local artists and guilds. The often filmed tall ship Lady Washington was the star attraction on the dock, moored alongside many other wooden vessels. An official Guinness World Record was set on the Friday evening when 180 visitors gathered to sing Row, Row, Row Your Boat in a singing relay (one word at a time). The festival attracted sponsorship support of \$104,000 in cash and over \$8,000 in-kind support.



Roving Performers, Richmond Maritime Festival
Credit: Jennifer Strang

Richmond Art Gallery

Richmond Art Gallery is a nationally recognized municipal gallery known for its diverse array of exhibitions on issues and ideas of importance to our community, featuring Canadian and international artists. Richmond Art Gallery exhibitions and public educational events contribute to the growth of a vibrant cultural community in Richmond.

Exhibitions 3 4

The Richmond Art Gallery presented six exhibitions (accompanied by educational events that illuminated issues underlying the work) in 2013, representing emerging to senior artists, locally and across Canada, to bring a multiplicity of contemporary issues and practices to Richmond.

Andante (a walking pace) **January 27–April 1, 2013**

Common to the artworks in this group exhibition was the seemingly ordinary activity of walking. Working in a range of media, including photography, woven textiles, audio-visual media, sculpture and installation, artists Cheryl L'Hirondelle, Mike Andrew McLean, Haruko Okano, Ruth Scheuing and Until We Have A Helicopter (UWHAH, the collaborative entity of artists Wes Cameron and Matthew Robertson), used the theme of walking to examine our surroundings, literally and imaginatively. The works are conceived as a conceptual practice, a process from which emerge diverse narratives reflecting the artists' responses to the various urban and rural landscapes they move in.

Attendance: 2,000.

Materially speaking **April 14–June 9, 2013**

Materiality and craft methodologies were featured prominently in the object-based works of the four artists included in *Materially speaking*. Ranging from emerging to senior practitioners, artists Jen Aitken, Lou Lynn, Brendan Satish Lee Tang and Julie York employ traditional and non-traditional craft methodologies while working in clay, paper, textiles (including non-woven vinyl), bronze and glass. Their works foreground questions of labour, craft, skill and value while demonstrating how objects embody meaning and comment on notions of hybridity, identity, the body and perception. While conceptually very different, all borrow from craft processes to address ideas of history, functionality and materiality. The exhibition was curated by the Gallery Curator and accompanied by a brochure with an essay by Nicole Burisch.

Attendance: 2,653.

Landed

June 28–August 18, 2013

Landed represented the first exhibition of Turkish artist Esra Ersen's work in Canada. In her two video-based installations, *I am Turkish, I am Honest, I am Diligent...* and *Passengers*, Ersen explored social behaviour and its underlying determinants, themes that have been the focus of her photographic, video and installation work for over a decade. Working with various communities, such as school children in Germany and Korea, or a particular immigrant community in Istanbul, Ersen creates situations or conditions for her investigations, examining how identities are shaped and transformed across national, cultural and linguistic boundaries.

Attendance: 2,052.



Installation view, *Andante (a walking pace)* Cheryl L'Hirondelle, Mike Andrew McLean, Haruko Okano, Ruth Scheuing, Until We Have A Helicopter, February 2013, Richmond Art Gallery

Fictive Realities

September 7–November 3, 2013

Group show curated by Paul Walde.

Fictive Realities presented new work by five artists (Michelle Gay, Doug Jarvis, Peter Morin, Steve Lyons, Lee Henderson) working in such technologies as interactive digital projection, artware, video mediated sculptural installation, as well as old fashioned storytelling. The exhibition literally and figuratively projected alternate visions of our reality, while drawing attention to the fictions we inhabit in our everyday lives.

Attendance: 2,064.

VERB WOMAN: the wall is in my head/ a dance of forgetting

November 17, 2013–January 12, 2014

Governor-General Award Winner Margaret Dragu presented her first Gallery-based solo exhibition. *VERB WOMAN: the wall is in my head/a dance of forgetting* included a new video work as well as performance videos and interactive props. Exploring conflict and forgetting within public and private contexts, Dragu's lens focuses on footage from Berlin and Belfast as well as documentation from her 2009–2011 performances of *VERB WOMAN: a dance of forgetting*.

Memory: International Mail Art Exhibition and Swap: November 17, 2013–January 12, 2014

Mail Art (aka Postal or Correspondence Art) is a long-standing non-commercial art practice where artists collaborate and exchange artworks through the postal service. Over 650 artists from over 45 countries working in a variety of art media contributed to this exhibition, mailing in 4"x 6" artworks based on the theme of "memory". All submissions received were part of an online gallery at www.richmondartgallery.org to showcase the great variety of artists and artworks involved in this large international network.

The Mail Art Exhibition was held in tandem with *VERB WOMEN*.

Attendance for both exhibitions: 2,300.



Lou Lynn, *Tools as Artifacts*, (detail), glass and bronze, dimensions/installations 3' x 34' running feet, *Materially Speaking* exhibition April 2013, Richmond Art Gallery
Credit: Janet Dwyer

Related Programming

Artist Interviews on Video 3 4

For each exhibition the Gallery produces video interviews of the artists talking about their work. In 2013, the Gallery produced five video interviews:

- Cheryl L'Hirondelle, Michael Andrew McLean, Haruko Okano, Ruth Scheuing, and Until We Have A Helicopter for *Andante (a walking pace)*;
- Jen Aitken, Lou Lynn, and Brendan Lee Satish Tang for *Materially speaking*;
- Esra Ersen for *Landed*;
- Michelle Gay, Lee Henderson, Doug Jarvis, Steve Lyons, Peter Morin and Guest Curator Paul Walde for *Fictive Realities*;
- Margaret Dragu for *VERB WOMAN: the wall is in my head/a dance of forgetting*.

Screening throughout the day, these short videos are popular with visitors who want to know more about the artists who exhibit in the Gallery and they provide further insight on the artists' ideas and processes. This significant initiative is made available to the wider public via YouTube and contributes to the cumulative history of Canadian art.

Artist Talks 3 4

The Gallery regularly organizes artist talks with exhibiting artists, who speak of their artistic development and their current work. In 2013, the artists in the group shows *Andante (a walking pace)* and *Materially speaking* gave short talks on their works in the exhibition. These were well attended, averaging 50 people per talk. In addition to participating in the group tour, in a separate program, artists Brendan Lee Satish Tang and Julie York gave extended Artist Talks, each discussing the role of ceramics in contemporary art within the context of their own artistic practices. The talk, attended by 20 people, was followed by a social meet and greet with the Gallery Director. Esra Ersen presented a talk during her opening reception, providing an opportunity for the public to meet with this international artist. The artists and guest curator in *Fictive Realities* hosted a Panel Discussion to discuss their works in the exhibition, which led to an interesting conversation on how artists and scientists both work with theories of reality, unreality, and imagination. In conjunction with her exhibition, *Verb Woman*, Margaret Dragu conducted chance performances on three Sundays, talking to groups from Kwantlen University, Women's Resource Centre Grandmother's Group, Cinevolution Media Arts Society and CHIMO ESL.

Conversation Lounge 3 4

In a new program developed by the Gallery's Outreach Coordinator, the Gallery hosted Conversation Lounges for community groups during Esra Ersen's exhibition. Groups were introduced to Ersen's videos and participated in a conversation, in both English and Mandarin, about Ersen's themes and how they related to their personal experiences.

Panel Discussions and Presentations 3 4

The Gallery held its first **Talkback Session**, an evening featuring local artists' responses to the Gallery exhibition, during the *Landed* exhibition. Taiwanese indigenous artist, Pisui Ciyo and local Turkish immigrant artist, Sebnem Ozpeta, responded to the exhibition and discussed their own art practice in relation to the themes of immigration and cultural stereotypes.

Walk, Tour and Talk: In connection with the exhibition *Andante (a walking pace)*, 40 Walk Richmond participants were invited to the Art Gallery for a gallery tour and a talk by podiatrist Dr. Marc Lindy following a walk in nearby Minoru Park.



Curator discussion, *Andante (a walking pace)* exhibition, Richmond Art Gallery

Film Screenings 3 4

puujee: During the *Andante (a walking pace)* exhibition, the Gallery hosted a free screening of this Japanese documentary that was attended by 25 people. The film follows the story of Puujee, a little nomad girl, for five years as life in Mongolia changes drastically in the age of globalization.

Ai Weiwei: Never Sorry: During the *Materially speaking* exhibition, the Gallery hosted a sold-out film screening (82 audience members) of an art documentary on well-known Chinese contemporary artist Ai Weiwei. The film examines the complex intersection of Ai Weiwei's artistic practice and social activism as seen through his life and art. A discussion followed on the film and its relevance to the Gallery exhibition.

Sphinxes Without Secrets: Female Performance Artists Speak Out: During the exhibition *Verb Woman*, the Gallery hosted a film about female performance artists followed by a discussion with audience members led by Margaret Dragu and the Gallery Curator.

Outreach 2 3 4

City Hall Galleria

As part of its community outreach program, the Richmond Art Gallery helps to organize exhibitions of quality artwork by local artists for display off-site at Richmond City Hall. In 2013 the Gallery mounted work by:

- Carolina de la Cajiga, *Post-Modern Glyphs*, January 15 to February 26, 2013;
- Richmond Printmakers Group, February 26 to April 9, 2013;
- Carolyn L. Hamley, April 9 to May 21, 2013;
- Lisa Ochowycz, May 21 to August 20, 2013;
- Haitao Yin, August 20 to October 1, 2013;
- The Richmond Society for Community Living, October 1 to November 13.

Art About Finn Slough Exhibition— Richmond Cultural Centre Atrium March 14–17, 2013

2013 was the thirteenth year the Gallery has partnered with Finn Slough Heritage and Wetlands Society in presenting this popular exhibition. This year's theme was *Small is Beautiful and Historic, Celebrating the Big River and the Small Village*. Fifty artists participated and over 400 visitors attended the four-day exhibition.

Ongoing Public Programs

In addition to the many programs offered in conjunction with our exhibitions, the Gallery presents a variety of opportunities for the public to appreciate and learn about art. Programs are developed to offer different entry points, depending on the visitor's comfort level and learning style.

Art Workshops for Adults 3 4

In addition to the Gallery's highly successful children's art programming, 2013 saw a focus on offering more workshops for adults.

- **Creative Practice Talk/Workshop**—Vjeko Sager, an instructor at Emily Carr University of Art and Design, presented a talk and taught a four session workshop on "Creative Practice." The workshop was designed to appeal to Richmond's immigrant community, and encouraged students to be perceptive and adventurous as they learned to liberate their imaginations.
- **Mail Art Workshops**—In connection to the International Mail Art Exhibition and Swap, the Gallery offered a series of hands-on workshops on creating Mail Art. Local artist Laura Bucci hosted a workshop to examine the history of Mail Art. Participants worked on a variety of mixed-media collage techniques to create their own mail art for the upcoming exhibit.



Installation view *Mail Art Exhibition* November, 2013–January 2014
Richmond Art Gallery
Credit: Wayne Worden

- **Pick up a Pencil**—Due to the success of this summer program, in 2013 the Gallery revived its free drop-in drawing program for adults as a monthly program. Local artist Tony Yin Tak Chu leads drawing demonstrations every 30 minutes, encouraging participants to draw from the artworks in the gallery while learning new drawing techniques. This program is offered in both English and Mandarin, engaging new immigrant participants looking for a space to socialize while they learn about art.
- **Tear it Up! Collage Night**—Once per month, the Gallery hosts an open studio time for adults to make collages, montages, and mash-ups. This program has partnered with the Richmond Youth Media Program, encouraging youth to provide music or digital visuals as the backdrop to the event. The event averages 20–30 participants each month, varying in ages from 16–70, who all work together to share ideas and materials. The November session included a slide show of all the artworks made by participants throughout the year, and artist Margaret Dragu participated with attendees in creating performance art pieces.

Children's Art Festival

Over 400 children participated in drop-in and structured art workshops held during the week of the Children's Art Festival in February. The drop-in sessions provided instruction for families and children of all ages to try their hand at drawing animated figures. The workshops held throughout the week for primary and intermediate classes were intensive introductions to painting and drawing based on the exhibition in the gallery.

Family Sunday

Family Sunday is a free drop-in art program held from January to November on the fourth Sunday of the month that offers families the opportunity to explore art making together. This popular program, sponsored by RBC Foundation, provides skill-building opportunities for ten to twelve creative and highly motivated volunteer Richmond high school students who run the program, and three to four young adults who mentor the teens and gain experience in developing art education programming.

Attendance: 150–200 parents and children per session.

RAG Youth Podcast Program

The Richmond Community Foundation has provided new funding for the *RAG Youth Podcast Program*, which began in September 2013 and will run until June 2014. This program, a partnership between the Richmond Art Gallery and Richmond Media Lab, recruits Richmond teens who are interested in visual and media arts, and offers them a unique opportunity to learn how to develop and create their own audio podcast. The podcasts are published on the Gallery's *iTunes* page, and feature an in-depth look at Gallery exhibitions from a youth perspective.

Morning Tea with the Curator

This new program is a social event for adults and seniors, with the Gallery providing tea and baked goods as part of a tour and discussion led by Gallery staff. This free drop-in program has started to gain momentum, as more people come once per exhibition to learn about the current exhibition and discuss ideas about artists and contemporary art.

School Art Program

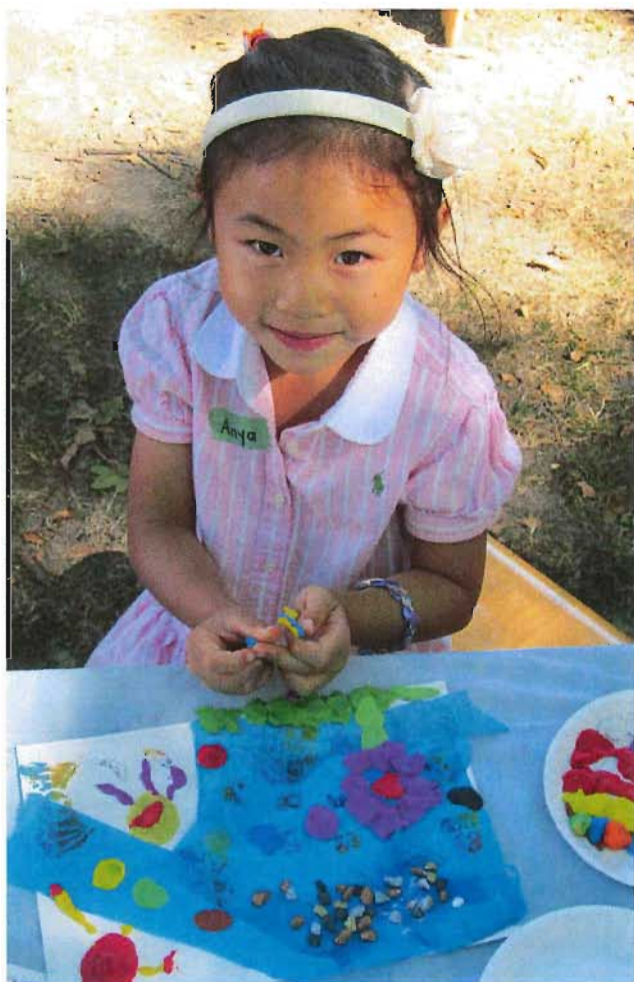
The Richmond Art Gallery School Art Program provides hands-on art experiences for young artists. The program introduces students from Preschool to Grade 7 to the exciting world of contemporary art through interactive gallery tours and exhibition-based, hands-on art activities. The Gallery receives annual funding for the School Art Program from TD Bank Group.

From January to December, 119 school tours and workshops were conducted, representing 2,794 students from all over the Lower Mainland, including Richmond, Vancouver, Surrey, and Delta. The Gallery also provided four professional development days for teachers, with 73 teachers attending. These attendance numbers represent a thirty per cent increase in school visits to the gallery over the previous two years.

This year, the School Art Program partnered with the UBC Faculty of Education in their Community-Based Field Experience program. This program pairs students from the Teacher Education program with community organizations to allow teacher candidates to gain experience in teaching environments outside the traditional classroom.

Partnerships 1 3 4 5

The Richmond Art Gallery has developed and continues to consolidate relationships with numerous community partners such as the Richmond Women's Resource Centre (and their Chinese Grandmothers' group), Your Kontinent: Richmond International Film and Media Arts Festival, Richmond School District, Richmond Multicultural Concerns Society, Immigration Settlement Services BC, Richmond Chinese Community Society, Richmond Society for Community Living, Finn Slough Heritage and Wetlands Society, City of Richmond Diversity Services, Richmond Youth Media Program, Richmond Arts Centre, Richmond Public Library, Richmond Museum, Richmond Public Art Program, and UBC Faculty of Education. These partnerships allow the Gallery to create mutually beneficial opportunities for audience crossover, resource sharing and cooperative programming and help to extend the understanding of art's significance in everyday life.



Family Sunday Program, Richmond Art Gallery

Funding 1 3 5

The Gallery benefits from the support of many organizations. In 2013, the Gallery received assistance from:

- BC Arts Council, Annual Arts Operating Assistance: \$20,750;
- BC Community Gaming Grant: \$47,000;
- City of Richmond, Arts and Culture Grant for Chinese Outreach Program: \$5,000;
- G&F Financial, Community Outreach: \$10,000;
- Canadian Western Bank, Exhibition support: \$20,000;
- artsVest Vancouver (run by Business for the Arts with the support of the Government of BC and Canadian Heritage): \$14,540;
- TD Bank Group for the School Art Program: \$12,000;
- RBC Foundation for the Family Sunday Program: \$11,000;
- Richmond Community Foundation for the Podcast Program: \$8,000;
- Metro Vancouver Cultural Grant for new Artists' Video project: \$5,000;
- YVR Airport Authority for *Interweavings* exhibition: \$10,000;
- Sheraton Vancouver Hotel: in-kind donation;
- Westin Wall Centre Vancouver Airport Hotel: in-kind donation;
- Peller Estates: in-kind donation;
- PriceSmart Foods, Richmond: in-kind donation of gift cards.

Public Art Program

Public art contributes to the Council Term Goal *to build culturally rich public spaces across Richmond through a commitment to strong urban design, investment in public art and place making*. Public art plays an important role in achieving this goal and advancing the strategic directions set out in the Richmond Arts Strategy 2012–2017—to strengthen and support the arts community, broaden the diversity of arts experiences and opportunities, and expand public awareness and understanding of the arts.

Installations 1 2 3 4 5

Public art installed throughout Richmond in 2013 includes:

- *Duomo and Simulator-Neurostar*
This collaborative student-teacher project between Emily Carr University of Art and Design instructor Landon Mackenzie and student Gaila Kwenty is installed at the Lansdowne Art Columns. The paintings transposed to the two Art Columns resonate with each other, one suggesting day and the other suggesting night, and both depicting ideas about travel, both in outer space and across cultures on earth.
- *Rainbow Caihong Niji*, by Richmond artist Ted Yadeta
Created using traffic sign materials and processes to add an artistic element to the traffic safety railing located in the No. 3 Road median between Cambie Road and

Brownsgate Road, three hundred painted aluminum panels were installed between the vertical pickets of the railing by City Public Works crews. The name Rainbow Caihong Niji was chosen by the artist to reflect the community of Richmond; Caihong is Traditional Chinese for Rainbow, while Niji is Japanese for Rainbow. Fully translated into English, the name of the piece is Rainbow, Rainbow, Rainbow, the title reflective of the repetitive nature of the street signs.

- *Back on Track* by artist Mia Weinberg
This representation of the Steveston Interurban Tram Map was installed on the entrance plaza for the Steveston Tram Building. This didactic artwork highlights the route of the Interurban Tram through Richmond, from Vancouver to Steveston, based on a 1956 tram map.
- *Transitions*
This collaborative art collection of seventeen digitally printed photographic images, displayed at the Richmond Cultural Centre in June 2013, includes photos taken by clients of Transitions and the Anne Vogel Clinic. Four of the photos were created by Tiana Kaczor based on stories she heard from people during meetings at the two clinics. This artwork is thus not only the physical images, but the year long process of collaboration between the artist, Tiana, and the clients and staff of the two Vancouver Coastal Health clinics.



Duomo and Simulator-Neurostar, Landon Mackenzie and Gaila Kwenty, 2013

- *Current*, by artist Andrea Sirois
The artwork installed on the Alexandra District Energy Utility Building, Richmond's first geothermal energy facility, is a visual story that echoes the theme of water as energy. Photographic images depict water flowing around the building's exterior, symbolizing the geothermal energy that is literally flowing below.
- *made in china*, by Nancy Chew and Jacqueline Metz, sponsored by Appia Group of Companies
Set on each of the five low walls facing the walkway at the entrance to the Prado residential tower at 8180 Lansdowne Road is a dragon, traditionally a benevolent and auspicious symbol. These dragons recall the magnificent stone and bronze sculptures of old China, yet a more direct reference is to the mass-produced ephemera of the modern era.
- *StoreFront: objects of desire*, by artist-in-residence Nicole Dextras
In this temporary display in Lansdowne Shopping Centre, garments were created from fresh and dried plant materials and displayed in storefront windows. In four accompanying public performances, the *Mobile Garden Dress* was animated by an actor who engaged shoppers in conversations about edible plants, culminating in a salad making activity using vegetables and herbs from her dress.
- *Chan's Cabinet of Curiosities*, by Vancouver-based artist Vivian Chan
This work, installed from September 23 to 29 in the Atrium at the Richmond Cultural Centre, was created to invite audience participation and dialogue. Small ceramic objects made by the artist were on display, but transformed every day when visitors were allowed to exchange their own ceramic object with an object in the "cabinet".
- *WELCOME: a mobile sculptural performance*, presented by Vancouver-based artist, Leah Weinstein
This work blurred the line between contemporary art and everyday life in Richmond. Leah and her troupe of dancers presented at three performance sites: Gulf of Georgia Cannery, Aberdeen Centre, and Terra Nova Park on September 27, 28, and 29, respectively.
- *Memento* by Victoria-based artist Elizabeth Wellburn
Six glass-on-glass mosaics were installed at the Richmond Recycling Depot in collaboration with City Works Yard staff. The mosaic elements include slumped and/or tumbled recycled glass from a range of sources, including glass that had been collected from the Richmond Recycling Depot.



Current, Andrea Sirois, 2013

- *Rookery and Roost* by Erick James, sponsored by Oris Development Corp.
The first phase of this artwork was installed on October 11 over the entrance trellis and along the fence of the new West Cambie Children's Centre at the Remy development at 9388 Cambie Road. The metal origami birds celebrate Richmond's Asian culture while focusing on its rich biodiversity of birds.
- *Travel, Transience, and Place, Canada Line Art Columns Exhibit 7*
The exhibition features works by twelve Emily Carr University of Art and Design students, selected by faculty members Diyan Achjadi and Jane Sojin Kim. The artworks respond to the fleeting nature of travel and its impact on a sense of place.
- *stillness & motion* by Nancy Chew and Jacqueline Metz, sponsored by Hillsboro Investments, Ltd.
Created for the first phase of the ASPAC River Green development west of the Richmond Olympic Oval, this three part artwork is comprised of translucent imagery on the glass facades of the pedestrian bridge at the terminus of the east-west promenade within the Village Green development.
- *Tugboat* by Sara Graham, sponsored by Legacy Parks Lands Ltd.
Installed at 14000 Riverport Way, this large bright yellow one-inch thick aluminum sheet has been water-jet cut to create a three dimensional image of a tugboat. Set adjacent to the East Richmond Dyke Trail, it overlooks the Fraser River and the actual tugboat river traffic.
- *Lulu Suite: 17 Films for 17 Islands* by Deanne Achong and Faith Moosang
This series of 17 films, created by reworking 20th century archival films and footage, texts, maps and photographs that pertain to Richmond, is presented as a video wall installation at the Richmond Olympic Oval.

Other projects in progress:

- West Richmond Community Centre with community artist Jeanette Lee;
- *Float* by Mark Ashby and Kim Cooper, Centro Terrawest Development;
- *Words*, No. 1 Road Drainage Pump Station, Spul'u'kwuks Elementary School children with Joanne Arnott, facilitator;
- *Brighthouse Art Plinth*, Canada Line Station, Artist Selection in progress.



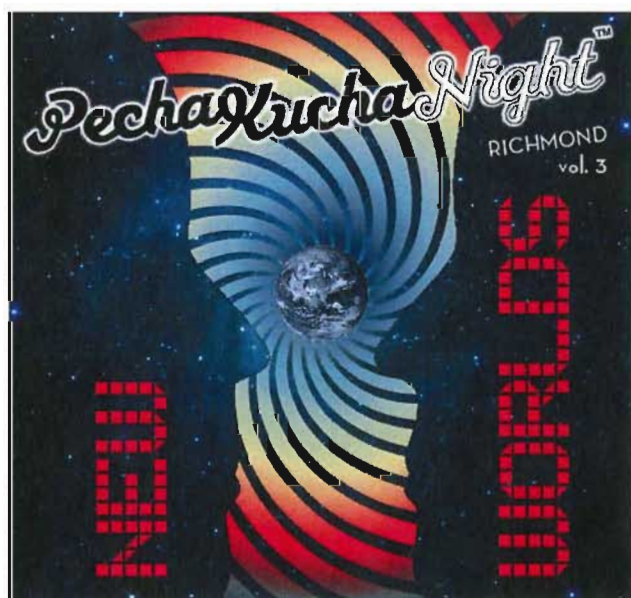
StoreFront: objects of desire, Nicole Dextras, 2013

Conservation and Maintenance

Appraisal and Conservator reports were commissioned by the City in 2012. As a consequence of these reports, priorities have been established for the care and maintenance of artworks within the Public Art Program. For 2013, cleaning of *Portals to the Future*, *Perigee Raft*, *The River*, *Steveston's Legacy*, *Wind*, *Octopus' Garden*, *House of Roots*, *Interurban Map*, and *Span* has been completed. Repairs were made to *Water Sky Garden* and *Katsura Gate*.

Community Public Art Program 2 3 4

Six unusual and varied art projects were completed in 2013 through the Community Public Art Program, including four projects through the *Art in Unexpected Places* initiative where artists were invited to suggest projects emphasizing unusual or unconventional locations throughout Richmond. Four of these works were temporary interactive projects: Vivian Chan's *Cabinet of Curiosities*, Newworld Theatre's *Etienne*, a PodPlay, *WELCOME: A Mobile Sculptural Performance* by Leah Weinstein and *StoreFront: objects of desire*, by Nicole Dextras, a temporary window display and engaging performance work sponsored by Lansdowne Shopping Centre. Films documenting these projects are displayed on the City web site and a series of postcards were produced to promote these events. *Memento*, by Elizabeth Wellburn, was installed in a permanent location at the entrance to the Richmond Recycling Depot and *Transitions* was displayed at the Richmond Cultural Centre for a special exhibition and opening event in June 2013.



Etienne, a PodPlay, Newworld Theatre, 2013

PechaKucha Night Richmond 2 3 4

Following the success of the inaugural Richmond PechaKucha Night presented during Culture Days 2012, the Public Art Program has become an official PechaKucha City. These events are informal and fun gatherings where creative people get together and share their ideas, works, and thoughts in a simple presentation format. Each presenter shows 20 images, each for 20 seconds and talks about their work.

Vol.1

An audience of over 60 persons packed Rocanini's Cafe in Steveston during Doors Open May 3, 2013 for *Richmond PechaKucha Night Vol.1*. There were nine presentations by local and regional artists with a focus on the history of Richmond, from the perspective of geologic time to personal histories and experiences in the lives of Richmond residents.

Vol.2

Identities was the theme for the second 2013 Pecha Kucha Night, held July 12 at the Richmond Cultural Centre. This event coincided with the opening of the Esra Ersen's exhibition *Landed* at the Richmond Art Gallery. Ersen's artwork focuses on the exploration of social behaviour—the way identities are shaped and transformed across national, cultural, linguistic and intimate boundaries. An audience of over 100 heard artists working in film, theatre, fine art and multimedia speak to the theme of identity.

Vol.3

September 28 at the Richmond Cultural Centre, was an evening of creative and thought provoking presentations from 10 artists on the theme of "*New Worlds*", complementing the Richmond Art Gallery exhibition *Fictive Realities*.

Vol.4

Trains, Planes and Automobiles was the theme of the final PechaKucha night for 2013, held November 1 at the Richmond Cultural Centre. Richmond is home to YVR International Airport, the Canada Line, historic tram lines and is characterized by an urban landscape that owes much of its design to the automobile. The evening featured presentations by municipal government representatives, transportation professionals, public artists and designers on the past, present and the future of civic transportation infrastructure in Richmond.

Public Art Program Policy Development

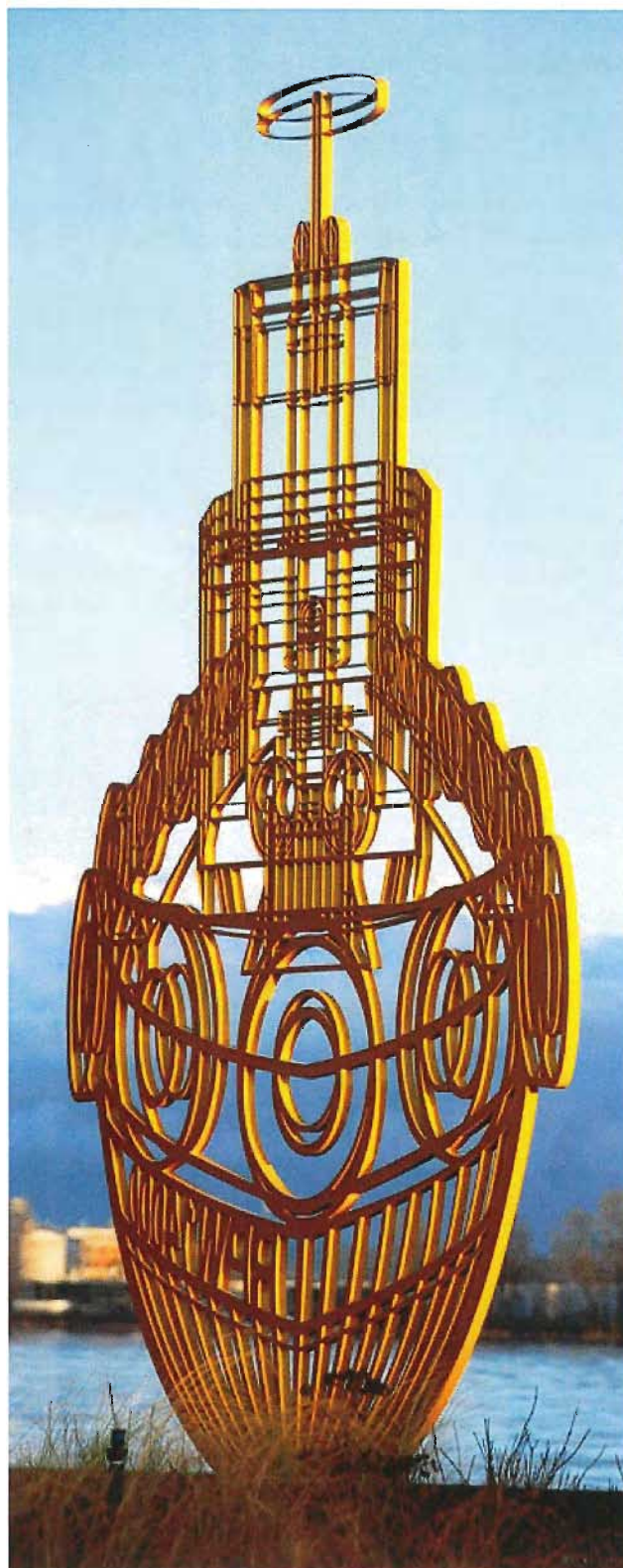
1 2 4

In November 2013, Council endorsed the most recent of the Program's local area public art plans. The Alexandra Neighbourhood Public Art Plan builds on the history and ecology of the Alexandra Neighbourhood of West Cambie to provide a thematic framework for the creation of public art to enrich this emerging community. Opportunities are identified for public art to play a role in achieving a connected community.

Richmond Public Art Program 2012 Annual Report

1 2 3 4 5

In May 2013, Council received the Richmond Public Art Program's 2012 Annual Report and the proposed Public Art Advisory Committee's 2013 Work Plan, which demonstrate a high level of professionalism, volunteerism and commitment to public art in Richmond. The Annual Report highlights the key activities and achievements of the City's Public Art Program through civic, community and private development programs in 2012. The Committee's Work Plan outlined the proposed work tasks for the volunteer committee for 2013. The Richmond Public Art Advisory Committee, as a Council appointed advisory Committee, 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.



Tugboat, Sara Graham, 2013



Roving performer, Richmond Maritime Festival
Credit: Jennifer Strang



Piano Recital, Richmond Cultural Centre



Luisa Jojic (L) and John Ng(R) in *Sisters*
Credit: David Cooper



Memento, Elizabeth Wellburn, 2013

Richmond Arts Centre

Encouraging customers to “live with imagination”, the Arts Centre delivers a wide variety of arts experiences including education programs taught by accomplished arts instructors. The Centre also hosts several events and is home to a number of Resident Art Groups.

Arts Education Programs 1 2 3 4

School year and seasonal programs combined for a total of 8,482 registrations in 2013, with approximately 60,000 facility visits. There was continued growth in registrations for adult programs with 64% more adults registered in fall programs in 2013 than in fall 2012. To provide more opportunities for adults to experience the arts, new classes were programmed in Mixed Media and an additional Adult Ballet class was added in the evenings.

Seasonal Programs

The Arts Centre continues to focus on developing a range of arts programming including the addition of new courses and partnerships. Highlights include:

- Chinese Brush Painting for adults (partnership with Richmond Chinese Painting and Calligraphy);
- Jazz Dance Master Class with Stephanie Johnson and Elizabeth Burke;
- Hip Hop class with Hamilton Community Centre;
- Drama and visual arts program for schools with the Richmond Art Gallery;
- Sports and Arts camp with Minoru Arenas;
- Earth Day workshops on the Rooftop Garden.

Outreach/Arts Truck

The Arts Truck provided a variety of free classes and drop-in arts activities to communities who otherwise may not have access to programs, including five classes for the Richmond Centre for Disability (RCD) and three classes for New Step Consultation Services. In the summer, arts activities were offered through the Arts Truck for City Centre Community Centre's *Concerts in the Park* and *Movies in the Park*. The Arts Centre also presented *Seuss Town* in partnership with the Richmond Public Library, featuring a full week of arts and literacy programming based around Dr. Seuss' books. Approximately 450 individuals participated.

School Year Programs 1 3 4

The School Year Dance and Musical Theatre Programs continue to be extremely popular with strong registrations and waitlisted classes. 474 students were registered in the school year programs for 2013. Preschool ballet classes saw a 54% increase in registration from the previous year. New school year programs, including several levels of Tap Dance and a continuing level of Musical Theatre, were offered to diversify program offerings and provide more opportunities for students.

Winter Music Recitals

The Winter Music Recitals were held on December 7 and 8 in the Performance Hall at the Cultural Centre. Students in voice and piano performed for 115 family and friends. The addition of a new grand piano for the Performance Hall at the Richmond Cultural Centre will allow students to have performance opportunities throughout the year and increase the level of education being offered through the programs.

RAC Year End Recital

The recital continues to be a major event for the Arts Centre. This year's theme at the Gateway Theatre was *Enchanted Storybook* and included elaborate props and visual art from Arts Centre students. 415 dancers participated in the three recitals to approximately 1,400 audience members. Fifty-six volunteers assisted behind the scenes.



Resident Art Group Showcase, Culture Days

Richmond Youth Dance Company

The Richmond Youth Dance Company (RYDC) remains a cornerstone of the dance program at the Arts Centre. After completing an intensive boot camp at the end of the summer, the RYDC dancers worked with a series of guest artists, including Farley Johansson (Ballet), Vanessa Coley-Donohue (Contemporary Dance) and Megan Phillips (Musical Theatre). This allowed the RYDC dancers to expand their dance knowledge and technique through the exposure to these talented and diverse guest artists.

Twenty-one dancers aged 9–17 years presented RYDC's third full production, *Omilia*, in the Performance Hall of the Cultural Centre from March 7–9. 162 audience members enjoyed three performances, two of which were sold out. New elements in the show included the Delta Youth Orchestra who played live music for the production and an intricate lighting design thanks to the equipment in the renovated Performance Hall. The Company also performed at the Delta Youth Orchestra's Winter Concert, the Winter Showcase at the Minoru Place Activity Centre and the Squamish First Nations Christmas Celebration on December 14.



Richmond Youth Dance Company, Year End Showcase
Credit: GTFX

Rooftop Garden

The Rooftop Garden is blossoming into a vibrant seasonal venue and programming space, fulfilling the vision that spurred its creation just two short years ago. Over 120 pounds of vegetables were harvested in spring and summer and were used by the Minoru Place Activity Centre's subsidized cafeteria.

In 2013, 298 students participated in 17 classes which included gardening, art and clay glaze programs. Events which took place included; Doors Open, Public Art Transitions Opening, Gateway Literary Arts Symposium, Chinese Multicultural Festival, Your Kontinent: Richmond International Film and Media Arts Festival and the Cinevolution Volunteer Appreciation Event. During Culture Days, two free workshops were offered: *Singing with the Backyard Birds* and *Making Herbal Tea*, and free Earth Day workshops were also held in the garden.

Resident Art Groups

The Richmond Arts Centre provides annual access to studio space and administrative support to 13 local Resident Art Groups and community partners throughout the year. In 2013, the Richmond Arts Centre saw 3,879 of studio hours booked.

One highlight was the August unveiling of 100 quilts that the Textile Arts Guild of Richmond created and donated to the Lions Manor in order to bring comfort to the seniors who moved to their new location in the fall.

Winter Showcase

For the third year in a row, representatives of the Resident Art Groups demonstrated a wide variety of local artist creations including paintings, photos, pottery, fabrics and textiles. The single day event on February 2 at the Richmond Cultural Centre saw 150 members of the public participate. In 2013, the Winter Showcase made a successful move to Culture Days in order to capitalize on the umbrella marketing campaign as well as higher potential attendance. As a result, public participation doubled to 300 participants putting the showcase attendance for the year at 450.

Public Programs

Music in the Rotunda 3 4

Throughout 2013, local musicians Dan Propp, Robert Fillo and Billy Berns provided free music performances in the Cultural Centre rotunda area on select Wednesday evenings and Saturday afternoons. Ten performances, each running three hours, delighted hundreds of patrons utilizing services in the Richmond Cultural Centre.

Children's Arts Festival 1 3 4 5

In partnership with the BC Centre for Arts and Literacy, the 2013 Children's Arts Festival was held from February 11–15. An added element was the opening of the festival on the new civic holiday, Family Day. Over the course of the five-day event, over 8,000 children and their families attended the festival or participated in the outreach programs.

As in previous years, the festival focused on engaging children aged 5–12 in hands-on instruction with professional artist instructors. Creativity classes included Clay, Acrylics on Canvas, Aboriginal Beading, Circus, Creative Dance, Drama, Glee, Puppet Making, Cartooning, Filmmaking, Art Mash-up, Guitar, Drumming, Charcoal Portraits, Aboriginal Totem Pole Shadow Boxes and Digital Photography. Several *Imagination Stations* offered hands on arts activities while live performers entertained adults and children. New elements included feature performances by bestselling children's author, Eric Litwin and school outreach programs delivered by author Linda Bailey.

The Richmond Public Library continued to be a presenting partner. Minoru Arenas and Minoru Aquatic Centre offered complementary Family Day programming while the Richmond Museum and Art Gallery provided drop-in activities. Sponsors included Richmond Centre Mall, Port Metro Vancouver, CTV and the Richmond Foundation.

Upper Rotunda and Gateway Art Exhibit

1 2 3 4

Local artists were provided the opportunity to exhibit artwork at one of three exhibition venues - the Gateway Theatre lobby, the Upper Rotunda at the Richmond Cultural Centre and at Thompson Community Centre. Artist submissions were reviewed and the exhibition curated by staff from all three venues. The artwork of over 50 local artists was included in the exhibit, representing some of the Arts Centre's Resident Arts Groups, Arts Centre adult students, local secondary school students and 11 individuals.



Children's Arts Festival

What's Your Story? 1 3 4 5

The City (Arts and Diversity Services partnership), BMO Financial Group, University Insurance and Capilano University sponsored this first major event by the Greater Vancouver Student Society for Accelerated Integration (GVSSAI). The event featured speeches by Pamela Martin, Director of Outreach at the Office of the Premier, Dr. Michael Zeitlin, PhD and Arts One Professor at the University of British Columbia, the City's Diversity Coordinator and a young student who shared her own story of immigration, isolation, and adoption through her short story/essay, *I had a friend named Sylvia*.

Culture Club 1 3 4

The City partnered with Richmond Multicultural Community Services to host a portion of their *Culture Club: Diversity Talent Show* at the Richmond Cultural Centre Performance Hall. The Talent Show brought together 36 youth participants between the ages of 13 and 25 from many different backgrounds including, Korean, Filipino, South Asian, Romanian, Russian, Irish, Japanese, Taiwanese, Fijian and Canadian. The goal of the Diversity Talent Show was for youth to promote and celebrate diversity and inclusion through the arts (including drama, music, spoken word, dance). Performances covered topics ranging from anti-bullying and anti-discrimination to cultural celebrations such as traditional Indian dance and classical Chinese music.

Tickle Me Pickle 1 3 4

Richmond-based improvisational comedy troupe *Tickle Me Pickle* performed four shows to approximately 300 people throughout the year. A donation to Richmond Family Place of \$3,017 was made from the ticket revenue. The City continues to mentor *Tickle Me Pickle* on their road to sustainability. This relationship was marked with *Tickle Me Pickle's* successful registration as a not-for-profit society.

Mental Health Art Show 1 3 4

On May 9, the first public Mental Health Art Show was held at the Richmond Cultural Centre. The display included the work of ten Richmond artists, each with experience with mental health issues. Some artists showed more than one piece of art including paintings, prints and photographs. This event was led by Richmond Mental Health Consumer & Friends' Society along with partners Canadian Mental Health Association - Pathways and Vancouver Coastal Health.

Move for Health Day 1 3 4

The Richmond Arts Centre participated in the Move for Health Day event held at Minoru Park on May 10. Arts Centre instructors provided unique and engaging Circus activities that challenged the minds and bodies of many families who attended. The Arts Centre also contributed to the main stage performance bookings including adult Latin Funk and youth Hip Hop dancing. The arts booth at the event provided the community with information about how arts programs, such as dance, contribute to healthy active living.

Ga Ting Workshop Reading Performance 3 4

On May 23, 80 people attended this one night reading of Vancouver Asian Canadian Theatre (VACT)'s new play *Ga Ting*, which was hosted at the Cultural Centre. Writer and actor Minh Ly tackles the taboo subject of homosexuality in cultural communities with this play which tells the story of two parents struggling to come to terms with their son's sexuality in the wake of his death. The Arts Centre hosted full production which premiered in Richmond on March 2014.



Multicultural Heritage Festival

Multicultural Heritage Festival 1 3 4

On Saturday June 29, the City hosted the Multicultural Heritage Festival, which moved to Richmond from its previous venue in Vancouver. This event is produced by Vancouver Cantonese Opera in partnership with the City of Richmond. Chinese, Japanese, South Asian, Ukrainian and African heritage were represented through music, dance, storytelling and martial arts. Several interactive demonstrations were also available throughout the Cultural Centre and Plaza.

Your Kontinent: Richmond International Film and Media Arts Festival 1 2 3 4 5

In its third year, the festival cemented itself as one of the most unique arts and culture events of the summer. In 2013, the festival expanded from three to nine days and included 37 films and 11 events experienced by approximately 3,500 people supported by 85 volunteers.

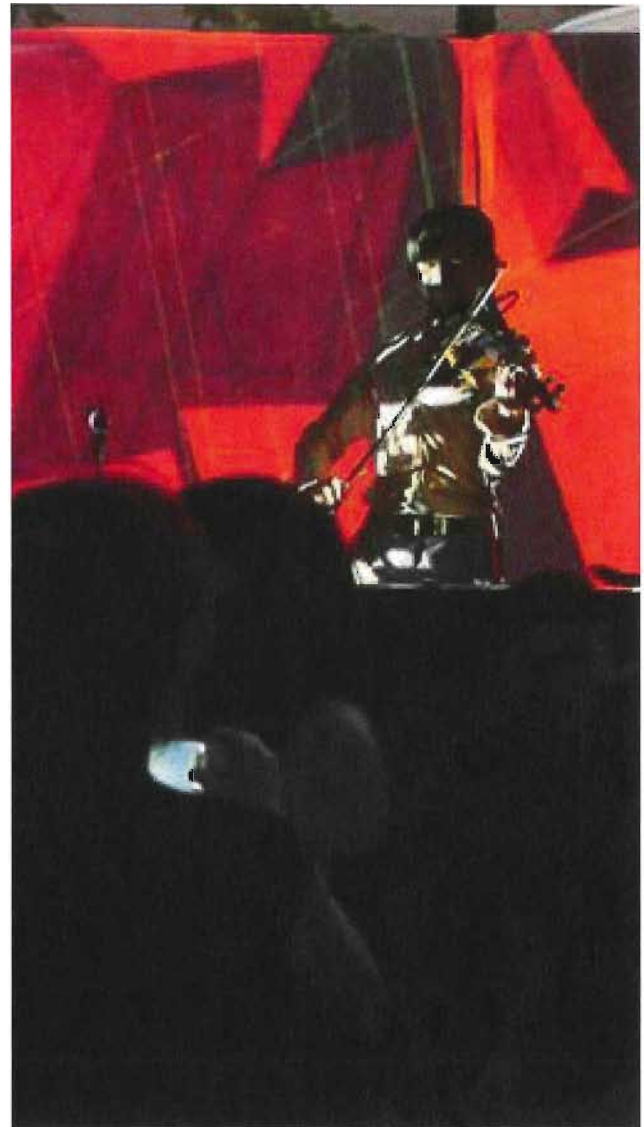
Diverse audiences enjoyed Dana Claxton's thirty foot Tipi and projections in the Minoru Plaza, and festival favourites such as *Dim Sum Movie*, *Art in Containers*, *Theatre Under the Sky* and regular screenings all returned, making for a stimulating and entertaining event for the community.

Exposure for the event also increased through traditional media outlets (23 news articles, five radio and three television spots), social media (120 Facebook posts and Twitter tweets) as well as posters including bus shelters, community centres, cinemas, galleries, cafes, public markets, universities and colleges throughout the Lower Mainland. New funders and sponsors included The British Columbia Arts Council, The Tyee, Fairchild FM96.1, and Vancouver Film School.

RAC Volunteers 1 3 5

Volunteers play an integral role in the delivery of arts education programs, public programs and events at the Richmond Arts Centre.

165 volunteers provided 5,800 hours in 160 different opportunities.



Your Kontinent: Richmond International Film and Media Arts Festival

Media Lab

The Richmond Media Lab, presented by sponsor Richmond Steel and Recycling Ltd. provides Richmond residents, particularly youth the opportunity to access and develop media and computer skills which can be applied towards artistic activities and marketable skills. Popularity of the Media Lab continues to grow and has spread to other municipalities where our Media Arts Leader was asked to provide guidance to the City of Burnaby for the development and launch of their new Media Lab, located at the Shadbolt Centre for the Arts.

Media Lab Classes 1 3 4

Registration continues to build for Media Lab camps and classes with 161 students registered in 2013. The Media Lab endeavours to create new courses that meet community demand and keep up with industry trends. In October, the Media Lab launched a new class for preteens called *Learn to DJ*, led by an alumnus of the Richmond Youth Media Program (RYMP) who developed professional level skills after getting started with the program in 2011. Other new classes this year included *Filmmaking* (for adults and preteens) and two innovative programs—*Test Drive*, an opportunity for students to sample the various media arts classes programmed in the Media Lab and *Film Book Trailers*, inspired by a prior partnership project with the Richmond Public Library.

Richmond Youth Media Program (RYMP)

1 3 4

In 2013, the Richmond Youth Media Program (RYMP) received 27 referrals, bringing the total number of active members to 68. Referrals came from a variety of sources, including Family Services of Greater Vancouver, Richmond's Youth Recreation Services section (Roving Leaders), Kaleidoscope, Vancouver Coastal Health, Richmond Art Gallery, Richmond Youth Services Agency, Richmond Addiction Services, family members and from youth themselves.

Discussions also began regarding the possibility of transitioning the RYMP from a pilot project to a permanent partnership. Based on positive feedback on the program's accomplishments to date, a one-year extension of funding from the Vancouver Coastal Health Sharon Martin Community Health (SMART) Fund for the program was announced, during which time the idea of a more permanent partnership will be explored.

RYMP members and volunteers contributed 3,587 hours to the program in 2013.

Richmond Youth Media Program Outreach

- *Richmond Art Gallery Youth Podcast*: The Media Lab partnered again with the Richmond Art Gallery to launch another season of the RAG Youth Podcast. This initiative provides the opportunity for 11 students from across Richmond to work with facilitators from both the Gallery and Media Lab to create a podcast for each Gallery exhibition. 11 students were given the opportunity to learn audio recording and editing, photo editing and music production skills, and to meet and interview professional artists.
- *Tear it Up! Collage Night*: This monthly event, created in partnership with Richmond Art Gallery, provides the opportunity for RYMP members to create audio and video play lists to enrich the *Collage Night* experience.
- *Pink Shirt Day*: A youth-led Pink Shirt Day poster campaign, designed in the Media Lab, grew into a school-wide initiative at R.C. Palmer Secondary School. This campaign enabled a RYMP youth who has been a victim of repeated bullying to respond in a positive way.
- *TAGOR Partnership*: Two RYMP members produced a video for the Textile Arts Guild of Richmond (TAGOR) with the assistance from the Richmond Arts and Culture Grant program. This intergenerational project produced a five-minute video teaching viewers how to make a Quick Caring Quilt. The YouTube video has been viewed over 250 times.
- *Lulu Series*: RYMP members provided media support to the Lulu Speaker Series: Art in the City as well as the Richmond Youth Dance Company's *Omilia* production.
- *U-ROC*: The RYMP program was recognized at the 2013 U-ROC Awards ceremony with three awards—Media Arts Leader and RYMP facilitator received an "Asset Champion" Award, and two RYMP members received "Outstanding Youth" Awards.
- *Your Kontinent*: Richmond International Film and Media Arts Festival: During the event, RYMP youth helped to program and present YOU+ME, the festival's Youth Media Day. RYMP members edited video, took photographs, joined the promotions team and volunteered in many other roles. Youth attendance nearly tripled compared to the previous year.

- **Culture Days:**

- **“Sing Like a Robot”:** As part of Culture Days, the Richmond Youth Media Program hosted an open house where members of the public could “sing like a robot” using an audio effect in *GarageBand*. There were nine RYMP members on hand to share their skills with 73 community members of all ages.
- **Youth Art Mart:** In partnership with Youth Services, the Richmond Youth Media Program presented the Youth Art Mart, where 14 youth artists sold handmade goods in Minoru Place Activity Centre.

Video Production 4

- **Remembrance Day Video Production:** The Media Lab, working with two professional filmmakers and six youth, coordinated a video presentation of this year’s Remembrance Day Ceremony in Council Chambers for members of the public who might have a difficult time attending the outdoor event. Short video clips were made available after the event and used by local newspapers in their Remembrance Day coverage.
- **Heritage Update Video:** In the fall, a video was produced in the Media Lab to accompany the 2012/13 Heritage Update report. This five-minute video was presented to Council on November 12 and the new presentation format was well received. The video can be viewed on the City of Richmond’s YouTube channel.

Media Lab Resident Art Group 1 2 3 4 5

On October 25, Cinevolution hosted a creative Photoshop workshop in the Media Lab called *Zombify Yourself*, based on a tutorial developed as part of the RYMP. Cinevolution also launched a new community engagement initiative, a monthly *Media Café* – a free event that is open to all ages. The first Café featured the short film, *Home, A Story From Poverty* made by local filmmaker Lawrence Lam. The second featured the film *Price of Gold* and was presented as part of the DocuAsia Forum (an annual Metro Vancouver event exploring Asia-Canada relations as they develop) and at the third session, the film *Nagasari* was shown, followed by a dialogue with members of the Indonesian-Canadian community.

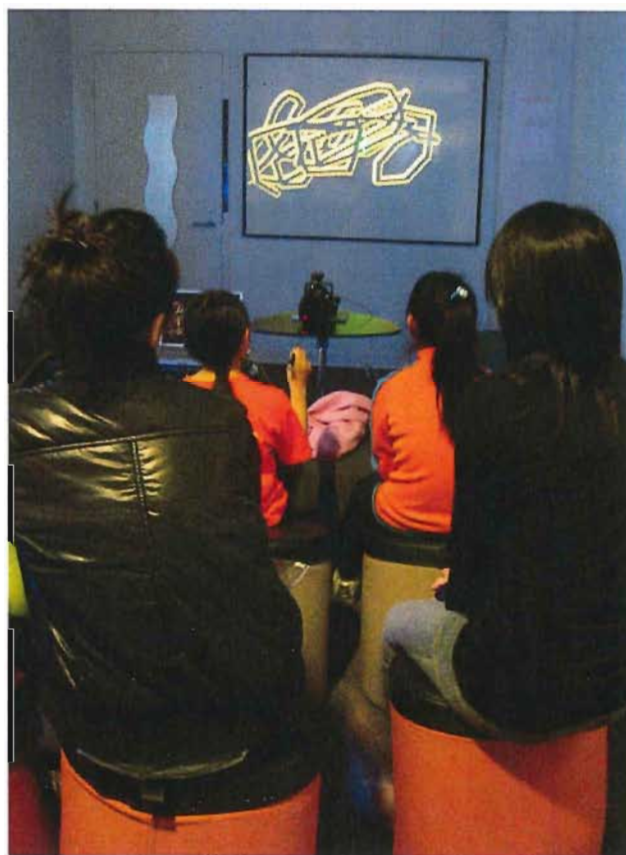
Other Media Lab Partnerships

Richmond Mental Health Team

A specialized photography class for adults living with mental illness was organized with Irene Shim. Eight students participated in this 6-week program.

Kaleidoscope

A working relationship has been established between the RYMP and *Kaleidoscope*, an employment and media arts program, to share skills and resources. On March 20, Kaleidoscope’s graduation gala took place in the Performance Hall with close to 50 youth in attendance.



Richmond Media Lab

Gateway Theatre

Gateway Theatre is Richmond's only live professional theatre, producing four shows on the Main Stage, two Studio productions, and a summer Pacific Festival (three 2014 productions from China). Gateway also houses a play development program and year-long Academy classes for ages six to adult, with vibrant volunteer, rentals, and community outreach programs.

Professional Theatre Programming



As part of Gateway's professional programming in 2013, Gateway's February production was the world premiere of *Sisters* by Simon Johnston. Simon previously developed the script as part of Gateway's play development program, SceneFirst – bringing the play to life under Sarah Rodger's direction. A play based on Chekhov's *Three Sisters*, Simon adapted the play's setting and characters to re-envision the context of the story. Set in a small garrison town in China in 1939 in the midst of a country heated by Communist/Nationalist tensions, Russian General Protopov once moved to China to train Nationalist Chinese troops. Long gone, his grown children remain rambling around his formerly grand house. His troubled son has married a local girl and his two daughters long to return to the glamour of Moscow. But returning "home" may be an unattainable dream because their house is slowly being taken over by their sister-in-law. In this time of unrest, the sisters must band together to preserve their house and heritage.

In March, Artistic Director Giovanni Sy directed the Studio B production *Harvest* by Ken Cameron. This thought-provoking, and funny script was based on the real-life experience of the playwright's parents who unwittingly rented their farmhouse to a couple who used it to grow marijuana. In *Harvest*, the owners are turned away by their insurance company and must confront the possibility of financial ruin. Through it all, they realize their misfortune has helped them rediscover their love for each other. *Harvest* was a hit, thanks in large part to the comic acting skills of Eileen Barrett (who is also a long-time Gateway Academy instructor).

Closing Gateway's 2012–2013 season was the Blackbird Theatre presentation: Moliere's *Don Juan*. In the Blackbird production, Don Juan is a beguiling rogue and womanizer who rejects conventional morality. Everyone wants to reform the Don, but two sword fights and three amorous adventures later, it seems almost nothing will stop his famous philandering. That is, until a dramatic, surprise ending. Moliere's *Don Juan* had much success during its 2012 run at the Vancouver East Cultural Centre and Richmond audiences were delighted by the ingenuity of the show's innovative set, lights, and projections.

Gateway had a dramatic start to the 2013–2014 season with Ghost River Theatre's *The Highest Step in the World*. Showcasing the innovation of co-Artistic Directors David van Belle and Eric Rose, David performed this solo-show, telling the story of three characters who take leaps into space, including test pilot Joseph Kittinger's historic 100,000 foot jump from a weather balloon. Premiering in 2010 as part of Alberta Theatre Projects' playRites Festival and receiving numerous theatre awards for its groundbreaking use of live flight and onstage projections, the production dazzled audiences to re-imagine the definition of theatre.

In November, Studio B presented *Crash* – a tour de force solo show from Toronto-based artist Pamela Sinha. *Crash*, the Theatre Passe Muraille Production, in association with Necessary Angel Theatre Company, tells a gripping story about how one woman must face the shattering memories of a past trauma through projections, myth, and dance. The production received four stars from *The Globe and Mail*, won four Dora Mavor Moore Awards (Outstanding New Play, Outstanding Performance by a Female in a Principal Role, Outstanding Sound Design/Composition, Outstanding Lighting Design) and was nominated for Outstanding Production and Outstanding Direction of a Play.

Finishing the year with their annual family holiday musical, Gateway produced Rodgers and Hammerstein's *The King and I* on the Main Stage to much success. Casting 13 Academy students, 33 community actors, Academy instructor Barbara Tomasic as Anna, and Artistic Director Giovanni Sy as the King – returning director Chris McGregor (*Sound of Music*, *Fiddler on the Roof*) ensured that *The King and I* continued the longstanding tradition of mentoring youth and amateur artists through live performance.

Academy for the Performing Arts 1 3 4

The Academy is a year-long after school and summer program which teaches musical theatre, acting, speech, singing, and playwriting classes to youth 6–18 years as well as adults. The Academy was fully subscribed in 2013, with over 200 students in 20 classes. Students from the program are often seen on professional stages throughout the Lower Mainland and in training institutions as they prepare for their professional career. In addition to classes, the Academy hosts three annual productions. The spring shows held in April were *Museum* by Tina Howe and *Once on This Island Jr.* by Lynn Ahrens and Stephen Flaherty, featuring senior level students (13–18 years) in both acting and musical theatre. The summer production held in July 2013 was *The Historical Adventures of Bailey Brown* by Barbara Tomasic, featuring students 8–13 years from the Musical Theatre Summer Camp.

To help advance the performing arts, the Gateway Academy provides scholarships to five deserving students who exemplify the core values of the program: courage, creativity, and connection (ensemble work). The program also provides bursaries to families in need, with nine families receiving support in 2013.

Mentorship and Outreach 1 2 3 4

Gateway's outreach and mentorship programs introduce new emerging artists, students, and the general public to Gateway who may not participate on their own without certain incentives. Programs include:

- *Secondary School Program:* Four times a year, secondary school theatre students are invited for a day to study a play on the Main Stage. On the day of technical dress rehearsal, students participate in presentations and discussions with Gateway's creative team – participating in backstage tours with production and stage management teams, watching a portion of the technical dress rehearsal, speaking with administrative staff about their roles and responsibilities – and then return to see the show later in the run. The students report back about their experience, with one student chosen to be mentored by an actor in a Main Stage production.
- *Free Ticket Program:* Gateway supports community fundraisers and not-for-profit needs by donating tickets to community organizations.
- *Industry Discount Ticketing Program:* Equity Artists are given a discounted rate to encourage their engagement with Gateway.



King and I Cast photo
Credit: David Cooper

- *Discounted Dress Rehearsal:* A limited number of \$18 tickets are available at this discounted rate to the dress rehearsal.
- *Volunteer Program:* 122 volunteers of all ages dedicate their time to Gateway.
- *Interns:* In 2013, four students worked in the Gateway office for 16 weeks in the summer, assisting and learning from the Development, Communications, Artistic, Production, and Academy departments.
- *Holiday Musical Mentorship:* *The King and I* cast 33 amateur actors in ensemble roles to perform alongside five professional artists and 12 professional, live musicians. This partnership creates mentorship opportunities for amateur artists to develop their skills while performing in a large-scale musical with full production values.
- *Academy Artistic Mentorship:* The Academy hires emerging designers to develop their skills on a full production. In 2013, seven new creative team members joined the program. Five senior students also volunteered as class assistants, taking on new responsibilities under the guidance of Academy faculty.
- *Professional Services:* Independent companies are supported with artistic and administrative mentorship, audition support, rehearsal and performance space, office assistance, front of house and box office services, and funding assistance for the development of their work. Gateway also focuses on building relationships and capacity of co-producers and presenters through mentoring.

Community Outreach during Culture Days 3 4

During Culture Days, Gateway Theatre opened its doors and offered free public events that engaged the community in new ways. Three educational events were offered – each opening up artistic projects and processes so the public could deepen their relationship with the creative process.

- *Public reading of Nine Dragons by Jovanni Sy:* This workshop provided two key opportunities: the public was given a free public play reading of a work-in-progress and Jovanni made changes to his script, based on the reactions of the live audience.
- *Sing-Along The King and I:* Musical enthusiasts of all ages sang along with Musical Director Christopher King as he played all the hits on the piano. The event created awareness about Gateway Theatre as a leader of musical theatre productions in the Lower Mainland.
- *Video Sneak Preview of The Highest Step in the World:* Presented on the Gateway MainStage in October, the preview marked Gateway's launch into new technological territory and prepared audiences for the style of theatre they could anticipate in the future.



City of Richmond

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City of Richmond

Report to Committee

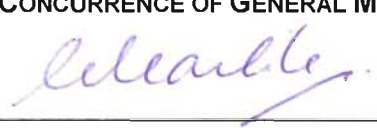

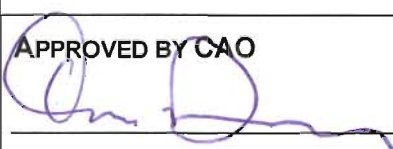
To: Parks, Recreation and Cultural Services Committee
From: Jane Fernyhough
Director, Arts, Culture and Heritage Services
Date: April 7, 2014
File: 11-7000-09-20-180/Vol 01
Re: City Centre Community Centre Integrated Public Artwork

Staff Recommendation

That the concept proposal and installation for the City Centre Community Centre integrated public artwork by artist Rebecca Bayer, as presented in the report from the Director, Arts, Culture and Heritage Services dated April 7, 2014, be endorsed.

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

Att. 2

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

Staff Report

Origin

On March 12, 2012, City Council endorsed the building program for the City Centre Community Centre, which includes a large fitness studio and change rooms, multipurpose program spaces, aerobic and dance studio, music rooms, arts space, and meeting rooms. An allocation of 1% of the construction budget in the amount of \$37,000 was identified for the integration of public artwork in the development of the new community centre for Richmond's City Centre.

This report presents the recommended integrated public artwork concept proposal for Council's consideration and endorsement.

This initiative is in line with Council Term Goal 9.1:

To build culturally rich public spaces across Richmond through a commitment to strong urban design, investment in public art and place making.

Analysis

The new City Centre Community Centre is to be located within the Quintet Development, a residential/commercial mixed use development consisting of five high-rise residential buildings, townhouses and commercial retail space between Ackroyd Road, Firbridge Way, No. 3 Road and Minoru Boulevard. The community centre is part of a common building constructed and owned by the Developer and shared with Trinity Western University at the corner of Minoru Boulevard and Firbridge Way. The community centre will share a common entrance.

The City Centre Community Centre integrated public artwork will be the first of several artworks recommended for the overall Quintet development. Future artworks will include display cases within the community centre for the display of community artworks, a large two-dimensional artwork within the common lobby, and public artwork on the Quintet frontages along Minoru Boulevard and No. 3 Road. Artwork within the City Centre Community Centre will be funded and owned by the City, while artwork on private common property will be funded, owned and maintained by the Developer.

Through the rezoning process, the developer has made a public art contribution for artworks to be integrated with the development. The City has provided public art funding for artwork associated with the tenant improvements for the community centre.

Terms of Reference – City Centre Community Centre Integrated Artwork

The Public Art Terms of Reference for the City Centre Community Centre integrated public artwork (Attachment 1) describes the art opportunity, site description, scope of work, budget, selection process, design schedule, and submission requirements. The Terms of Reference were reviewed and endorsed by the Public Art Advisory Committee.

City Centre Community Centre Integrated Artwork - Public Art Artist Selection Panel

On January 29, 2014, following the administrative procedures for artist selection for civic public art projects, the selection panel reviewed the artist qualifications of the seventeen artists who responded to the Open Call to Artists. Members of the selection panel included:

- Mary Chow, Architect, CEI Architecture Planning Interiors
- Marie Lopes, Arts Programmer, Roundhouse Community Arts & Recreation Centre
- Brian McBay, Arts Professional
- Paige Robertson, City Centre Community Association Board Member
- Renee Van Halm, Artist

Recommended Public Art Project

Following the reviews of the seventeen artist submissions, the Public Art Selection Panel reached a consensus by a majority vote of four to one and recommended artist Rebecca Bayer for the Community Centre integrated public artwork. The Public Art Advisory Committee supports the Selection Panel's artist recommendation. The artist and City staff presented the artist proposal to the City Centre Community Association Board on March 11, 2014 and discussed the artwork concept, technical considerations and community responsiveness. The artist will continue to consult with the Board on the next stages in the development of the project to address the issues raised at the meeting.

The proposed interior location for the artwork will be in the upper lobby on the second level of the community centre and will consist of a colourful geometric pattern abstracted from traditional designs. The artist will involve community stakeholders to develop the final pattern design that will be integrated into the flooring finish and lone concrete column. The artist will utilize a colour palette that will complement and offset the proposed colour palette of the interior design. The artist describes the artwork as follows:

"My initial ideas for pattern draw their inspiration from familiar ancient motifs which have either been used traditionally in gathering spaces or which symbolically represent community values such as interdependence or communal strength."

Attachment 2 provides further information about the proposed artwork and artist's background.

A technical review and coordination phase with the architect-led design team will be included with the design development phase of the artwork. A full-scale mock-up of a portion of the floor will be created in order to assess the colours and pattern prior to authorization to proceed with fabrication and installation. The artist and City staff will continue to meet with the City Centre Community Association Board to obtain feedback and comments as the artwork develops. Maintenance of the artwork will be part of the normal maintenance of the floors and walls in the community centre, and the artwork will be designed to meet the centre's maintenance standards.

Financial Impact

The total public art budget for the City Centre Community Centre is \$37,000 funded out of the approved City Centre Community Centre Capital Project. For this initial project, a budget of up to \$25,000 is provided to the artist for the design, fabrication and installation of the artwork including all related artist expenses. The balance of \$12,000 will be used to install built-in glass display cases for temporary art exhibitions for artworks to be selected by the City Centre Community Centre through its regular programming. Any repairs required to the artwork will be the responsibility of the Public Art Program.

Conclusion

The new community centre facility represents an opportunity to integrate public art to enhance the identity and vibrancy of the City Centre, and supports the aspirations of the Richmond Arts Strategy to create great facilities and physical infrastructure to make Richmond an arts destination with a thriving arts community. This initiative also supports the Council Term Goals to build culturally rich public spaces across Richmond through a commitment to strong urban design, investment in public art and place making.

Staff recommend that Council endorse the proposed concept and installation of the City Centre Community Centre integrated public artwork, by artist Rebecca Bayer, as presented in this report.



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

JF:ef

- Att. 1: Terms of Reference for the City Centre Community Centre Integrated Public Artwork
2: Artist Concept and Curriculum Vitae (CV)

call to artists

PUBLIC ART
RICHMOND



Figure 1. City Centre Community Centre Artist Rendering. CEI Architecture. Development Architects WT Leung Architects Inc.

The City of Richmond's Public Art Program invites artists or artist teams to submit concept proposals* and samples of past work in consideration for two permanent integrated public artworks at the City Centre Community Centre, located at 5900 Minoru Boulevard. All information about the project is contained herein.

Budget: **\$25,000 CAD.**
Eligibility: **Residents of British Columbia**
Completion: **April 2015**
Deadline for Submissions: **January 22, 2014, 5pm**

Questions? Contact the Public Art Program:
 publicart@richmond.ca

City Centre Community Centre Public Art Project

Integrated Public Artwork

December 2013

***Note:** We thank all artists for contributing their time and professional work for the initial concept proposal submissions. We believe our smaller scale public art commissions are an opportunity for young or emerging public artists to have an equal opportunity in obtaining commissions when being able to submit a visual representation of their concept proposal.

call to artists

PUBLIC ART
RICHMOND

The City Centre Community Centre will be a vibrant two-storey facility located within a larger development called Quintet. This ambitious development is defined by five residential towers and street level townhouses. A new campus for Trinity Western University will be located within the building and will share a common lobby area. The facility is Richmond's first full-service urban Community Centre designed to meet the recreation needs of a diverse, dynamic and metropolitan clientele.

The Community Centre will function as a key gathering space in the heart of Richmond, and as such it will help to support and animate the cultural and social amenities in the City Centre. Services within the centre include a large fitness studio and change rooms, multipurpose program spaces, aerobic & dance studio, music rooms, arts space, and meeting rooms. The community living room and large lobby spaces will allow people to gather informally, connect and engage with others in a safe and welcoming environment.

Introduction

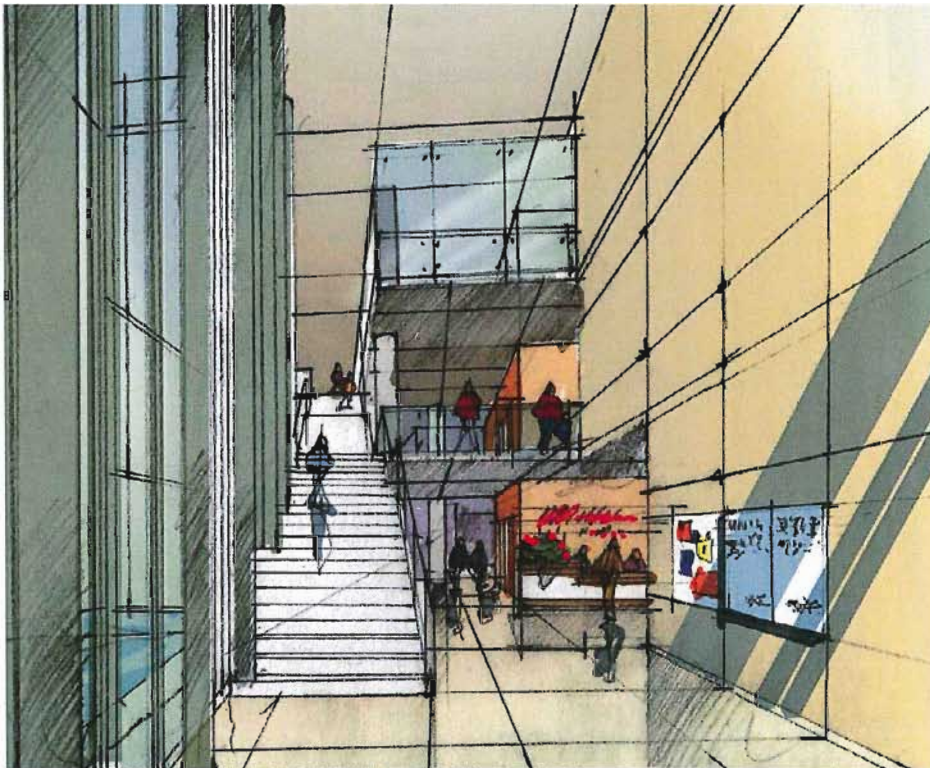


Figure 2. Artist Rendering of Interior Common Lobby. CEI Architecture. Development Architects
WT Leung Architects Inc.

call to artists

PUBLIC ART
RICHMOND

This call presents an opportunity for artists to consider the relationship between art and place-making. Perhaps one can begin simply by asking a few questions such as, what role do we want art to play within our community spaces? How do we want art to engage us as viewers or visitors in these spaces? What makes a space? What makes a place? And is there a difference?

Three locations for public artwork have been identified within the Community Centre. Artists will be required to choose two of three possible locations for an integrated artwork. The total project budget for this commission will be \$25,000 CAD. Each artist concept proposal must clearly identify two locations for the artwork.

The three interior locations were chosen for their relationship to common circulation spaces and areas of rest and gathering. The selected artist will have the opportunity to work closely with City Staff and design team consultants to fully integrate the artwork into the fabric of two interior spaces. The selected artist will be expected to work with Community Centre stakeholders to develop their concept proposal. The following floor plans in Figures 4 and 5 identify the three possible locations for the artwork.

Context

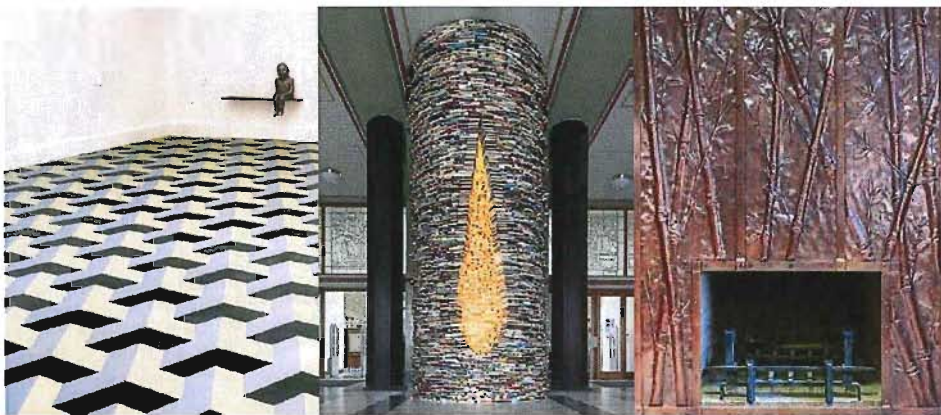


Figure 3. (Left - Right) Juan Muñoz, *The Wasteland*, Smithsonian's Hirshhorn Museum of Contemporary Art and Sculpture. Matej Kren, *Idiom*. Fireplace surround, copper and forged iron.

call to artists

PUBLIC ART
RICHMOND

Lower Level Floor Plan



Figure 4. Lower Level Floor Plan. CEI Architecture.

call to artists

PUBLIC ART
RICHMOND

Upper Level Floor Plan

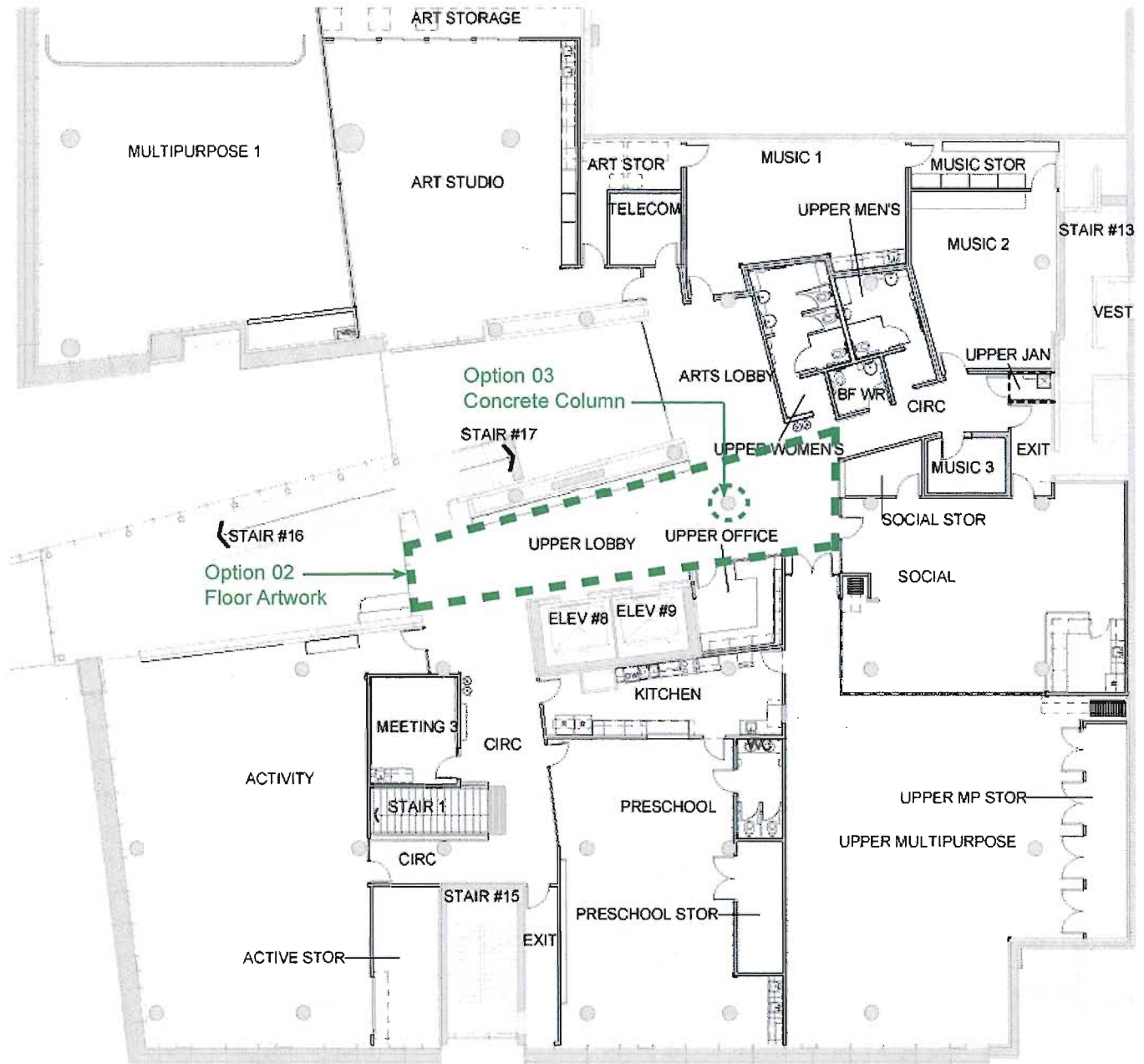


Figure 5. Upper Level Floor Plan. CEI Architecture.

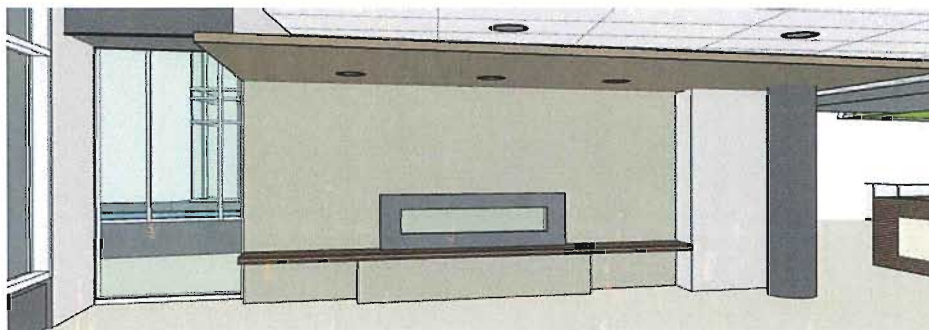
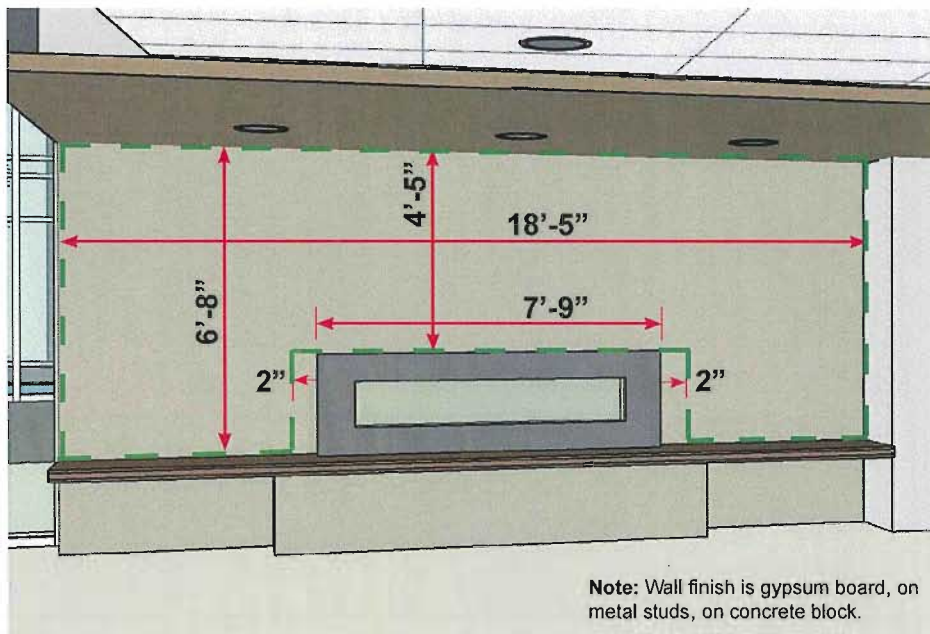
call to artists

PUBLIC ART
RICHMOND

"the home is where the hearth is"

The Community Living Room will act as an inclusive social space and gathering area for the Centre. The main feature of this room will be a fireplace and accompanying shelf/bench.

Artists are invited to consider an artwork as an integrated fireplace surround. The sketches below indicate overall dimensions and maximum allowable areas for the artwork on the wall. A 2" clearance will need to be maintained on each side of the fireplace front plate. Artists will be required to identify the type of materials, method of application and any installation requirements as part of their concept proposal.



Interior Location

Location 01

Lower Level

Fireplace Surround

Figure 6. Detailed Wall Elevation showing proposed fireplace. Dimensions of the fireplace front plate are approximate. CEI Architecture.

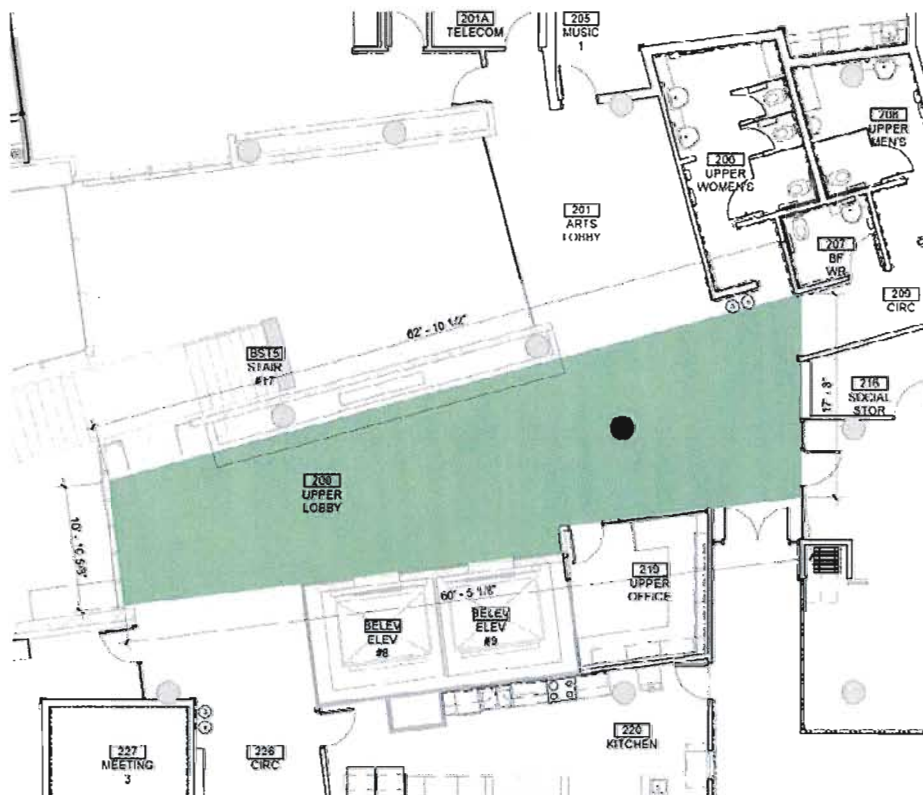
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The upper level of the Community Centre will host a variety of activities and classes within multipurpose rooms, art studios and music rooms. The main circulation space will incorporate a counter seating area where one can rest or plug in a laptop. It will be an area of high traffic, as people will arrive and exit using the main stair and elevators.

Artists are invited to propose a 2D artwork to be integrated into the linoleum floor finish. The artist will be required to coordinate with the linoleum manufacturer and the design team to custom reproduce the 2D artwork using the linoleum floor finish. Artists are encouraged to research case studies involving custom-made floor inlays using water jet cutting technology or other image transfer methods, specifically for linoleum. Artists should carefully consider colour, scale and placement for this artwork opportunity.

Floor Area: 880 sq. ft. (highlighted green in Figure 7.)



Interior Location Location 02

Upper Level Lobby Floor Art Work

Figure 7. Detailed Floor Plan, showing area for art work inlay into lino floor finish. CEI Architecture.

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A lone concrete column sits in the middle of the upper level lobby area. Its location provides an opportunity for an artist to consider specific sight lines and views as one walks down the corridors leading into the lobby area. Artists are encouraged to consider the column as an integral part of the artwork.

Artists will be required to identify the type of materials, method of application and/or attachment and any other installation requirements as part of their concept proposal.

Circumference of column = 6.28'

Height = 10' feet

Interior Location
Location 03

Upper Level
Concrete Column



Figure 8. Interior digital model perspective of concrete column. CEI Architecture.

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Budget

The total project budget for this artwork commission will be \$25,000 CAD. If submitting more than one proposal, Artists must complete and submit individual submission packages for each concept proposal. The budget will include (but is not limited to): artist fees, design, permitting as needed, engineering fees, fabrication, installation, photography, insurance and all taxes. Travel to Richmond and/or accommodation is at the artist's expense.

Schedule (subject to change)

Submissions Deadline	January 22, 2014, 5pm
Artist Selection Process	February, 2014
Production / Fabrication	February -- May 2014
Installation / Completion	April, 2015

Selection Panel & Process

- The recommended artist(s)/artist team will be chosen through a one-stage selection process under the mandate of the Richmond Public Art Program.
- A three-to-five person selection panel consisting of artists, art professionals and community members will convene to recommend one-to-two artists for the commissions.

Selection Criteria

Submissions to this Artist Call will be reviewed and decisions made based on:

- artist qualifications* and proven capability to produce work of the highest quality;
- artist's capacity to work in demanding environments with communities and other design professionals, where applicable;
- appropriateness of the proposal to the project terms of reference and Public Art Program goals;
- artistic merit of the proposal;
- degree to which the proposal is site and community responsive, and technically feasible;
- probability of successful completion; and
- environmental sustainability of the proposed artwork

Terms of Reference

* Selected artist will be required to show proof of WCB coverage and \$2,000,000 general liability insurance

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Additional consideration may be given to proposals from artists who have not received commissions from the City of Richmond in the past three years.

Submission Requirements:

All submissions should be sent as a single PDF file and contain the following supporting documents, in the following order:

1. **Information Form** - found on last page of this document
2. **Concept Proposal** - (2 page maximum). A typed letter of interest, including artist's intent, rationale and a preliminary concept visualization. The statement should address the Selection Criteria (above), artistic discipline and practice.
3. **Resume/Curriculum Vitae** - (2 page maximum per artist) If you are submitting as a team, each member must provide a personal resume.
4. **Budget** - Please complete form on page 12.
5. **Three References** - References should be able to speak to your expertise and experience (1 page maximum)
6. **Images of Past Work** - (5 images maximum). Digital images of past work in any medium that best illustrates qualifications for this project. Include and identify the following information directly on all image pages: **title of work, medium, approx. dimensions, location, date and artist name.** Artists are also encouraged to include a brief description. One image per page. Artist's name to be identified on all pages of documents.

Submission Guidelines

1. This request for submissions ONLY accepts PDF applications via e-mail. Submissions must be contained in one single PDF file. Do not submit multiple electronic documents. All supporting documents must be complete and strictly adhere to these guidelines and submission requirements (above) or risk not being considered.
2. All submissions must be formatted to 8.5 x 11 inch pages. Portfolio images and concept sketches are best formatted to landscape format.
3. The Artist's (or Team's) name should appear in the right header of every page.
4. Submission files must be 5MB or smaller
5. If submitting as a Team, the team should designate one representative to complete the entry form. Each team member must submit an individual Resume/CV (See Submission Requirements)

Terms of Reference

Submission Requirements:

Submissions to be sent as a single PDF file via e-mail to:

publicart@richmond.ca

call to artists

PUBLIC ART
RICHMOND

Additional Information

Please be advised that the City and the selection panel are not obliged to accept any of the submissions, and may reject all submissions. The City reserves the right to reissue the Artist Call as required.

All submissions to this Artist Call become the property of the City. All information provided under the submission is subject to the Freedom of Information and Protection of Privacy Act (BC) and shall only be withheld from release if an exemption from release is permitted by the Act. The artist shall retain copyright in the concept proposal. While every precaution will be taken to prevent the loss or damage of submissions, the City and its agents shall not be liable for any loss or damage, however caused.

Deadline for Submissions

Submissions must be received by **Wednesday, January 22, 2014**. Extensions to this deadline will not be granted under any circumstances. Submissions received after the deadline and those that are found to be incomplete will not be reviewed.

Questions? Contact:

Public Art Program
City of Richmond
604-204 8671
publicart@richmond.ca

For more information on the Public Art Program, please visit www.richmond.ca/publicart.

Terms of Reference

call to artists

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Expenditures	Details/Notes	Cost
Artist fees (15% of project budget)		
Design Development (coordination with fabricators, manufacturers, City Representatives and community members)		
Materials and Fabrication		
Transportation, installation and lighting requirements		
Insurance*, Taxes		
Contingency (10% of project budget)		
Total Expenditures (Not to exceed \$25,000 CAD)		

Budget

* Selected artist will be required to show proof of WCB coverage and \$2,000,000 general liability insurance

call to artists

PUBLIC ART
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CITY CENTRE COMMUNITY CENTRE -- INTEGRATED ARTWORK

Submission Deadline: **Wednesday, January 22, 2014. 5pm.**

Attach one (1) copy of this form as the first page of the submission.

Name: _____

Team Name (if applicable): _____

Address: _____

City/Postal Code _____

Primary Phone: _____ Secondary Phone: _____

Email _____ Website: _____
(one website or blog only)

Submission Checklist:

Please provide these items in the following order (as outlined in the Submission Requirements)

- Information Form (this page)
- Concept Proposal (maximum 2 pages)
- Resume/Curriculum vitae (maximum 2 pages per team member, if applicable)
- Budget (Complete form on page 12)
- Three References (name, title, contact information: maximum 1 page)
- Five Images of Past Work (maximum 5 pages: do not include multiple images on one page; landscape orientation, include title of artwork, year, dimensions and materials on each image page).

Incomplete submissions will not be accepted. E-mailed submissions over 5MB will not be accepted. Information beyond what is listed in the checklist will not be reviewed.

List Team Member Names Here (Team Lead complete above portion):

Please let us know how you found out about this opportunity:

Would you like to receive direct emails from the Richmond Public Art Program? _____

Signature: _____ Date: _____

Submit applications by e-mail to:
publicart@richmond.ca



CONCEPT PROPOSAL FOR LOCATIONS 2 AND 3 (FLOOR AND COLUMN)

I am pleased to submit this proposal for an integrated piece of public art at the new City Centre Community Centre, in Richmond BC.

I propose to develop a pattern (or patterns) which represents a sense of community and togetherness by conceptually embodying *the interdependence of parts within a whole*. The pattern(s) would fully or partially cover the surface of the Upper Level Lobby Floor and the Upper Level Concrete Column.

The pattern(s) draw their inspiration from ancient motifs. Many cultures have used these types of patterns to encourage social interaction and/ or inspire higher thoughts. Since antiquity, patterns have embellished structural columns in covered spaces where people gather. Patterned floor tiles, and tiles laid in geometric patterns, have traditionally been used in public space to indicate use, provide wayfinding, and to beautify.

I propose to create simple tessellation pattern(s). Tessellations form a class of patterns in nature, for example in the arrays of hexagonal cells found in honeycombs. Distinct units (tiles) are formed from several geometric shapes that all fit together with no gaps or overlaps to form an interesting and united pattern. A volumetric, perceptual awareness becomes more available as more individual components are added to this type of pattern.

I propose using pattern motifs such as:

- Rhombille tiling - a common floor tile pattern in the Mediterranean region since antiquity,
- Bishamon - a traditional Japanese pattern of circles or hexagons woven together,
- Asanoha - a pattern often used on Japanese kimono to represent communal strength and growth.

The pattern(s) that I propose to install at CCCC will help to establish an awareness of place. The simple and fascinating patterns will create a visual language of space that welcomes and intuitively guides community visitors through the building. There are many opportunities to use the pattern for wayfinding through variations of colours and directions. The naturalistic patterns, familiar as plant and animal cells, offers a sense of cohesion in a large area where many different types of activity are going on. The application of the pattern(s) would be as follows:

FLOOR:

I would suggest using Forbo Marmoleum eco-friendly flooring material in several colours, water-jet cut into simple geometric tiles, laid in place and heat-welded together.

Colour palette, scale, and extent of the pattern within the given area would be determined at a later date.

Forbo Marmoleum is:

- available in hundreds of colours,
- an environmentally responsible product produced from linseed oil,
- also available in sound dampening versions for improved acoustics,
- extremely durable, and
- currently the 'go-to' material for simple and patterned flooring in all of Richmond's public schools.

Forbo Marmoleum has an excellent and long-proven track record for this type of application. Its use is possibly already being considered by the project Architect for the rest of the CCCC floors. If my proposal is successful then it would be important to discuss material choices with the project Architect as early as possible.

COLUMN:

The same Forbo Marmoleum can be used to continue up the length of the column in the same application manner as the floor. Forbo Marmoleum is very flexible and easily applied to curved surfaces. As an option, I suggest possibly using the Forbo Bulletin Board Material for one or more of the colours on the column. The Forbo Bulletin Board Material is self-healing, extremely durable, flexible, and could potentially provide a 'community notice board' at this prominent location in the building where many people would be passing by every day.

Rebecca Bayer Art/Design Practice

My practice draws from my combined education in both Fine Art and Architecture as well as a long-term interest in both the physical sciences and story-telling. My recent projects have been concerned with the ways we inhabit space and engage in place-making in today's urban situation. I believe in the notion of a continual and active exchange between both material and immaterial entities. Over the past few years I have been developing an artistic methodology

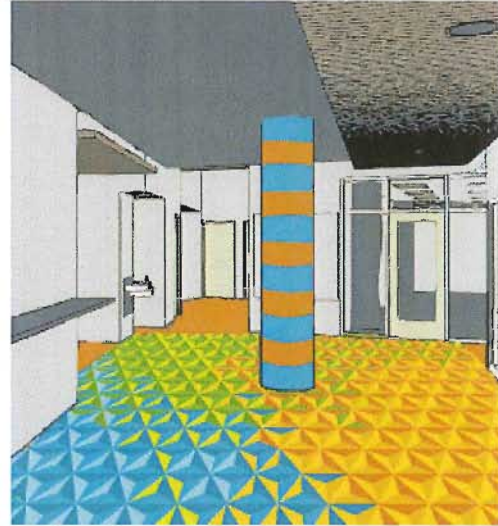
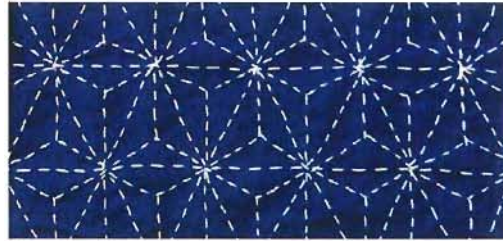
CONCEPT PROPOSAL FOR LOCATIONS 2 AND 3 (FLOOR AND COLUMN)

which has resulted in urban installations in public places, commissioned projects, research, teaching, and creating proposals for new works. My recent artworks approach the concept of being-in-place as an active interchange between people and the material world.

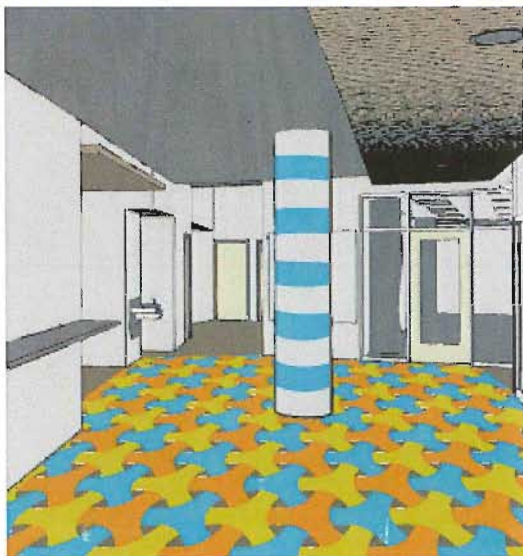
In addition to my own art/design practice, I have six years' experience working on public art, graphic design, and architectural projects for others; I have worked as Artist Assistant for the international Artist Ken Lum, and as Architectural and Graphic Designer for the award-winning Vancouver office Bricault Design. I am accustomed to working in demanding situations both with clients and other design professionals where deadlines and budgets must be strictly adhered to.

Below are some concept 'sketch renderings' that illustrate initial ideas. I would be honoured to be given the opportunity to develop these ideas through discussion with community representatives, stakeholders, and manufacturers. I welcome your questions or recommendations.

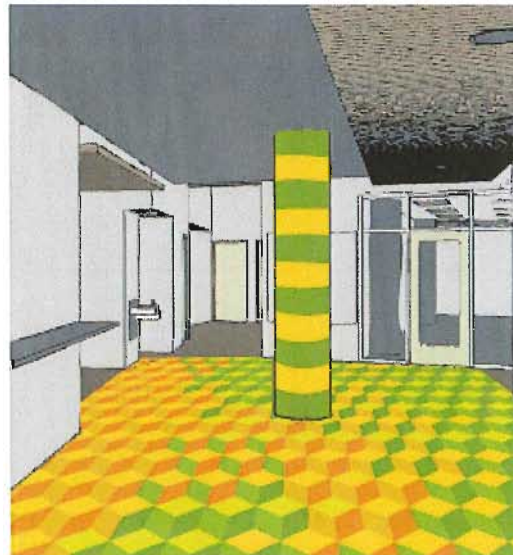
Rebecca Bayer



Traditional Japanese Sashiko using Asanoha pattern



Antique porcelain from Asia painted with Bishamon pattern



Typical use of traditional Rhombille floor tile

REBECCA BAYER CV

www.rebeccabayer.com / www.spacemakeplace.com

EDUCATION

- 2004 - 2008 Master of Architecture
UNIVERSITY OF BRITISH COLUMBIA, VANCOUVER BC
- 2000 - 2001 Master of Fine Art
CENTRAL SAINT MARTINS COLLEGE OF ART AND DESIGN, LONDON UK
- 1995 - 1999 Bachelor of Fine Art
QUEEN'S UNIVERSITY, KINGSTON ON

UPCOMING, ONGOING, AND RECENTLY COMPLETED PROJECTS

- 2015 Tactile Mapping - Hadden Park Map Exchange (working title), Access Gallery Artist Run Centre & *ten fifteen maple* Hadden Park Fieldhouse, Vancouver BC. With Laura Kozak.
- 2014 State of the Practice - group exhibition for Fieldhouse Artists, Roundhouse Exhibition Hall, Vancouver BC
- 2014 Found Infrastructure (working title), 221A Gallery Artist Run Centre, Vancouver BC. With Matthew Soules.
- 2013 KIOSK, Burnaby Art Gallery off-site, Burnaby BC. Design of kiosk to be used by five different artists for various public projects throughout summer 2013. Designed to be functional for a variety of public engagement situations.
- 2013 Give & Take, at KIOSK Burnaby Art Gallery off-site (Bob Prittie Library Metrotown), Burnaby BC. Installation enabling the free exchange of one item for another in a pedestrian-friendly public urban setting adjacent to a library, shopping centres, major transit hubs, and new mixed residential developments.
- 2013 Dedication Project, Stanley Park 125 Celebration Public Art, Vancouver BC. With *ten fifteen maple* engraved with references to the specific bench location's past, present, and future.
- 2013-2015 Artist-in-residence at *ten fifteen maple*, through the City of Vancouver Parks Board. Currently conducting a series of sense-mapping and spatial collage exercises as public workshops.

SELECTED PAST ART AND DESIGN PROJECTS

- 2013 Give & Take booklet, for sale at Art Metropole, Toronto ON
- 2012 Dragon's Esophagus, Fat Dragon Restaurant (for BRICAULT DESIGN)
- 2012 Sewing a Space, Vancouver BC (with David Gregory)
- 2011 Moving Space Diorama, Vancouver BC (in consultation with Jill Anholt)
- 2011 Colouring Under The Vancouver Viaducts, colouring book, Vancouver BC
- 2011 Ken Lum Conceptual Map, Vancouver Art Gallery (for KEN LUM)
- 2010 Floor Project, Site-specific installation, Vancouver BC
- 2010 Shelf Project, Site-specific installation, Vancouver BC
- 2010 Jellico Station, North Vancouver BC (for BRICAULT DESIGN)
- 2009 Tulip Balcony and Goldfish Shower Mosaic, Venice, CA (for BRICAULT DESIGN)
- 2009 Tangram Ceiling and light fixtures, Campagnolo Restaurant (BRICAULT DESIGN)
- 2008 Seed Balls from the Viaduct, Site-specific installation, Vancouver BC
- 2008 Site Conversations booklet, Vancouver BC

REBECCA BAYER CV

- 2007 House of Realization, Istanbul Biennale (for KEN LUM)
- 2006 Storefront, National Gallery of Canada Library and Archives, Ottawa ON
- 2005 Flag Project, Gallery 254 Bethnal Green, London UK - group exhibit
- 2004 Between Homes, Site specific installation, Bristol UK - group exhibit
- 2002 Egg and Dart, Marble Hill House, London UK - group exhibit
- 2001 Ludo in Soho, Site specific installation, London UK
- 2001 Taste/Touch Packages, multiples for sale at Art Metropole, Toronto ON

TEACHING AND ART/ARCHITECTURE COMMUNITY SERVICE

- 2014 joined Board of Directors for 221A Artist Run Centre
- 2013 thesis committee member - UBC School of Architecture and Landscape Architecture Mesa Sherriff, M.Arch candidate
- 2013 juror for Station Square, Artist Designed Seating - Public Art, Burnaby BC
- 2013 thesis committee member - UBC School of Architecture and Landscape Architecture Kyle Anderson, M.Arch candidate / Aleksandra Skibicki, M.Arch candidate
- 2013 SENSE MAPPING at *ten fifteen maple* Fieldhouse Residency Site specific drawing workshops organized in connection with the Vancouver Parks Board, examining local history, materials, weather, and patterns of movement.
- 2013 VANCOUVER DRAW DOWN workshop host and organizer at *ten fifteen maple* Fieldhouse Residency, as part of this popular city-wide public annual event.
- 2013 THE ART OF LOOKING SIDEWAYS - "Playing the City" at Emily Carr University Professional Development day for High School Teachers
- 2012 thesis committee member - UBC School of Architecture and Landscape Architecture Leila Araghian, M.Arch candidate / Colin Clark, M.Arch candidate / Doreen Leo, M.Arch candidate
- 2011 THE HAPTIC CITY - UBC Master of Architecture design studio SALA Studio course exploring the day-to-day lived experience of the city through sensory-based information of local sites: a series of public space design assignments.

GRANTS AND AWARDS

- 2013 Mayor's Arts Awards - Emerging Artist for Public Art
- 2013 Shortlisted Artist (with IMu Chan): Lynn Valley Village Public Art
- 2013 Canada Council for the Arts: Inter-Arts Grant for *ten fifteen maple* Fieldhouse Residency with Roundhouse Community Centre
- 2013 BC Arts Council: Innovations Grant for Kiosk Project group exhibition with Burnaby Art Gallery
- 2008 UBC Nomination for Prix de Rome in Architecture for Emerging Practitioners
- 2008 Vaughn Berg Memorial Scholarship
- 2006 Ray Cole Scholarship
- 2005 Architectural Institute of British Columbia Scholarship

EMPLOYMENT

- 2013 Director, spacemakeplace design
- 2011 Adjunct Professor, UBC School of Architecture and Landscape Architecture
- 2008 - 2013 Architectural Designer & Graphic Designer, Bricault Design
- 2007 - 2013 Artist Assistant, Ken Lum