



Parks, Recreation and Cultural Services Committee

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

**Thursday, July 20, 2017
4:00 p.m.**

Pg. # ITEM

MINUTES

PRCS-5

*Motion to adopt the **minutes** of the meeting of the Parks, Recreation and Cultural Services Committee held on June 27, 2017.*



NEXT COMMITTEE MEETING DATE

September 20, 2017, (tentative date) at 4:00 p.m. in the Anderson Room

DELEGATIONS

1. (1) Sarah Drewery, Executive Director of the Sharing Farm, to delegate on new equipment at the Sharing Farm.
- (2) Jon Hunter, Minoru Park Tennis Association, to delegate on the new Minoru Park Tennis Association.

COMMUNITY SERVICES DIVISION

2. **NIKKEI MEMORIAL PUBLIC ART PROJECT TERMS OF REFERENCE**

(File Ref. No. 11-7000-09-20-238) (REDMS No. 5428546 v. 3)

PRCS-21

[See Page PRCS-21 for full report](#)

Designated Speaker: Eric Fiss

STAFF RECOMMENDATION

- (1) *That the staff report titled, “Nikkei Memorial Public Art Project Terms of Reference,” dated July 7, 2017, from the Director, Arts, Culture and Heritage Services, to implement the Nikkei Memorial Public Art Project, be endorsed;*
- (2) *That \$300,000 be allocated to commission a Nikkei Memorial public artwork from the Council Provision; and*
- (3) *That the City’s Five-Year Financial Plan (2017-2021) be amended to include the \$320,000 additional expenditure funded by the Council Provision for \$300,000 and contributions from the Nikkei Memorial Committee for \$20,000.*



3. **RICHMOND ART GALLERY COLLECTIONS POLICY**

(File Ref. No. 11-7142-00) (REDMS No. 5387871 v. 2)

PRCS-33

[See Page PRCS-33 for full report](#)

Designated Speaker: Liesl Jauk

STAFF RECOMMENDATION

That the report titled “Richmond Art Gallery Collections Policy,” dated June 1, 2017 from the Director, Arts, Culture & Heritage Services be adopted.



4. **MUSEUM ARTEFACT VISIBLE STORAGE**

(File Ref. No. 11-7000-01) (REDMS No. 5403143 v. 2)

PRCS-59

[See Page PRCS-59 for full report](#)

Designated Speaker: Jane Fernyhough

STAFF RECOMMENDATION

- (1) *That the report titled ‘Museum Artefact Visible Storage’ dated June 27, 2017 from the Director, Arts, Culture and Heritage Services, be received for information; and*
- (2) *That the concept of artefact visible storage be considered in the Artefact Storage Warehouse project and the Museum Models Evaluation Study.*



5. **SPECIAL EVENT PERMITS PILOT PROJECT**

(File Ref. No. 11-7000-01) (REDMS No. 5439235 v. 8)

PRCS-67

See Page PRCS-67 for full report

Designated Speakers: Jane Fernyhough & Mike Redpath

STAFF RECOMMENDATION

- (1) *That a one-year pilot project to obtain special event permits from the British Columbia Liquor Control and Licensing Branch for select City events, as detailed in the staff report titled, “Special Event Permits Pilot Project”, dated June 28, 2017 from the Director, Arts, Culture and Heritage Services and the Senior Manager, Parks, be endorsed; and*
- (2) *That a report be brought back to Council with the results of the pilot project.*



6. **PARKS AGEING INFRASTRUCTURE PLAN – 2017 UPDATE**

(File Ref. No. 06-2345-01) (REDMS No. 5426577 v. 10)

PRCS-72

See Page PRCS-72 for full report

Designated Speaker: Mike Redpath

STAFF RECOMMENDATION

That the priorities identified in the staff report titled “Parks Ageing Infrastructure Plan – 2017 Update” dated July 4, 2017, from the Senior Manager, Parks, be used as the basis for a submission to the annual 2018 Capital Program process.



Pg. # ITEM

7. **MANAGER’S REPORT**

ADJOURNMENT





Parks, Recreation and Cultural Services Committee

Date: Tuesday, June 27, 2017

Place: Anderson Room
Richmond City Hall

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

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

MINUTES

It was moved and seconded

That the minutes of the meeting of the Parks, Recreation and Cultural Services Committee held on May 24, 2017, be adopted as circulated.

CARRIED

NEXT COMMITTEE MEETING DATE

Thursday, July 20, 2017, (tentative date) at 4:00 p.m. in the Anderson Room

The Chair advised that Port Townsend Wooded Boat Festival will be considered as Item No. 6A, Venue for the 2017 Induction Ceremony for the Richmond Sports Wall of Fame as Item No. 6B, Canadian Fishing Company Mural as Item No. 6C, and Renaming London's Landing as Item No. 6D.

Parks, Recreation & Cultural Services Committee
Tuesday, June 27, 2017

DELEGATION

1. With the aid of a PowerPoint presentation (copy on-file, City Clerk's Office), John Woolgar, Manager, Aquatic, Arena and Fitness Services, spoke on National Drowning Prevention Week, noting that the City provides aquatic instruction and engages in public awareness of swimming education.

COMMUNITY SERVICES DIVISION

2. **SHIPS TO SHORE – KING OF THE SEA FESTIVAL 2017**
(File Ref. No. 11-7000-01) (REDMS No. 5415195 v. 9)

With the aid of a video presentation (copy on-file City Clerk's Office), Marie Fenwick, Manager, Parks Programs, briefed Committee on the 2017 Ships to Shore Festival, noting that the event was successful and Garry Point Park was a suitable site for the event.

Committee commended staff for their work on the event.

In reply to queries from Committee, Ms. Fenwick noted that photos of the event were shared on the City's social media accounts.

It was suggested that a "thank you" letter be sent to the City of Nagasaki and Wakayama for their role in the visit by the Kaiwo Maru.

It was moved and seconded

- (1) *That the staff report titled "Ships to Shore – King of the Sea Festival 2017," dated June 12, 2017, from the Senior Manager, Parks, be received for information;*
- (2) *That a "thank you" letter be sent to the Japanese Agency of Maritime Education and Training for Seafarers for the 2017 visit of the Kaiwo Maru and extend an invitation for future visits to Richmond;*
- (3) *That a "thank you" letter be sent to the Community Advisory Committee members and team lead volunteers, as identified in Attachment 1; and*
- (4) *That a "thank you" letter be sent to the cities of Nagasaki and Wakayama for the 2017 visit of the Kaiwo Maru.*

CARRIED

Parks, Recreation & Cultural Services Committee
Tuesday, June 27, 2017

3. 2017 URBAN WILDLIFE PROGRAM UPDATE

(File Ref. No. 11-7000-01) (REDMS No. 4675980 v. 7)

Ms. Fenwick, reviewed the City's Urban Wildlife Program, noting that (i) the City has a Snow Geese Management Program that manages snow geese and reduces their impact on park and school grounds, (ii) the Program was expanded to cover other animals such as coyotes and raccoons, (iii) public education on urban wildlife is conducted through the Richmond Nature Park, (iv) the City will be partnering with the Stanley Park Society and the Province to provide public awareness on coyotes, and (v) the City is working with the Steveston Harbour Authority to provide public awareness on the sea lion population in the area.

Discussion ensued with regard to (i) signage along the dike to discourage feeding of animals, (ii) the barn owl box in Mary's Farm, (iii) relocating displaced wildlife, and (iv) snow geese management techniques.

It was moved and seconded

That the Urban Wildlife Program as detailed in the staff report titled "2017 Urban Wildlife Program Update," dated June 12, 2017, from the Senior Manager, Parks, be received for information.

CARRIED

4. COMMUNITY WELLNESS STRATEGY 2017-2022 VISION, PRINCIPLES AND FOCUS AREAS

(File Ref. No. 01-0370-20-002) (REDMS No. 5434155 v. 6)

It was moved and seconded

(1) *That the Community Wellness Strategy 2017-2022 Vision, Principles and Focus Areas as detailed in the staff report titled "Community Wellness Strategy 2017-2022 Vision, Principles and Focus Areas," dated June 12, 2017, from the Senior Manager, Recreation and Sport Services, be adopted; and*

(2) *That the Vision, Principles and Focus Areas as described in the staff report titled "Community Wellness Strategy 2017-2022 Vision, Principles and Focus Areas," dated June 12, 2017, from the Senior Manager, Recreation and Sport Services, be used to guide the development of the Community Wellness Strategy 2017-2022 and that staff bring the Community Wellness Strategy 2017-2022 to Council for approval by the end of 2017.*

CARRIED

Parks, Recreation & Cultural Services Committee
Tuesday, June 27, 2017

5. GILBERT ROAD GREENWAY PUBLIC ART OPPORTUNITY
(File Ref. No. 11-7000-09-20-138) (REDMS No. 5358976 v. 2)

Eric Fiss, Public Art Planner, briefed Committee on the Gilbert Road Greenway Public Art Opportunity, noting that staff will work with the artists to integrate the art into the landscape and reduce the potential for distraction to drivers.

It was moved and seconded

That the staff report titled, "Gilbert Road Greenway Public Art Opportunity," dated May 30, 2017, from the Director of Arts, Culture and Heritage Services, to issue the Artist Call for the Gilbert Road Greenway, be endorsed.

CARRIED

6. RICHMOND SENIORS SERVICES 2016 UPDATE
(File Ref. No. 07-3400-01) (REDMS No. 5408672 v. 2)

With the aid of a video (copy on-file City Clerk's Office), Heather Muter, Coordinator-Leisure/Seniors, and Debbie Hertha, Senior Wellness Coordinator, provided an update on the Richmond Seniors Services 2016 activities.

It was moved and seconded

That the report titled, "Richmond Seniors Services 2016 Update," dated June 2, 2017, from the General Manager, Community Services, be received for information.

CARRIED

6A. PORT TOWNSEND WOODEN BOAT FESTIVAL
(File Ref. No.)

The Chair distributed a staff report to Committee titled *Request to Attend the Port Townsend Wooden Boat Festival, September 8 – 10, 2017*, dated, June 26, 2017 (attached to and forming part of these minutes as Schedule 1).

Discussion ensued with regard to the Port Townsend Wooden Boat Festival and as a result of the discussion, the following **motion** was introduced:

It was moved and seconded

That \$1,558.33 be funded by the Council Contingency account for the Britannia Heritage Shipyard Council Liaison to travel to the Port Townsend Wooden Boat Festival from September 8–10, 2017.

CARRIED

Parks, Recreation & Cultural Services Committee
Tuesday, June 27, 2017

6B. VENUE FOR THE 2017 INDUCTION CEREMONY FOR THE RICHMOND SPORTS WALL OF FAME

(File Ref. No.)

The Chair distributed a letter from the Nominating Committee of the Richmond wall of Fame (attached to and forming part of these minutes as Schedule 2) and discussion ensued with regard to relocating the venue of the 2017 induction ceremony of the Richmond Sports Wall of Fame to Richmond City Hall's Council Chamber.

Staff noted that an amendment to the Sports Wall of Fame Council Policy 8711 would be required to relocate the Sports Wall of Fame induction ceremony to Richmond City Hall's Council Chamber.

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

It was moved and seconded

That Sports Wall of Fame Council Policy 8711 be amended to allow for the relocation of the Sports Wall of Fame induction ceremony to the Council Chamber in City Hall.

CARRIED

6C. CANADIAN FISHING COMPANY MURAL

(File Ref. No.)

The Chair distributed a letter from the Canadian Fishing Company (Canfisco) (attached to and forming part of these minutes as Schedule 3), requesting that the City consider contributing funds to a paint a new mural on the Canfisco building in Steveston.

Discussion ensued with regard to potential funding options for the proposed mural on the Canfisco building.

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

It was moved and seconded

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

CARRIED

6D. RENAMING LONDON'S LANDING PARK

(File Ref. No.)

The Chair distributed information on the history of London's Landing (attached to and forming part of these minutes as Schedule 4), and discussion ensued with regard to options to rename the site to reflect the history of London's Landing.

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

Parks, Recreation & Cultural Services Committee

Tuesday, June 27, 2017

It was moved and seconded

That staff examine options to rename London's Landing Park to reflect its history, and report back.

CARRIED

7. MANAGER'S REPORT

(i) South Arm Community Centre Fitness Centre Renovations

David Ince, Manager, Community Recreation Services, updated Committee on the upgrades to the South Arm Community Centre fitness centre, noting that staff anticipate that the project will be completed in the Fall of 2017 and that the fitness equipment was temporarily relocated to accommodate renovations on-site.

(ii) Active Community Grant

Ms. Ayers noted that the City has been awarded a grant from the Province to develop initiatives to promote physical activity in the city. She added that staff anticipate that the program will be implemented in the Fall of 2017.

(iii) Canada Day Celebration in Steveston

Dee Bowley-Cowan, Britannia Site Supervisor, briefed Committee on the upcoming Canada Day celebration in Steveston, noting that the event will include food vendors, music and visiting ships.

(iv) Grass Cutting

Ted deCrom, Manager, Parks Operations, noted that the City's grass cutting operations have resumed the normal schedule proceeding the spring's challenging weather conditions.

(v) Update on Lang Park and Minoru Park Vision Plan

Jamie Esko, Manager, Parks Planning, Design and Construction, noted that Lang Park is now open to the public with the official opening occurring on July 20, 2017. Also, she spoke on the Minoru Park Vision Plan, noting that the consultation process is on-going and the open houses were well attended. She added that public feedback received will be analyzed and staff will report to Council on the matter in November 2017.

(vi) Phoenix Net Loft Feasibility Study

Jane Fernyhough, Director, Arts, Culture and Heritage Services, briefed Committee on the Phoenix Net Loft Feasibility Study for artist creation space, noting that staff consulted with local artists and will meet with the Steveston Historic Sites Building Committee. She added that staff can examine options expand the wharf at a future date.

Parks, Recreation & Cultural Services Committee
Tuesday, June 27, 2017

(vii) Garden City Lands Update

Mike Redpath, Senior Manager, Parks, provided an update on the development of the Garden City Lands, noting that approximately 4500 truck loads of soil from Sea Island will be used on-site. He added that the soil has been tested and permits from the City and from the Agricultural Land Commission have been issued for the project. Also, he noted that the volume of soil should be sufficient for the site; however staff will monitor the site for soil compaction during the wet season.

(viii) Garry Point Float Update

Mr. Redpath updated Committee on the development of a permanent float at Garry Point, noting that (i) the current temporary float is approximately 600 feet long but was not designed for choppy water conditions, (ii) the water access on Garry Point is deep and dredging is not required, (iii) the site is suitable for large tall ships, (iv) western portions of Garry Point is owned by the Ministry of Forest, Lands and Natural Resources Operations (FLNRO) and a temporary use permit from the Ministry was required for the installation of the temporary float, and (v) staff will begin the consultative process for the Garry Point Master Plan in the Fall of 2017 and will explore all options for a float structure in Garry Point.

The Chair suggested that the sections of the float be relocated eastwards towards City-owned land and distributed a diagram of the proposed design (attached to and forming part of these minutes as Schedule 5).

Discussion ensued with regard to potential design options and options to acquire western portions of Garry Point. Mr. Redpath noted that staff can present potential options by the end of the year.

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

It was moved and seconded

That staff examine options for a permanent float at Garry Point and report back.

CARRIED

ADJOURNMENT

It was moved and seconded

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

CARRIED

Parks, Recreation & Cultural Services Committee
Tuesday, June 27, 2017

Certified a true and correct copy of the Minutes of the meeting of the Parks, Recreation and Cultural Services Committee of the Council of the City of Richmond held on Tuesday, June 27, 2017.

Councillor Harold Steves
Chair

Evangel Biason
Legislative Services Coordinator



City of Richmond

Schedule 1 to the Minutes of the
Parks, Recreation & Cultural
Services Committee meeting of
Richmond City Council held on
Tuesday, June 27, 2017.

Report to Committee

To:	Parks, Recreation and Cultural Services Committee	Date:	June 26, 2017
From:	Harold Steves Councillor	File:	11-7375-01/2017-Vol 01
Re:	Request to Attend the Port Townsend Wooden Boat Festival, September 8 – 10, 2017		

Staff Recommendation

That \$1,558.33 be funded by the Council Contingency account for the Britannia Heritage Shipyard Council Liaison to travel to the Port Townsend Wooden Boat Festival from September 8–10, 2017.

Background

The Port Townsend Wooden Boat Festival is a major West Coast, three-day event that is both educational and inspiring. The festival features more than 300 wooden vessels, 120 indoor and outdoor presentations as well as demonstrations from wooden boat experts. The festival honors its traditions, while providing demonstrations about the latest innovations in boatbuilding, equipment, skills and maritime use.

The annual festival is located in and around the Northwest Maritime Center in Port Townsend. The mission of the Northwest Maritime Center in Port Townsend is to engage and educate people of all generations in traditional and contemporary maritime life, in the spirit of adventure and discovery.

Participating in the festival is intended to assist in achieving the Britannia Shipyards National Historic Site Strategic Plan (2014–2018) Strategic Focus Area 5 – Outstanding Communication, by promoting the Britannia brand while engaging with the Pacific Northwest Host Ports Group that the City is affiliated with.

The experiential and direct benefits of attending the festival include:

- Participation in the festival as an exhibitor while promoting the Britannia Shipyards National Historic Site, the City of Richmond and all of the amenities and programs offered;
- Staffing an exhibit at the festival grounds for the duration of the festival, which has a projected attendance of 36,000 to 40,000 attendees;

ATTACHMENT 1

2018 Port Townsend Wooden Boat Festival – Proposed Itinerary:

Thursday, September 7, 2017:	
7:00 a.m.	Depart Richmond
12:00 p.m.	Arrive at Coopersville ferry
1:00 p.m.	Take the Coopersville ferry to Port Townsend, WA
2:00 p.m.	Arrive, sign in and set up booth at festival grounds
5:30 p.m.	Check in at hotel
6:00 p.m.	Check in for all vendors
Friday, September 8, 2017:	
8:30 a.m.	Staff arrive on site to open the Britannia booth for the festival
9:00 a.m.	Festival opens to the public
1:00 – 2:30 p.m.	Recruitment of ships for 2018 on the dock
2:30 – 3:30 p.m.	Attend landside demonstration
3:00 – 4:00 p.m.	Attend Waterfront Beach Tours
6:00 p.m.	Festival closes to the public, staff to set down Britannia booth
6:00 p.m.	Festival Awards – Main Stage
7:00 p.m.	Tentative – Pacific Host Ports Meeting (confirming who is available and on site)
Saturday, September 9, 2017:	
8:30 a.m.	Staff arrive on site to open the Britannia booth for the festival
9:00 a.m.	Festival opens to the public, staff to open the tent
9:30 – 10:30 a.m.	Speaker
10:00 – 11:30 a.m.	Attend landside demonstration
11:30 – 12:15 p.m.	Attend landside demonstration
12:00 – 4:00 p.m.	Ship recruitment all afternoon and attend landside demonstration
6:00 p.m.	Festival closes to the public, staff to set down Britannia booth
7:00 p.m.	Dinner with potential ships for 2018 Wooden Boat events in Richmond
Sunday, September 10, 2017:	
8:30 a.m.	Staff arrive on site to open the Britannia booth for the festival
9:00 a.m.	Festival opens to the public, staff to open the Britannia booth
10:45 – 11:15 a.m.	Speaker
12:30 – 1:15 p.m.	Speaker
	Ship recruitment afternoon
1:15 – 2:15 p.m.	Speaker
5:00 p.m.	Festival closes to the public
5:00 – 7:00 p.m.	Staff to set down the Britannia booth
7:00 p.m.	Depart Port Townsend, WA, to Richmond, BC

June 28, 2017

Mayor and Council
City of Richmond
6911 No. 3 Road
Richmond, B.C.
V6Y 2C1

Dear Mayor and Council:

RE: Venue for the 2017 Induction Ceremony for the Richmond Sports Wall of Fame

The Richmond Sports Wall of Fame Nominating Committee is in the middle of our deliberations for the 2017 Richmond Sports Wall of Fame recommendations to Mayor and Council. At a recent committee meeting we had a discussion of a possible change of the location for the Induction Ceremony.

In 2015 the Richmond Sports Wall of Fame Induction Ceremony was in the entrance hallway to the Richmond Olympic Oval from the parking lot. This was a crowded area and many family members had to watch this special ceremony on a monitor in an adjacent meeting room. It was our understanding that this location at the Richmond Olympic Oval was selected for this event was held in conjunction with the opening of the ROX. It also provided all Inductees and their families with an opportunity to tour of the new ROX.

In 2016 the Richmond Sports Wall of Fame Induction Ceremony was held in the Legend Lounge upstairs in the Richmond Olympic Oval. This was an improvement over the previous year, however, many in the audience at the back of this room had trouble observing and hearing these proceedings.

We have been directed by the Committee to send a letter to request that the Council of the City of Richmond consider holding the 2017 Richmond Sports Wall Induction Ceremony in the City of Richmond Council Chambers. It is the opinion of all members of the Richmond Sports Hall of Fame Nominating Committee that this venue would enhance the dignity of this special ceremony. The design of Council Chambers would improve the opportunity to witness this ceremony for all guests. Last year the Parks and Recreation Staff had the plaques for the new members of the Richmond Sports Wall of Fame in the Lounge at the Richmond Olympic Oval. These plaques were attached to the Sports Wall of Fame in the entrance hallway immediately after the Induction Ceremony. We feel that a similar arrangement could be made if the Induction Ceremony took place in the Council Chambers.

On behalf of the Richmond Sports Hall of Fame Nominating Committee we would like to thank the Richmond City Council for considering this request from our Committee.

Please Turn Over

Yours in Sport,



Bob Jackson
Chair
Nominating Committee
Richmond Wall of Fame
City of Richmond



Councillor Harold Steves
Council Liaison
Nominating Committee
Richmond Wall of Fame
City of Richmond

c.c. Serena Lusk
 Sammy Morizawa
 Gregg Wheeler
 Donna Marsland
 Stu Corrigan
 Bill McNulty



CANADIAN FISHING COMPANY

A DIVISION OF JIM PATTISON ENTERPRISES LTD.

Head Office: Foot of Gore Avenue • Vancouver, B.C. Canada V6A 2Y7

Tel: 604-681-0211 • Fax: 604-681-3277 • www.canfisco.com

June 12, 2017

Mr. Harold Steves, Chairman
Parks, Recreational and Cultural Services Committee
City of Richmond

Schedule 3 to the Minutes of the
Parks, Recreation & Cultural
Services Committee meeting of
Richmond City Council held on
Tuesday, June 27, 2017.

Dear Mr. Steves:

We are all very pleased to celebrate Canada's 150th anniversary and, as members of the Richmond / Steveston community as well as tenants of the Steveston Harbor Authority, we at Canadian Fishing Company (Canfisco) are doing our part to make sure our facilities are looking their best this summer, especially during the Steveston Salmon Festival when thousands of residents and visitors will be walking throughout Steveston.

As you know, the Gulf of Georgia Museum has been working on a major restoration project to renew their building, including painting the outside of their buildings. We, as neighbors of the Gulf of Georgia Museum, have been working with the chair and staff at the Steveston Harbor Authority to repair and repaint the buildings beside the Gulf of Georgia Museum in order to also have its buildings newly painted. At its own cost, Canfisco will be replacing the signage on the south side of the building.

On the north side, the mural painted by Murray Signs a number of years ago has taken its toll from weather over time and needs to be replaced. The theme for this original mural was focused on Canfisco and its brand 'Gold Seal'. However, after giving a lot of thought and through discussions with the Steveston Harbor Authority and others, we decided that we should broaden the theme for the new mural to emphasize the significance of British Columbia's Wild Salmon and the important connections to local commercial fishermen, their boats and affiliated businesses in the community of Steveston / Richmond.

As per attachment to this letter, the artist's sketch for the proposed mural has been designed and the total cost for painting the new mural will be approximately \$15,000. Therefore, I would like to ask if you, as Chair of Parks, Recreational and Cultural Services Committee for the City of Richmond would please consider jointly sharing in the cost of this mural with Canfisco. Steveston Harbor Authority will be providing their resources to repair and repaint the buildings, the north side of one of their buildings which will be used to mount the mural to.

I believe that our joint participation in this project will be an excellent example of the collaboration between Canfisco, Steveston Harbor Authority and the City of Richmond on projects like this which emphasizes the importance of our B.C. wild salmon, the local fishermen, their pioneering families and associated businesses in the Steveston / Richmond community.

Thank you very much for reviewing our request for your support on this worthy project. If you have any further questions, please contact me at 604-220-8040.

Best regards,

Dan Nomura
President
Canadian Fishing Company

PRCS - 17



BRITISH COLUMBIA WILD SALMON



CANADIAN FISHING COMPANY



STEVESTON HARBOUR AUTHORITY

LONDON IN IT'S HEY DAY: the 1880s and 1890s

In the 1880s and '90s London had a public wharf, a store, a post office, a boarding house, church and school. These amenities would have been extensively used by London residents and others who lived in the area. People would have attended church services, sent their children to school, shopped for goods, and picked up their mail at London. People stayed at the boarding house while their homes, in the area, were being built. The London Wharf was often the first stop for settlers to the area. If people needed to travel, they could take a steamboat from the London wharf.

The main industries at London were farming, fishing, and canning. One could assume that farmers in the area, who did not have water front property, would have used the public wharf at London for the shipment of their produce and to receive supplies. The other closest public landings would have been at Steveston or Woodward.

The canneries near London would have had their own wharves and not needed to use the public London wharf. The cannery workers and fishermen who came to work in the London area canneries would probably have accessed the amenities at London. Transient peoples, they would not have played an important part in the formation or changes at London, but they would have used the services available.

The pioneer family that is most closely linked to the town of London is the London brothers, Charles and William. They operated businesses, were active in early municipal life, were early farmers and were probably well known at the time. In 1886, they opened a store and boarding house near the London wharf. The London Brothers Store is referred to in the 1889 Lulu Island Directory as a general store and temperance hotel. The Lulu Island post office was moved from Phoenix Cannery to the London Bros. store and William London served as postmaster. In an interview, Mrs. Lucy (London) Howse, Charles London's daughter, refers to the London Bros. Store as her uncle's store. [89] This agrees with land titles records which list William London as the sole owner of the land on which the store was located.

William London was active in the early Richmond municipality. He served on the municipal council in 1883, 1884, 1885, 1886, and 1887. He also served as an early "fence viewer", which was described in the Line Fence Act as a job involving the, "construction, opening, maintenance and repair of ditches and watercourses between adjoining lands". [90]

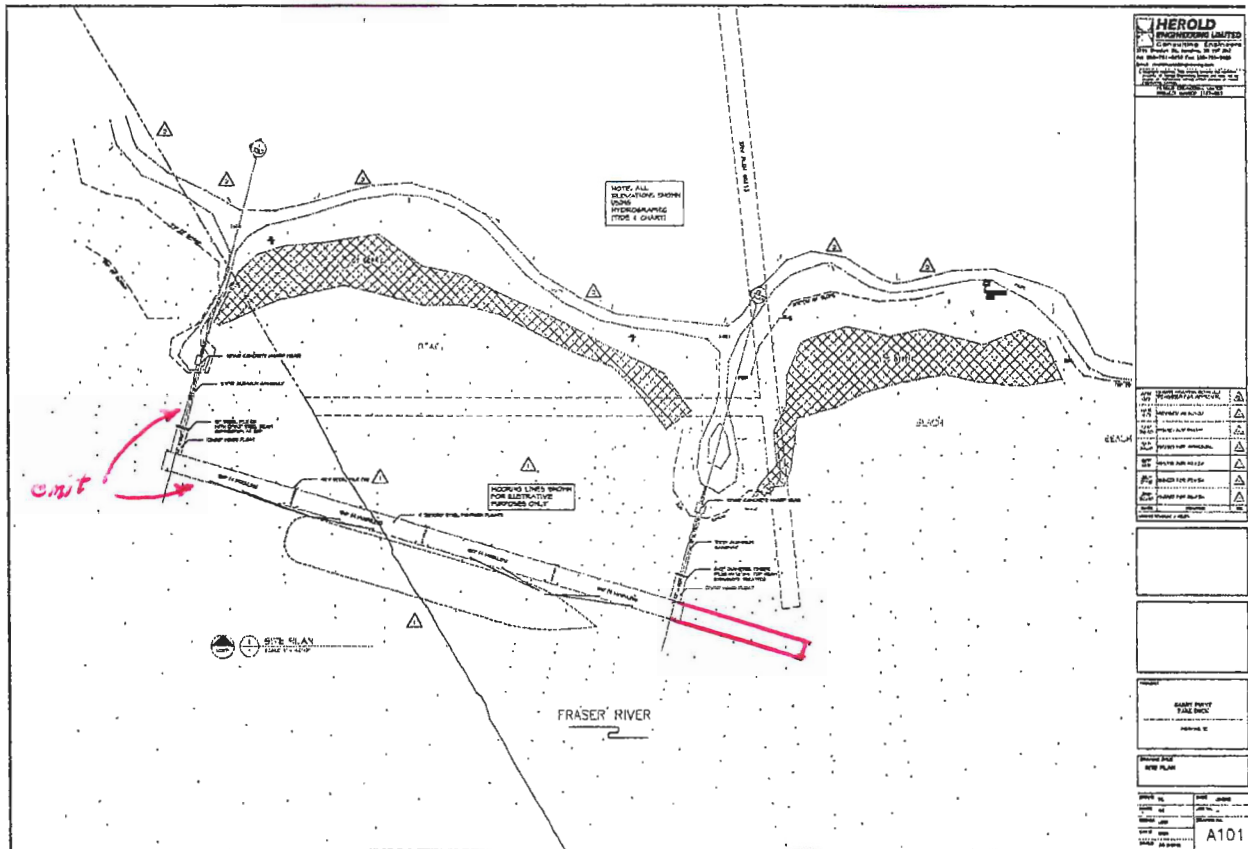
It is unclear if William London ever married, or had children. He died in 1899 and his will was admitted to probate on April 9, 1900. His land was not transferred to family members, this would lead one to assume that he did not have any family other than his brother. His land was transferred to two individuals, John Bowditch and Nancy Lulu Frazer.

October 6, 2015

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Schedule 5 to the Minutes of the
Parks, Recreation & Cultural
Services Committee meeting of
Richmond City Council held on
Tuesday, June 27, 2017.

Attachment 5 – Option 3 – New Steel and Timber Float





City of Richmond

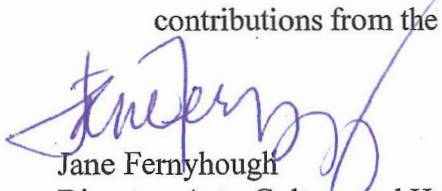
Report to Committee

To: Parks, Recreation and Cultural Services
Committee
From: Jane Fernyhough
Director, Arts, Culture and Heritage Services
Re: Nikkei Memorial Public Art Project Terms of Reference



Date: July 7, 2017
File: 11-7000-09-20-238/Vol
01

Staff Recommendation

1. That the staff report titled, "Nikkei Memorial Public Art Project Terms of Reference," dated July 7, 2017, from the Director, Arts, Culture and Heritage Services, to implement the Nikkei Memorial Public Art Project, be endorsed;
2. That \$300,000 be allocated to commission a Nikkei Memorial public artwork from the Council Provision; and
3. That the City's Five-Year Financial Plan (2017-2021) be amended to include the \$320,000 additional expenditure funded by the Council Provision for \$300,000 and contributions from the Nikkei Memorial Committee for \$20,000.


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

Att. 2

REPORT CONCURRENCE		
ROUTED TO:	CONCURRENCE	CONCURRENCE OF GENERAL MANAGER
Finance Department Parks Services	<input checked="" type="checkbox"/> <input checked="" type="checkbox"/>	
REVIEWED BY STAFF REPORT / AGENDA REVIEW SUBCOMMITTEE	INITIALS: CJ	APPROVED BY CAO (Acting) 

Staff Report

Origin

At the Parks, Recreation and Cultural Services Committee meeting held April 25, 2017, a letter was received from the Steveston Japanese Cultural Centre (Attachment 1), noting that 2017 marks the 75th anniversary of the internment of Richmond residents of Japanese descent. Discussion ensued with regard to establishing a memorial to commemorate the internment of Richmond residents of Japanese descent in the city.

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

- (1) That the letter from the Steveston Cultural Centre regarding the Nikkei Memorial Project be referred to staff; and*
- (2) That staff examine funding options for the Nikkei Memorial Project and report back to the General Purposes Committee.*

At the Parks, Recreation and Cultural Services Committee meeting held April 25, 2017, Kelvin Higo, representing the Steveston Japanese Canadian Cultural Centre, spoke on the proposed Nikkei Memorial Project to develop a memorial to Nikkei pioneers and the removal of Japanese Canadians from Steveston, noting that the memorial is proposed for Steveston Community Park and that there is broad community support for the proposed project.

Discussion ensued with regard to:

- (i) the historical context for the proposed memorial;
- (ii) potential concepts for the proposed memorial;
- (iii) the process to select an artist; and
- (iv) the City's potential contribution towards the proposed memorial.

In reply to queries to Committee, Mr. Higo noted that estimated costs for the proposed memorial are approximately \$300,000.

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

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

2.1. Strong neighbourhoods.

2.4. Vibrant arts, culture and heritage opportunities.

This report brings forward terms of reference and funding options for establishing a memorial to commemorate the internment of Richmond residents of Japanese descent in the city, including funding options.

Analysis

The Historical Context for the Proposed Memorial

Canadians of Japanese descent have been fundamental in the development and growth of Steveston. In the early 20th century, Steveston became home to a vibrant Japanese Canadian (Nikkei) culture, which included the Steveston Japanese School, the Japanese Hospital, boat works, kendo club and the significant wooden boat fishing fleet.

In December 1941, following the declaration of war by Canada on Japan and subsequent impoundment of fishing boats owned by Japanese Canadians and the enactment of the coastal exclusion zone for “enemy aliens,” the Japanese Canadian residents of Steveston, approximately 2,000 people, were relocated to internment camps in the BC interior. It was not until 1949 that Japanese Canadians regained their full rights of Canadian citizenship and were allowed to return to Steveston.

Potential Concepts for the Proposed Memorial

The Steveston Japanese Canadian Cultural Centre Nikkei Memorial Committee has identified themes for a suitable memorial to the Nikkei pioneers. These include:

- Commemoration of the resilience, perseverance and community building of the first, second and third generations of Nikkei.
- A memorial to these Nikkei pioneers in surmounting the injustice and racism they suffered during WWII.
- The return after internment to Steveston to become contributing members of society.

The Nikkei Memorial Committee is open to a variety of artistic expressions that can address these themes in an artwork that is durable, memorable and educational. It is proposed that an artist will be selected to engage with the Nikkei Memorial Committee to develop a concept proposal that addresses their aspirations for this significant project.

The location proposed for the memorial is in the vicinity of the Steveston Tram Building, the departure point for many of the interned Japanese Canadians. The Parks Department will be consulted on the site location.

The Process to Select an Artist

Staff have met with the Nikkei Memorial Committee to review the project selection process including roles and responsibilities. The artist for the Nikkei Memorial will be selected in accordance with the Richmond Public Art Program Policy. Terms of Reference for the artist selection process are provided in Attachment 2. The Terms of Reference were reviewed by the Public Art Advisory Committee on June 13, 2017 and have been endorsed.

Funding Considerations

The Steveston Japanese Canadian Cultural Centre Nikkei Memorial Committee is requesting City funding for this project to supplement donations to be solicited by the Committee. The estimated project cost to commission, fabricate and install an appropriate memorial is \$350,000.

Under the Richmond Public Art Program Administrative Guidelines, donations of artworks to the City require that the sponsor fund the project with little or no reliance on funding from the Public Art Program. This is to ensure that artworks accepted by the City are commissioned in a public and transparent process, where all community organizations have an equal opportunity to apply for funding from the Public Art Program Reserve. In the past, Council has approved several significant memorials and donation projects in Richmond. These have been supported with financial assistance from Council Contingency and Provision Accounts and the Public Art Program.

The following table summarizes artwork donations and memorials in the City of Richmond collection:

Donation	Year	Sponsors	Budget	City Contribution
Steveston Fishermen's Memorial	1996	City of Richmond, The BC 21 Fund - Province of British Columbia, Steveston Community Society	\$150,000	Site preparation by the City
Japanese-Canadian Fishermen's Memorial, "Wind"	2002	City of Richmond, 32 corporate sponsors, 223 individual sponsors, Japanese Canadian National Museum, Wakayama Kenjin-Kai	\$105,000	\$10,000 Public Art Reserve Fund
Minoru Horse	2009	The Maureen and Milan Ilich Foundation	\$150,000	Site preparation and unveiling event by the City
Steveston's Legacy	2009	Steveston Community Society, Steveston High School Alumni Association, BC 150 Fund - Province of British Columbia, City of Richmond, CUPE 394 Richmond, Steveston Harbour Authority, Department of Fisheries and Oceans, Parks Canada, The Greczmiel Family, Rotary Club of Steveston, Gulf of Georgia Cannery Society	\$250,000	\$50,000 Public Art Reserve Fund
Nikkei Stories	2015	Orbit Films Inc.	\$125,000	\$75,000 Council Contingency and Provision Accounts
The Gathering	2017	Rhonda Weppler, 2016 Branscombe House Artist-in-Residence	\$20,000	Less than \$1,000 for installation, Public Art Reserve Fund

Staff recommend that the Public Art Program allocate \$30,000 for the selection process and development of the concept proposal. The concept proposal would be invaluable in support of fundraising for the memorial project. It is recommended that the \$300,000 cost of detailed design, fabrication and installation of the memorial be funded from the Council Provision for this significant and unique civic project.

The Steveston Japanese Canadian Cultural Centre Nikkei Memorial Committee could commit to raise a minimum of \$20,000. These funds will be used for project contingency with unused funds dedicated to an ongoing educational program in support of the Nikkei Memorial. Donations raised by the Steveston Japanese Canadian Cultural Centre Nikkei Memorial Committee will be deposited to a dedicated City account and the City will issue tax receipts for these individual donations. Should the Steveston Japanese Canadian Cultural Centre Nikkei Memorial Committee not raise the proposed \$20,000 towards the project, either the educational program would be reduced or the project scope revised to be inline with the overall available budget.

The following table summarizes the project costs by phase and proposed funding sources.

Project Phase	Budget	Funding Source
Artist selection process	\$5,000	City (Public Art Program)
Concept design phase	\$25,000	City (Public Art Program)
Detailed design, fabrication and installation	\$300,000	City (Council Provision)
Project Contingency and Education Program	\$20,000	Nikkei Memorial Committee Donations
Total Estimated Project Cost	\$350,000	

Next Steps

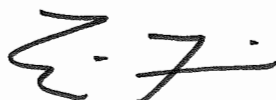
Should Council endorse the funding and implementation of the Nikkei Memorial Public Art Project Terms of Reference, staff will work with the Steveston Japanese Canadian Cultural Centre (SJCCC) Nikkei Memorial Committee to finalize and issue a call to artists for the project and proceed with the artist selection and development of a concept proposal. If the final concept proposal is endorsed by the SJCCC and approved by the City, the artist will be authorized to proceed with detailed design, fabrication and installation, as outlined in the Nikkei Memorial Public Art Project Terms of Reference (Attachment 2).

Financial Impact

The total budget for the Nikkei Memorial is \$350,000. For this project, \$30,000 is funded by the Public Art Program from existing funds in the approved 2017 Public Art Capital Project, and \$300,000 from the Council Provision. An estimated \$20,000 will be raised through donations by the Steveston Japanese Canadian Cultural Centre Nikkei Memorial Committee. The Five-Year Financial Plan (2017-2021) will be amended to include the \$320,000 additional expenditure funded by the Council Provision for \$300,000 and contributions from the Nikkei Memorial Committee for \$20,000. The ongoing maintenance for this memorial would be the responsibility of the Public Art Program, from existing funds set aside for maintenance.

Conclusion

The Nikkei Memorial Public Art Project provides an opportunity to create a meaningful public memorial to acknowledge the Japanese Canadian departure from Steveston and the period of internment. A major memorial located adjacent to the Steveston Tram Building in Steveston Park, the departure and return point for many interned Nikkei, will be a lasting legacy to the spirit and resilience of the Nikkei pioneers.



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

- Att. 1: Letter from the Steveston Japanese Canadian Cultural Centre received April 25, 2017
2: Nikkei Memorial Public Art Project Terms of Reference

Schedule 3 to the Minutes of the
Parks, Recreation & Cultural
Services Committee meeting of
Richmond City Council held on
Tuesday, April 25, 2017.



STEVESTON CULTURAL CENTRE

May 24, 2017

To: Parks, Recreation and Cultural Services Committee

From: Steveston Japanese Canadian Cultural Centre
Advisory Committee/Nikkei Memorial Project Committee

Re: Nikkei Memorial Project

2017 marks the 75th anniversary of one of the most significant events in Richmond history. In April 1942 over 2500 Richmond residents of Japanese ancestry were removed from Steveston/Richmond and relocated a minimum of 100 miles from the B.C. Coast.

Most of these residents departed via train at the Steveston tram station and headed for Hastings Park for eventual relocation to internment camps in Tashme, New Denver, Slocan, Greenwood, Sandon and Kaslo to name a few. Others relocated to "self supporting centers" such as Bridge River, East Lillooet and McGillivray Falls near Tashme.

Families, wanting to remain together, relocated to Alberta and Manitoba to work in the sugar beet farms while others moved to other Provinces .

Some were deemed to be a threat and were imprisoned in POW Camps in Ontario despite the fact that many were born at the Japanese Fisherman's hospital in Steveston.

Approximately 21,000 Japanese Canadians were eventually evacuated from other towns and cities along the Coast.

Life continued for these exiled Japanese Canadians over the next seven years and their philosophy can sometimes be reflected in the Japanese phrase "shikata ga nai" or "It cannot be helped".

In April 1949, the Canadian government finally agreed to allow the Japanese Canadians the right to return to the West Coast. Prior to that, upon the war ending, the Japanese Canadians were given the choice of returning to Japan, or remaining east of the Rockies.

Though not all of the Steveston Japanese Canadian residents returned, approximately a third of the 2500 previous residents eventually came back.

Today we find a thriving community that is a shining example of Canada's multicultural policy. Currently in Richmond we express concerns about the issues raised by our cultural diversity, yet I suggest that you only have to look to Steveston and see how different ethnic groups can come together to build a community.

Philosopher, George Santayana is quoted as saying "those who cannot remember the past are condemned to repeat it." By the construction of memorials such as the one being proposed, and the constant diligence against discrimination and xenophobia we strive to ensure that injustice such as perpetuated on the Japanese Canadian community is never repeated. Unfortunately we see racism and xenophobia raising its ugly head in the United States with the thinly veiled "Muslim ban" and the proposed "Muslim registry" and we feel our memorial project is timely.

Though our parents and grandparents suffered prejudice and injustice, they returned and began immediately to contribute to the community. The separate Japanese Canadian and Caucasian United Church congregations voted in 1953 to come together as one congregation and became the first integrated United Church in Canada. In 1955, the Japanese Canadian community joined together with the rest of the community to build a community center. \$15,000 was donated to the building fund in exchange for a room to be designated for use by the judo club and the kendo club could utilize the gymnasium. In the minutes of the February 14, 1955 Steveston Community Society minutes, it is recorded that "... the JCCA (Japanese Canadian Citizens Association) had approximately \$15,000 and wished to build a hall. But rather than build a small one of their own they were interested in joining with the Community Society in their endeavor toward a community center." At the April 11, 1955 Society meeting, it was reported that the JCCA had agreed to combine their trust account with the Society's for the purpose of building the Steveston Community Center.

This initial collaboration led to the future construction of the Steveston Martial Arts Center in 1972 that at the time was the first purpose built dojo outside of Japan and later in 1992 the Steveston Japanese Canadian Cultural Center was erected to provide a venue to promote the history, culture and tradition of the Japanese Canadian community. This year we celebrate the 25th anniversary of this building and in 5 more years we recognize the 50th anniversary of the Martial Arts Center.

Other examples of the imprint made by these Japanese Canadian pioneers and their descendents include the Steveston Buddhist Temple, Kuno Gardens, Maple Residence plaza (commemorating the site of the first Japanese Fisherman's hospital) and the Nikkei Fisherman's statue near Britannia Shipyards (recognizing the contribution of the Nikkei fishermen to the fishing industry). The City has also contributed on many of projects as well, specifically the development of Murakami House, the Japanese gardens and suikinkutsu next to Steveston Museum, the

refurbishing of the Nikkei Fisherman's building and the "Nikkei Stories of Steveston" video series.

It is not enough to state that our parents, grandparents and in some instances great-grandparents that came before us laid the foundation for the success of the subsequent generations and that we owe a debt of gratitude to these pioneers. Their story not only encompasses the last eight decades but goes further back in history to the late 1800's and early 1900's when the Nikkei built the first school for the Japanese Canadian children as they were denied access to the public school system because their parents were not property owners. The first permanent hospital using the principle of "socialized medicine" was also built in Steveston by the Nikkei community and was open to anyone in the community regardless of race or religion.

To commemorate the resilience, perseverance and community building of the first (Issei), second (Nisei) and third (Sansei) generations of Japanese Canadians (Nikkei) we ask for the approval and support of City Council to build an appropriate memorial to these Nikkei pioneers in surmounting the injustice and racism they suffered during WWII but more importantly their return to Steveston to become contributing members of society.

If we receive Council's approval to proceed it is our intent to put out an "artists call" for design submissions that reflect the vision for a suitable memorial. We have already been in discussion with City staff regarding the process required to initiate this call-out and will work closely with staff during this process.

Maya Lin, designer of the Vietnam War Memorial Wall, is quoted "To me, memorials represent a stepping-off point. We cannot do anything about what has already been lost, but can we learn enough from the past to rethink a different and better future."

We feel that this is what our elders thought when they returned to Richmond and through their actions and deeds, showed that they did "rethink a different and better future."

We anticipate that the budget for our project will be in the range of \$300,000 based on the discussions with sculptor Norm Williams creator of the "Steveston Legacy" in front of the Gulf of Georgia Historic Cannery.

We request that City Council assist us by making an initial contribution towards this project so that we can immediately commission this memorial. We anticipate that whomever is commissioned for this project will need a minimum of one year to complete the design and construction phases and this will allow the community the time to complete its fundraising activities.

If approved, our committee will regularly report back to Committee and Council on our progress

Previous City Councils have collaborated with us on many projects in the past but we think this project will be the most significant as it will be a symbol against racism and xenophobia and recognizes the unfailing "human spirit" of our citizens. It will also recognize the fulfillment of the Canadian multicultural policy and stand as a testament of one group of Canadians to persevere to become a part of the Canadian mosaic.

We will also be submitting letters from the non- profit groups in Steveston representing the community support for this project and confirms our commitment to a transparent and engaged community process.

Respectfully submitted

Kelvin Higo
Chair
Steveston Japanese Canadian Cultural Center
Advisory/Nikkei Memorial Committee

Members:

Bud Sakamoto	Dan Nomura	Don Mukai
Shioko Mukai	Roy Matsuyama	Julie Matsuyama

Nikkei Memorial Public Art Project Terms of Reference

1. Project Background

- a) April 2017 marks the 75th anniversary of the relocation of Japanese Canadians from Steveston and Richmond.
- b) In 1942, more than 2,500 Richmond residents of Japanese ancestry were evacuated 100 miles from the coast of B.C. They left the community primarily from the Steveston Interurban Tram Station and began to return to the community in 1949.

2. Project Vision

- a) A memorial to Nikkei pioneers and to recognize the removal, but more importantly, the return of Japanese Canadian Steveston residents to become contributing members to the development of Steveston through their community building initiatives.
- b) Artwork is expected to be a realistic and representational sculpture (though not necessarily including human figures) with a strong symbolic and emotionally resonant theme, and must be durable, timeless, impactful and memorable.
- c) Artwork to promote cultural community development in Steveston and stand as a symbol against racism and xenophobia.
- d) Creation of a legacy educational program by the Steveston Japanese Canadian Cultural to promote the Project Vision and supplement the artwork.

3. Stakeholders and Interested Parties

- a) Steveston Japanese Canadian Cultural Centre (SJCCC) Advisory Committee
- b) Steveston community (and greater Richmond)
- c) City of Richmond Public Art Program
- d) Richmond City Council

4. Location

- a) Steveston Community Park adjacent to the Steveston Tram Building

5. Budget:

- a) Total budget: \$350,000
- b) Start-up and administration of selection process (panel and artist fees): \$5,000
- c) Concept Design phase: \$25,000
- d) Implementation (detailed design, fabrication and installation): \$300,000
- e) Contingency: \$20,000
- f) Unveiling and educational programming: Funded from unspent contingency and additional donations

6. Project Funding

- a) Richmond Public Art Program – start-up funding for community engagement and Concept Proposal development
- b) Richmond Council Provision – primary funding for fabrication and installation
- c) Steveston Japanese Canadian Cultural Centre – donations to fabrication and support of a public education program. Donations to a dedicated City account with tax receipts to donors issued by the City.

7. Roles and Responsibilities

- a) Steveston Japanese Canadian Cultural Centre (SJCCC) – project initiator, primary stakeholder and responsible for providing endorsement to City of Concept Proposal and Detailed Design
- b) Steveston Japanese Canadian Community – to provide cultural context for artist
- c) Artist – to develop concept proposal in consultation with stakeholders
- d) City of Richmond Public Art Program – administration and coordination
- e) Richmond Public Art Advisory Committee – project review and guidance
- f) Richmond City Council – authorization of project and approval of funding sources

8. Selection Panel Composition for Selection of Artist

- a) One representative from the Steveston Japanese Canadian Cultural Centre (SJCCC)
- b) Two local residents from the Steveston Japanese Canadian community
- c) Two additional Richmond artists or art professionals (to be endorsed by SJCCC)

9. Timing/Schedule

- a) June 2017 Staff develops Terms of Reference with advice from RPAAC
- b) July 2017 Council authorization to proceed with project
- c) Aug 2017 Invitational Artist Selection Process starts
- d) Sept 2017 Artist contracted to begin public engagement to develop Concept
- e) Dec 2017 Stakeholder endorsement and City approval of Concept Proposal
- f) Jan—May 2018 Detailed design and fabrication
- g) Jun 2018 Installation
- h) July 2018 Unveiling and launch of educational program

10. Scope of Work

a) Phase 1: Artist Selection

- i) An Invitational Selection Process will be used to select and engage an Artist to develop a Concept Proposal and, upon Stakeholder endorsement and City approval, fabrication and installation of the artwork.
- ii) Selection Panel and Public Art Program staff research and establish a list of pre-qualified Canadian sculptors to be invited to submit an expression of interest, including:
 - (1) Qualifications (Resume, examples of past work, references)
 - (2) Statement of Interest
 - (3) Approach to community engagement
- iii) Selection Panel reviews expressions of interest and invites 3 to 5 artists for interviews. Artist selection criteria to include the following:
 - (1) Qualifications demonstrated by creativity, quality and skill of previous work.
 - (2) Potential for making engaging artwork, suitable for multiple audiences.
 - (3) Understanding of the relevance of the site and its histories.
 - (4) Capacity to work with other design professionals and the community.
- iv) Selection Panel recommends one artist for the commission

b) Phase 2: Execution of Contract between City and Artist

c) Phase 3: Concept Proposal

- i) City staff, SJCCC and community stakeholders provide an orientation for the Artist on the community cultural context of the Steveston Nikkei community and the project vision and goals.
- ii) Artist holds additional meetings to engage with the SJCCC and the community to discuss intentions of the project, background context, additional research, solicit ideas from the community and discuss the Artist's approach to developing the Concept Proposal.
- iii) Artist develops one or more Concept Proposals for SJCCC review and feedback.
- iv) Based on feedback and endorsement from the SJCCC, the City will either authorize the artist to prepare alternative Concept Proposal(s), make revisions to the presented Concept Proposal(s) or proceed to developing a Preferred Concept Proposal.
- v) Based on feedback and support from the SJCCC, the City will either accept the Preferred Concept Proposal or request the Artist to make revision to the Preferred Concept Proposal. Repeat this step to arrive at a Final Preferred Concept Proposal that is endorsed by the SJCCC and City staff including a preliminary budget, a schedule for completion, concept design drawings and/or a maquette suitable for public display, a preliminary list of materials and an outline of maintenance requirements.



City of Richmond

Report to Committee

To: Parks, Recreation and Cultural Services
Committee

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

Re: Richmond Art Gallery Collections Policy

Date: June 1, 2017

File: 11-7142-00/Vol 01

Staff Recommendations

That the report titled "Richmond Art Gallery Collections Policy," dated June 1, 2017 from the Director, Arts, Culture & Heritage Services be adopted.

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

Att. 5

REPORT CONCURRENCE		
ROUTED TO:	CONCURRENCE	CONCURRENCE OF GENERAL MANAGER
Finance Department	<input checked="" type="checkbox"/>	
REVIEWED BY STAFF REPORT / AGENDA REVIEW SUBCOMMITTEE	INITIALS: 	APPROVED BY CAO (Acting).

Staff Report

Origin

At the Parks, Recreation and Cultural Services Committee meeting held November 23, 2010, following discussion regarding artworks in the Vancouver Sculpture Biennale, discussion took place regarding the commissioning of a painting by John Horton and the fact that the Richmond Art Gallery does not have an acquisitions budget.

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

That staff develop an acquisitions policy to acquire artwork from local artists.

This report brings forward a proposed City of Richmond Art Gallery Collections Policy and related Administrative Procedures.

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

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

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

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

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

Analysis

Current Situation – Richmond Art Collection

The City has two mechanisms for the acquisition of art, including works by local artists based in Richmond, Metro Vancouver and elsewhere in B.C. The first is through the Richmond Public Art Program whereby artworks are commissioned, donated or otherwise acquired by the City to enhance the public realm. Most of the Artist Call commissions are large-scale site-specific opportunities, although occasionally smaller-scale works are acquired for more intimate public meeting or gathering spaces. Examples of such acquisitions include a large tapestry displayed in the Richmond Olympic Oval Legacy Lounge and the recently acquired painting by John Horton, displayed at Richmond City Hall.

The Public Art program has an established policy and administrative procedures to acquire and maintain this collection of City-owned artworks. A list of artworks acquired to-date through the Public Art program is provided in Attachment 1.

The City also owns close to 350 works in the art collection that is managed by the Richmond Art Gallery. The purpose of this report is to propose a Richmond Art Gallery Collections Policy and administrative procedures to manage this collection of art.

These works are currently stored in the Art Gallery's Collection Vault at the Richmond Cultural Centre with some works on display at City Hall. The Collection is maintained by City staff of the Gallery. The Collection Vault, where the works are stored, is currently at capacity. Photos of the Collection Vault are provided in Attachment 2.

Many of the works in this collection were made by artists who have some connection to the Greater Vancouver area. As the Gallery does not have a budget for acquisitions, in the majority of cases, artists donated their own works directly to the gallery; however, the collection has also grown thanks to the generous donations of private collectors. Over the years, the Gallery has also purchased a small number of works, typically at significant discounts using money raised by the Richmond Art Gallery Association or, in one instance, with an acquisition assistance grant from the Canada Council for the Arts.

The Permanent Collection, mostly prints and paintings, includes works by celebrated artists such as Greg Girard, Toni Onley, Bratsa Bonifacho, Alan Wood (who donated more than 70 works), Jack Shadbolt, Gordon Smith, John Koerner, Irene Hoffar Reid, Michel de Courcey, William P. Weston, Gu Giong, Leslie Poole and Pnina Granirer. The Collection also includes a number of works by indigenous artists including Bill Reid, Susan Point, Doug Cranmer and Laura Wee-Lay-Laq. A summary of the Collection's history and list of works is provided in Attachments 3 and 4.

Most works in the Collection have only been exhibited once, if at all, since acquisition. In 1997, the Gallery featured a selection of works from the Collection in an exhibition that featured 32 works including works by Onley, Reid, Hoffar Reid, Poole, Wood, Weston and Xiong. The Gallery's current summer exhibition, *Beyond the Horizon* (July 8 – August 20, 2017), features 20 works from the Collection including pieces by Betty Jean Drummond, Susan Gransby, John Koerner, Elizabeth MacBain, Toni Onley, Susan A. Point, Leslie Poole, Irene Hoffar Reid, Jack Shadbolt, William Percy Weston, Margaret Wilkins and Alan Wood.

In 2016, the Collection had an approximate value of \$645,900, based on a 2006 appraisal, plus more recent acquisitions since that date that are not included in the 2006 appraisal. In 2015, staff began the process of photographing all works and developing a new digital database for the Collection. The next step is to complete data entry of items into the Gallery's Asset Management System and to make the database publicly accessible via the Gallery's website.

It is staff's intent to submit a one-time additional level request through the 2018 budget process both to have the Collection re-appraised and to complete the documentation process to make the Collection publicly accessible online:

Collection Appraisal	\$6,000
Digitization – tech	\$7,000
Digitization – labour	<u>\$10,500</u>
	\$23,500

Proposed Richmond Art Gallery Collections Policy

The proposed Richmond Art Gallery Collections Policy (Attachment 5) was developed by staff to be consistent with the City Wide Artefacts Collections Policy used by Museum and Heritage staff to manage the material culture of the City.

The Richmond Art Gallery Collections Policy will ensure coordinated collections management for City-owned Richmond Art Gallery collections. The Gallery's collections mandate is to collect and maintain works of art by artists from Richmond, the Greater Vancouver area, and to a limited extent, Canada and beyond. The works in the collections should reflect the past, present and future of artistic production in Richmond and British Columbia, and the diversity of the Richmond community.

The collection is divided into two categories: the Permanent Collection, which includes all works determined to be of high artistic significance or monetary value that are stored and exhibited in a controlled environment; and the Didactic Collection, a selection of works that may be installed throughout municipal buildings for the enjoyment of City staff and residents.

The proposed Policy is supported by the Richmond Art Gallery Association, the non-profit society formed to support the Gallery through fundraising, membership and advocacy.

The proposed Policy is in keeping with best practices of comparable art galleries and comply with acquisition procedures expected by the Richmond Art Gallery Association's public funders, the British Columbia Arts Council and Canada Council for the Arts.

Collections Management

Gallery staff, trained in collections care and management, are responsible for managing the implementation of the Richmond Art Gallery Collections Policy. There are no staff resources currently dedicated to collections management; maintenance is done on an ad hoc basis as required and as resources permit.

The process required for the acceptance of art works and accompanying legal documentation which transfers ownership to the City, requires ongoing resources. Typically, works come into the Collection after being exhibited in the Gallery.

There are ongoing financial costs to the care and management of the Collection. These costs, as part of ongoing operational budgets, include storage, documentation, accessioning, insurance, transportation and conservation.

The active development of the Richmond Art Gallery Collection would require additional investment for acquisitions (\$10,000 is suggested as a starting point) as well as increased resources to maintain and store the current collection of artworks which are being kept in a manner that is not to best practice standards and has resulted in some deterioration. The Collection Vault would be gradually upgraded in order to properly preserve the works and make more efficient use of space. It is estimated that additional administrative tasks to manage and develop the Collection would be covered by adding one day per week to an auxiliary staff member. The annual financial implications are estimated as follows:

Acquisitions	\$10,000
Maintenance	\$7,000
Storage	\$10,000
Administration	<u>\$10,500</u>
	\$37,500

An ongoing additional level submission of \$37,500 for future care, maintenance and acquisitions will be submitted as part of the 2018 budget process for Council consideration. Acquisition purchases would be only undertaken within an acquisitions budget, if approved, as per the additional level request. Richmond Art Gallery Collections Committee would determine the acceptability of artworks for the Collection and should art acquisition by purchase or donation(s) lead to potential operating budget impact, staff will report to Council.

Financial Impact

There is no financial impact to adopt the policy.

Conclusion

The proposed Richmond Art Gallery Collections Policy provides a coordinated and consistent approach to art collection care and management of the City-owned Collections in Richmond. This policy, if adopted by Council, will address acquisition of art by local artists subject to adequate funding should it be approved in future budget considerations.



Liesl G. Jauk
Manager, Arts Services
(604-204-8672)

- Att. 1. Richmond Public Artworks Directory
2. Richmond Art Gallery Collections Vault photos
3: Richmond Art Gallery Collections Summary
4: Richmond Art Gallery Collections Directory
5: Richmond Art Gallery Collections Policy

Public Art by Local Artists

Artist	Artwork Title	Date	Medium Description	Value	City	Prov
Williams, Norm	Farmer's Bench	2012	Metal, found objects	\$8,014	Abbotsford	BC
Williams, Norm	Steveston's Legacy	2009	Bronze	\$250,000	Abbotsford	BC
Kaczor, Tiana	Terracotta Warrior	2013	Paint on Fibreglas	\$4,000	Burnaby	BC
Lee, Anita	Magnolias	2017	Vinyl wrap		Burnaby	BC
Weinberg, Mia	Back on Track in Steveston	2013	Sandblasted concrete	\$35,200	Burnaby	BC
Pacholko, David	The Sockeye Special - The InterUrban Tram		Vinyl wrap	\$1,500	Coquitlam	BC
Horton, John	Arrival of the S.V. Titania	2017	Oil on board	\$40,000	Delta	BC
Ashby, Mark	Perigeal Raft	2011	Western red cedar, weathering steel, pvc, stainless and galvanized steel.	\$8,000	Nanaimo	BC
Hastie, Joanne	Into the Trails	2016	Vinyl wrap	\$1,500	North Vancouver	BC
Munro, Ross	Delta Trees	2015	Vinyl wrap		North Vancouver	BC
Amos, Patrick	Hupakwanum: The Chief's Treasure Box	2009	Wood, glass and LED lights.	\$140,000	Port Alberni	BC
Andersen, Glen	Dream of the River	2016	Steel, concrete, polystyrene, LED lighting, sealants	\$50,000	Richmond	BC
Arnott, Joanne	Water Words	2014	1/4" thick aluminum, Mathews Paint	\$12,132	Richmond	BC
Ashby, Mark; Cooper, Kim	Float	2014	Painted steel, welded chain	\$25,755	Richmond	BC
Bayer, Rebecca	Motif of One and Many	2015	Marmoleum	\$25,000	Richmond	BC
Chen, Danny	Returning Home - Sockeye Salmon	2016	Vinyl Wrap	\$1,500	Richmond	BC
Chen, Danny	Sunset at Steveston	2016	Vinyl wrap	\$1,500	Richmond	BC
Dyck, Caroline; Weppler, Rhonda	Minoru Centre Construction Hoarding as Canvas Selection Process			\$16,000	Richmond	BC
Gallant, Mark; Garcia, Yoli; Herbert, Gilles B; Hilde, Michael; Hill, Kathy; Jelincic, Vedran; Marti, Reto; Noemi; Replanski, Alberto; Sinclair, Sandra C; Stainsby, Erik	Portals into the Future	2003	Indiana limestone.	\$127,000	Richmond	BC
Glavina, Mark	Community Kaleidoscope	2005	Tiles, photographs and stained glass.	\$5,000	Richmond	BC

Public Art by Local Artists

Iwase, Junichiro	Japanese-Canadian Fishermen's Memorial "Wind"	2002	Black patina bronze.	\$105,000	Richmond	BC
Lee, Jeanette G.	House of Roots	2003	Welded, powder-coated steel.	\$25,000	Richmond	BC
Lee, Jeanette G.	Poet's Promenade	2016	Stainless steel, concrete	\$37,951	Richmond	BC
Lee, Jeanette G.	Rising	2014	aluminum, wood, paint	\$10,700	Richmond	BC
Shigeno, Kinichi	About Face	1999	Ceramic and paint.	\$6,500	Richmond	BC
Sirois, Andrea	Current	2013	Digital Photographs on aluminum composite panel	\$25,000	Richmond	BC
Talmey, Pat	Spawning	2000	Stainless steel fish in waterfall fountain.	\$5,000	Richmond	BC
Traschenko, Sergei	Minoru Horse	2009	Bronze	\$150,000	Richmond	BC
Weppler, Rhonda	Minoru Centre Community Banner: Modeling the Future	2016	Mesh construction banner	\$8,000	Richmond	BC
Weppler, Rhonda	The Gathering	2017	Bronze casting	\$15,000	Richmond	BC
Williams, Blake	Black Earth Rusted Stories	2016	Found materials (farming + gardening tools) and wood framing	\$15,000	Richmond	BC
Williams, Blake	Roots of Our Future	2011	Steel framed aluminum and concrete structure clad in 3800 hand cut pieces of kiln fired glass with photographic imagery and text.	\$35,000	Richmond	BC
Zeigler, Barbara	Ecovision	2000	Clay tiles.	\$4,600	Richmond	BC
Baker, Bill; Cuesta, Claudia	Katsura Gate	2004	Wood and glass.	\$80,000	Sechelt	BC
Dyck, Caroline	Minoru Centre Community Banner: What's Your Minoru Story	2016	Mesh construction banner	\$8,000	Surrey	BC
Swayne, Michael	Dog Party	2003	Painted steel.	\$22,000	Tsawwassen	BC
Achong, Deanne	Island	2016	Videos	\$7,500	Vancouver	BC
Achong, Deanne	Lulu Suite: 17 Films for 17 Islands	2013	Multi-screen installation, Corian	\$275,000	Vancouver	BC
Achong, Deanne	Lulu Suite: Documentary Shorts and Ozone Kiosk	2014	Videos	\$65,000	Vancouver	BC
Achong, Deanne	Lulu Sweet: A Gold Rush Tale in 8 Acts	2014	Handheld device app	\$175,000	Vancouver	BC
Agol, Mir	Island City	2015	Vinyl wrap		Vancouver	BC
and PTC, Newworld Theatre	Etienne: a PodPlay	2013	Audio Play	\$10,600	Vancouver	BC
Assu, Sonny	Authentic Aboriginal	2010	Paint on wood board.	\$20,000	Vancouver	BC
Basanta, Carlos; Pan, Davide; Pan, Ida Maria	WorkBench	2011	Laser cut galvanized mild steel.	\$8,000	Vancouver	BC

Public Art by Local Artists

Borda, Sylvia Grace	Working River	2011	Photo montage on aluminum composite panels.	\$25,000	Vancouver	BC
Boyle, Gwen	The Fraser, Rewinding Earth's Time Tape	1998	Concrete, blue slate, boulders.	\$50,000	Vancouver	BC
Briggs, Andrew	Cannery Girls	2015	Vinyl wrap	\$1,500	Vancouver	BC
Briggs, Andrew	Dockside	2015	Vinyl wraps	\$1,500	Vancouver	BC
Briggs, Andrew	Steveston Meat Market - Downtown Steveston - Hop On the Train	2015	Vinyl wraps of archival images.	\$1,500	Vancouver	BC
Campos, Javier; Pratt, Elspeth	Sight Works	2010	Wood and steel.	\$295,000	Vancouver	BC
Cannell, Thomas	Ravens	2011	Basalt.	\$8,000	Vancouver	BC
Cartiere, Cameron	Pollinator Pasture	2015	Native pollinator plants	\$5,000	Vancouver	BC
Chew, Nancy; Metz, Jacqueline	Lulu, A Memory Garden	2009	Stone etched with text.	\$30,000	Vancouver	BC
de Groot, Danna	Star Arc	2015	Powder coated structural steel, reinforced concrete footing, base and bench, Acrylic light diffusion panels, LED lighting	\$215,000	Vancouver	BC
Dixon, Colleen	Four Corners	2000	Cast iron.	\$30,000	Vancouver	BC
Fugeta, Michael; Hart, Ron	Cranberry Critters	2014	Steel, paint	\$9,400	Vancouver	BC
Hanson, Corinna	Community in Motion	2011	Glass tile and grout.	\$15,000	Vancouver	BC
Huizenga, Christian	Layers	2016	Steel, Alchemilla Erythropoda, Tolmeia Menziesii 'Cool Gold', Heuchera 'Marmalade', Geranium Renardii	\$70,000	Vancouver	BC
Juhasz, George; Schmerholz, Georg	Steveston Fishermen's Memorial	1996	Aluminum, stone, bronze and concrete.	\$150,000	Vancouver	BC
Lee, Jeanette G.	Green Symphony	2011	Powder coated and galvanized welded steel rods.	\$60,000	Vancouver	BC
Lee, Nathan	Skydam	2016	Steel, reinforced EPS foam	\$45,000	Vancouver	BC
Point, Susan A.	Buttress Runnels	2008	Concrete architectural feature.	\$125,000	Vancouver	BC
Robinson, David	Breaking Ground	2006	Cement and bronze.	\$40,000	Vancouver	BC
Robinson, David	Turning Earth	2005	Cement and bronze.	\$35,000	Vancouver	BC
Slipper, Paul	Human Nature II	2012	Carved granite.	\$3,968	Vancouver	BC
Taylor, Douglas	Spotty the Dog	2007	Cast aluminum and stainless steel.	\$40,000	Vancouver	BC
Walther, Bruce	Homage to Bubbles	2016	Vinyl wrap of photos installed onto a pump station kiosk	\$1,500	Vancouver	BC
Walther, Bruce	Steveston Community Centre "Bubbles" Mosaic	2008	Ceramic tile and glass.	\$5,000	Vancouver	BC
Weinberg, Mia	Hamilton Then And Now	2011	Corian®, black resin and LED lights.	\$35,000	Vancouver	BC
Weinberg, Mia	Site Unseen	2016	CNC machined Richlite and stainless steel	\$80,000	Vancouver	BC

Public Art by Local Artists

Williams, Blake	The River	2005	Concrete and glass.	\$30,000	Vancouver	BC
Yadeta, Ted	Rainbow Caihong Niji	2013	powder coated aluminum panels	\$10,000	Vancouver	BC
Yandle, Carlyn	Crossover	2011	Thermoplastic in asphalt	\$5,000	Vancouver	BC
Yuet Yi Fung, Hilda	Colouring My Life	2016	Vinyl Wrap	\$1,500	Vancouver	BC
Fuhr, Cory	Speed Skater	2008	Found objects made of steel.	\$35,000	Vernon	BC
Fuhr, Cory	Volleyball Player	2012	Welded steel	\$27,993	Vernon	BC
Davis, Todd; Kazmer, Karen	SCRIPT: Inside Outside	2006	Twenty-two LED colour wash units, two outdoor ODEC spotlights, DMX controller.	\$51,000	Victoria	BC
Genton, Monique	Habitat	2007	Metal street fixture.	\$26,500	Victoria	BC
Hodgins, Tyler	Gateway	2010	Stainless steel.	\$25,000	Victoria	BC
Wellburn, Elizabeth	Memento	2013	Slumped recycled glass, tumbled recycled glass, marine silicone on a base of 10mm tempered glass. Powder-coated steel.	\$10,200	Victoria	BC
Andersen, Glen	Child of the Fraser	2012	Ceramic mosaic and waterjet-cut aluminum sculptures	\$91,575	Richmond	BC
Chen, Jacqueline; Chou, Koko; Cran, Cade; Dobres, Adrian; Ettinger, Tessa; Head, Debra; Palmer, Kayla	Home	2010	Paint on wood panels.	\$55,000	Richmond	BC
Genn, Sara; Kerr, Tiko; Maynard Jr., Johnny; Tickner, Michael	Wild Salmon City	2017	Paint on fibreglas		Richmond, Vancouver	BC

Public Art by Artists Outside BC

Habermiller, Bart	Shaping Hands	2008	Bronze and stainless steel.	\$40,000	Calgary	AB
Echelman, Janet	Water Sky Garden	2009	Painted galvanized steel rings with a TENARA® architectural fiber netting.	\$1,200,000	Chestnut Hill	MA
Roy, Elizabeth	Span	2000	Aluminum and steel.	\$240,000	Winnipeg	MB
Anderson , Dinah; Kudluk, Sammy J.; Nigiyok, Louise; Nigiyok, Mabel; Qappik, Andrew	Achieving a Dream	2009	Cotton warp, wool weft.	\$100,000	Labrador	NL
Pomegranate Center	Cambie Community Gathering Place	2006	Mixed materials, stone and wood.	\$175,000	Issaquah	WA
Simpson, Buster	Ice Blade	2008	Metal tubes and glass panels with LED lights.	\$200,000	Seattle	WA
Jun, Ren	Water #10 Vertical	2010	Stainless steel.	\$400,000	Xi'an	China

Richmond Art Gallery Collections Vault
photos

Attachment 2



Richmond Art Gallery Collection Summary

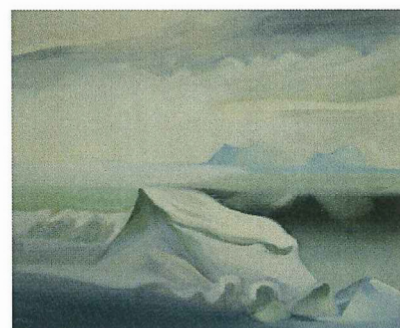
The Richmond Art Gallery collection is comprised of just fewer than 450 works of art, many of which are prints and paintings. Most of the works were made by artists who have some connection to the greater Vancouver area.

The first work to enter the Collection was a vase made and donated by Jeanne Sarich in 1982. Over the course of the 1980s, the Gallery accessioned a small selection of 2D and 3D works each year. Among these, are three sculptures by Elaine Brewer-White (1961-), a Langley artist whose work is held in the Gordon Smith Collection of Canadian Art and other public collections. In 1985, the Gallery took in 12 works of art, and in 1987, a further 30+ works, including a large print by Burnaby artist, Susan Gransby whose work is collected by a number of public art galleries, and who has recently curated an exhibition of work at the Burnaby Art Gallery. The Richmond Art Gallery accessioned more than 400 works between 1983 and 1999, when the Gallery placed a moratorium on accessions. In 2015 and 2016, the Gallery accessioned 15 works.

In 1993, the Gallery received a gift of 19 works from the collection of Jacques Barbeau (who recently struck an arrangement with the Audain Art Museum in Whistler to show his collection of works by E. J. Hughes). Of these 19 works, there were 11 paintings by Toni Onley (1928-2004), four paintings by Bratsa Bonifacho (1937-), and four works by Alan Wood (1935-). The Gallery's collection of works by Alan Wood was amplified considerably when, in the following year, the artist himself donated more than 70 works, including multiple print series and even woodblocks. Wood donated a further four preparatory studies in 1996 and four sizeable paintings in 1998. These works given by Barbeau and Wood make up a significant part of the overall value of the collection.

Also of note in the collection are four works that were given by an anonymous donor (Christopher Brayshaw, the owner of Vancouver's Pulpfiction Bookstores), which include two prints by Jack Shadbolt (1909-98), one mixed-media collage by Gordon Smith (1919-) and an acrylic on board by John Koerner (1913-2014), all of which came into the collection in 1998.

While the Gallery has not typically purchased works for the Collection, there are some pieces that were acquired this way, usually at significant discounts. These include two landscapes, a painting and a sketch by William P. Weston (1869-1967) purchased for \$7,000 in 1994 from Doris Wood of Port Moody, BC, and valued at the time of purchase as \$26,000. Wood very kindly donated a second work, a sketch, at the same time as the purchase of the painting. Weston was not a member of the Group of Seven, but joined the succeeding group, called the Canadian Group of Painters. His work is collected by the National Gallery of Canada, the Vancouver Art Gallery, Hart House, the University of Toronto and UBC. Interestingly, he was one of the first BC artists to have a solo exhibition at the Vancouver Art Gallery, after



Toni Onley, *The Farm*



Alan Wood, *Ranch Series One #3*

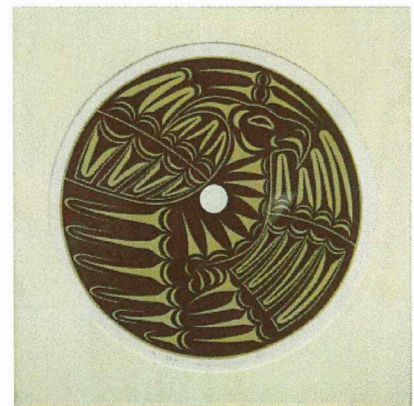
Emily Carr (1871-1945) and Thomas Fripp (1864-1931). He worked for most of his life as an art teacher, and taught many notable Canadian artists, including Gordon Smith.

In 1996, the Gallery purchased two works by Irene Hoffar Reid (1908-1994) from the Heffel Gallery with funds from the Richmond Art Gallery Association (RAGA) Acquisition Fund. These two works, one painting on canvas and the other a drawing on board, are both landscapes. In 2013, Hoffar Reid and her work were highlighted at the Burnaby Art Gallery in an exhibition, along with Emily Carr, *Shifting Margins: Emily Carr and Irene Hoffar Reid*. Hoffar Reid studied at the Vancouver School of Art under F. H. Varley (1881-1969) and C. H. Scott (1925-29), and later also pursued graduate studies at the Vancouver School. In 1930, she traveled to London, U.K. to study with Sir Walter Thomas Monnington (1902-76) at the Royal Academy, where she remained for one year. Upon her return to Canada, Reid set up a studio and started teaching drawing and painting at the Vancouver School (1933-1937). She was a member of both the British Columbia Society of Artists (from 1940-1967, serving as president from 1965-1967) and the Canadian Group of Painters (from 1959-1967, serving as president in 1958, 1960, and from 1966-1967), and exhibited extensively in group exhibitions in central and western Canada.



Irene Hoffar-Reid, *The Field Beyond the Shop*

In 1997, the Gallery purchased a print by Bill Reid (1920-1998), *Haida Dogfish, Xaxada*, with an acquisition assistance grant from the Canada Council. This print, priced at \$5,000, was sold to the Gallery for \$4,500 plus tax directly from the Bill Reid Studio. At the time of acquisition, Reid's work was seen as a good complement to a number of works already in the collection, including works by Susan Point (1952-), Doug Cranmer (1927-2006), Laura Wee-Lay-Laq and Rafael Navarro Leiton (1951-). According to the grant application, the Gallery was planning an international exhibition of four aboriginal artists, two of whom were from Canada and two from Australia, in order to mark the millennium.



Susan Point, *Mystical Whorl No. 3*

The Collection has a small number of works executed in a traditional Eastern style by Chinese artists, who may have immigrated to Canada, or works that may have come to Richmond with immigrants from China. These include two ink paintings on paper by Ho Chat Yuen (1899-1970), a great master of the Lignan School of painting from the Guangdong province of China. These works were donated to the collection in 1995 by the artist's daughter, who lived in Vancouver at the time.

The great majority of the remaining works not discussed above often came into the Collection after having been exhibited in the Gallery. These include, in 1998, a series of 26 photographs by Michel de Courcy (1944-), which comprise *The Wedding Picture Project*. De Courcy studied at the École des Beaux Arts, Montreal, and at the Vancouver School of Art. He has exhibited widely both nationally and internationally and is represented in numerous public collections, including the Vancouver Art Gallery and the National Gallery of Canada. For a number of years, in the late 1960s, he was an active member of the Vancouver art collective known as The Intermedia Society.

Gu Xiong (1953-) is another artist who exhibited with the Gallery in 1994 and then sold his print, *Cafeteria #3*, to the Collection for \$100. Xiong, a multi-media artist from China who now lives in Canada, is a Professor in the Department of Art History, Visual Art and Theory at the University of British Columbia. He has participated in over one hundred prominent national and international group exhibitions, including a solo summer exhibition at the Gordon Smith Gallery of Canadian Art, *Gu Xiong: a journey exposed*, in 2014. His work is represented in the collections of the National Gallery of Canada, the China National Museum of Fine Arts, and the Vancouver Art Gallery, among many others.

In 1992, the Gallery hosted a touring exhibition of work by Leslie Poole (1942), entitled *Through the Looking Glass: Portraits of Leslie Poole*. In 1997, Poole donated seven paintings to the Gallery, with five of the works valued, at the time of donation, at \$54,000. Poole is a Vancouver-based artist, who is originally from Halifax, NS. Poole received his MFA from Yale University in 1970. His work is collected widely across Canada and internationally, including in the Canada Council Art Bank, Air Canada Art Collection, the Canadian Pacific Railway Collection, the Burnaby Art Gallery and the Alberta Art Foundation.

In 1998, the Gallery hosted a retrospective of the artist, Pnina Granirer, entitled *Pnina Granirer: Celebrating a Life's Work, a 40 Years Survey*. Following the exhibition, Granirer donated 50 unframed and unmatted works on paper, dated between 1957 to 1987, most of which were valued from \$200 to \$350 each, with the gift totalling \$12,120. These works are all prints, including etchings, lithographs, and woodcuts. Granirer was born in Romania, later moving to Israel and studying at the Bezalel Academy of Art in Jerusalem. After some time in the United States, she moved to Canada in 1965. Since then, Granirer has lived and worked in Vancouver. In 2008, the Glenbow Museum in Calgary acquired Granirer's *The Trials* from 1981, which is comprised of 12 mixed media drawings and 12 poems.

Most recently, in 2015, Richmond-based artist Greg Girard donated 12 photographs from his exhibition *Greg Girard: Richmond/Kowloon*. Girard spent three decades working and living in Asia examining the social and physical transformations of some of its largest cities through his photographic work. The works in the collection include photographs documenting Kowloon Walled City in Hong Kong as well as a newer body of photographic images of Richmond and its residents.

Most of these works discussed here have only been exhibited once, if at all, since coming into the Collection. In 1997, the Gallery featured a selection of the works from the Collection in an exhibition from November 27–December 1. This exhibition featured 32 works and included works by Onley, Reid, Hoffar Reid, Poole, Wood, Weston and Xiong. However, the majority of these works do not appear to have been exhibited since then.

The Gallery's summer exhibition, *Beyond the Horizon* (July 8–August 20, 2017) features 20 landscape works from the Collection presented alongside works by local youths who will have participated in an eight-month mentorship program.



Leslie Poole, *Dead Trees*



William P. Weston, *Evening-Keremeos BC*



Greg Girard, *Mall Tai Chi*

Permanent Collection

Last Name	First Name	Title	Dates	Medium Description	Appraised Value	City	Prov
Ailey	Gabriele	Profile: First Impression B	1960-1984	Intaglio	250	Richmond	BC
Ailey	Gabriele	Profile: First Impression A	1984-1986	Intaglio	250	Richmond	BC
Dorrington	David	UNTITLED (21 December, 1996)	1996	Oil	100	Richmond	BC
Girard	Greg	Kowloon Walled City, Northwest Facade	1987	Archival pigment print photograph	3,000.00	Richmond	BC
Girard	Greg	Kowloon Walled City, Hair Salon	1988	Archival pigment print photograph	3,000.00	Richmond	BC
Girard	Greg	Kowloon Walled City, Barbeque Meat Factory	1989	Archival pigment print photograph	3,000.00	Richmond	BC
Girard	Greg	Kowloon Walled City, Children on Rooftop	1989	Archival pigment print photograph	3,000.00	Richmond	BC
Girard	Greg	Kowloon Walled City, Cathay Pacific Jet	1990	Archival pigment print photograph	3,000.00	Richmond	BC
Girard	Greg	Beauty Salon, Richmond	2014	Archival pigment print photograph	3,000.00	Richmond	BC
Girard	Greg	Commercial / Residential #1	2014	Archival pigment print photograph, framed	4,000.00	Richmond	BC
Girard	Greg	Mall Tai-Chi	2014	Archival pigment print photograph	3,000.00	Richmond	BC
Girard	Greg	Meditation, No. 3 Road	2014	Archival pigment print photograph	3,000.00	Richmond	BC
Girard	Greg	Richmond View (International Trade Centre)	2014	Archival pigment print photograph, framed	8,000.00	Richmond	BC
Girard	Greg	Field of Birds	2015	Archival pigment print photograph	3,000.00	Richmond	BC
Girard	Greg	Taxidermy Showroom	2015	Archival pigment print photograph	3,000.00	Richmond	BC
Greig	Barbara	Powder Puff Love	1994	Acrylic and papermachÃ©	1,000.00	Richmond	BC
Inouye	Shirley	UNTITLED	1992	Clay and raku glaze	150	Richmond	BC
Redmile	Arlene	Just Flowers	c. 1910-1991	Watercolour and acrylic	450	Richmond	BC
Shigeno	Kinichi	UNTITLED	1959-1990	Clay, glaze	200	Richmond	BC
Shigeno	Kinichi	UNTITLED	1990	Clay and glaze	300	Richmond	BC
Williams	Stephen John	Suggestions of Surface	1992	Intaglio photo etching	600	Richmond	BC
Cranmer	Doug	Man Frog	1990-1991	Silkscreen	1,000.00	Alert Bay	BC
Houstie	Ben	Killer Whale	1983	Acrylic	600	Bella Bella, BC (Kwakiutl)	BC
Houstie	Ben	Thunderbird	1993	Acrylic	750	Bella Bella, BC (Kwakiutl)	BC
McIntyre	Ione	At The Edge of The Wood	1991	Oil	1,500.00	Bowen Island	BC
Gransby	Susan	Lost Lagoon Turnabout	1984	Linocut	300	Burnaby	BC
Lee	Laurens	Landscape With Flying Object	1987	Oil	1,000.00	Burnaby	BC
McCutcheon	Irene	Sand Scribble #106	1991	Acrylic, sand and shells	750	Burnaby	BC
Petterson	Andre	Rainy Day	1992	Acrylic, photos, graphite and coloured pencil	7,000.00	Burnaby	BC

Last Name	First Name	Title	Dates	Medium Description	Appraised Value	City	Prov
Crossley	Alf	Solitudes	1992	Oil	400	Castlegar	BC
Eckert	Ron	A Man And A Woman - Invitation	1991	Silkscreen	500	Chilliwack	BC
Allister	William	Serenity, 1983	1983-1985	Acrylic and ink	300	Delta	BC
MatÃ©	Rae	TBR	1991	Oil	200	Hornby Island	BC
MatÃ©	Rae	Bouncy Bouncy Bally #2	1992	Oil	500	Hornby Island	BC
Sidhu	Harnek	Bull In The Village	1991	Gouache and watercolour	350	Hornby Island	BC
Coffman	Jerry	I Like Sculpture	1995	Mixed media	600	Langley	BC
Borsos	Jeremy	Transience	1985-1991	Oil	1,000.00	Mayne Island	BC
Chiba	Taiga	Molide	1987	Monoprint	350	Nanaimo	BC
Pardey	Harold	Bathers in Minoru	1986-1987	Oil	750	Nanaimo	BC
Pardey	Harold	Gold Fish #4	1991	Oil	1,000.00	Nanaimo	BC
de Courcy	Michael	The Wedding Picture Project	1964	Photograph	7,800.00	New Westminster	BC
Poole	Leslie	Sky Orchid (XIV)	1979	Acrylic	8,000.00	New Westminster	BC
Poole	Leslie	Signal 2	1978-1984	Acrylic and graphite	8,000.00	New Westminster	BC
Poole	Leslie	In The Dark	1985	Acrylic		New Westminster	BC
Poole	Leslie	In The Dark	1985	Acrylic and twine		New Westminster	BC
Poole	Leslie	In The Dark	1986	Acrylic and twine		New Westminster	BC
Poole	Leslie	In The Dark	1986	Acrylic and twine		New Westminster	BC
Poole	Leslie	In The Dark	1987	Acrylic		New Westminster	BC
Poole	Leslie	In The Dark	1987	Acrylic and twine		New Westminster	BC
Poole	Leslie	Studio 4	1985-1978	Acrylic, oil and graphite	12,000.00	New Westminster	BC
Poole	Leslie	Nature 5	1985-1978	Acrylic	10,000.00	New Westminster	BC
Poole	Leslie	In The Dark	1988	Acrylic		New Westminster	BC
Poole	Leslie	In The Dark	1988	Acrylic		New Westminster	BC
Poole	Leslie	In The Dark	1988	Acrylic and twine		New Westminster	BC
Poole	Leslie	In The Dark	1988	Acrylic and twine		New Westminster	BC
Poole	Leslie	In The Dark	1988	Acrylic and twine		New Westminster	BC
Poole	Leslie	Dead Trees	1983-1988	Acrylic	6,000.00	New Westminster	BC
Poole	Leslie	After Manet/Lilacs	1989-1993	Acrylic	5,000.00	New Westminster	BC
Poole	Leslie	In The Dark	UNKNOWN	Acrylic	13,000.00	New Westminster	BC
Crawford	Jan	In Another Time	1987-1992	Silkscreen	400	North Vancouver	BC

Last Name	First Name	Title	Dates	Medium Description	Appraised Value	City	Prov
Crawford	Jan	Sweet Dreams	1987-1992	Silkscreen	400	North Vancouver	BC
Eastcott	Wayne	Basilica	1989	Silkscreen	2,000.00	North Vancouver	BC
Goldberg	Theo	Canadian Arrow	1987-1992	Cibachrome	150	North Vancouver	BC
Mayrs	David B.	Morning Glory	1974-1989	Acrylic	2,500.00	North Vancouver	BC
Osland	Larry	Snow on Slough	1963	Pastel	500	North Vancouver	BC
Osland	Larry	Grey Freeway	1984	Pastel	500	North Vancouver	BC
Osland	Larry	Man and Ocean	1989	Oil	600	North Vancouver	BC
Osland	Larry	Blue Sky and Canal	1990	Pastel	500	North Vancouver	BC
Shives	Arnold	Transparent	1983-1994	Etching	300	North Vancouver	BC
Smith	Joan	Anthology of a Facelift	1987	Silver gelatin print	400	North Vancouver	BC
Smith	Joan	Nexus	1990	Etching	250	North Vancouver	BC
Wood	Alan	Ranch Series Five #1: Spring	1927-1938	Silkscreen	200	North Vancouver	BC
Wood	Alan	Horse and Cowboy (Ranch Series Four #5)	1943-1954	Silkscreen	200	North Vancouver	BC
Wood	Alan	Ranch Series One #3	1960	Ink	200	North Vancouver	BC
Wood	Alan	Soaring Birds #1 A/P XVIII / XX	1975	Ink	150	North Vancouver	BC
Wood	Alan	Soaring Birds #1 A/P XVII / XX	1978	Ink	150	North Vancouver	BC
Wood	Alan	Soaring Birds #2 A/P XVII / XX	1983	Ink	150	North Vancouver	BC
Wood	Alan	Beach Walk	1984	Ink	150	North Vancouver	BC
Wood	Alan	Soaring Birds #2 A/P XVIII / XX	1985	Ink	150	North Vancouver	BC
Wood	Alan	Horse and Cowboy (Ranch Series Four #4)	1988	Silkscreen	200	North Vancouver	BC
Wood	Alan	All The Christmases	1990	Acrylic	10,000.00	North Vancouver	BC
Wood	Alan	Forest by the Sea	1991	Acrylic	6,000.00	North Vancouver	BC
Wood	Alan	Ranch Series One #1	1991	Ink	200	North Vancouver	BC
Wood	Alan	Ranch Series One #2	1991	Ink	200	North Vancouver	BC
Wood	Alan	Study for "Stack"	1991	Acrylic and paper	1,000.00	North Vancouver	BC
Wood	Alan	Geometry	1992	Ink	250	North Vancouver	BC
Wood	Alan	Forest Temple #2	1993	Acrylic, canvas, wood	10,000.00	North Vancouver	BC
Wood	Alan	Horse and Cowboy (Ranch Series Four #3)	1993	Silkscreen	200	North Vancouver	BC
Wood	Alan	Haystacks	1994	Ink	200	North Vancouver	BC
Wood	Alan	Horse and Cowboy	1994	Silkscreen	250	North	BC

Last Name	First Name	Title	Dates	Medium Description	Appraised Value	City	Prov
		(Ranch Series Four #1)				Vancouver	
Wood	Alan	Horse and Cowboy (Ranch Series Four #2)	1994	Silkscreen	200	North Vancouver	BC
Wood	Alan	Light Pillar #4	1994	Acrylic collage	12,000.00	North Vancouver	BC
Wood	Alan	Ranch Series Five #3: Autumn	1994	Silkscreen	250	North Vancouver	BC
Wood	Alan	Ranch Series Five #4: Winter	1994	Silkscreen	200	North Vancouver	BC
Wood	Alan	Ranch Series Five #5: Nocture	1994	Silkscreen	250	North Vancouver	BC
Wood	Alan	Ranch Series One #4	1994	Ink	200	North Vancouver	BC
Wood	Alan	Soaring Birds #1	1994	Acrylic	4,000.00	North Vancouver	BC
Wood	Alan	Study for "Moonlight"	1994	Acrylic and paper	750	North Vancouver	BC
Wood	Alan	Forest Forms #1	1990-1994	Acrylic	3,000.00	North Vancouver	BC
Wood	Alan	Ranch Series One #5	1994-1995	Ink	200	North Vancouver	BC
Wood	Alan	Study for "Garden"	1994-1996	Acrylic and paper	750	North Vancouver	BC
Wood	Alan	Homestead	1995	Ink	250	North Vancouver	BC
Wood	Alan	Teepees	1995	Ink	200	North Vancouver	BC
Wood	Alan	Ranch Series Five #2: Summer	1996	Silkscreen	200	North Vancouver	BC
Wood	Alan	Study for "Maze"	1996	Acrylic	1,000.00	North Vancouver	BC
Wood	Alan	Triple Falls	1996	Acrylic	5,000.00	North Vancouver	BC
Wood	Alan	Rancher	UNKNOWN	Ink	200	North Vancouver	BC
Wood	Alan	Beach Walk Study #1		Graphite and ink	50	North Vancouver	BC
Wood	Alan	Beach Walk Study #2		Graphite	50	North Vancouver	BC
Wood	Alan	Beach Walk Study #3		Graphite, ink, felt pen and silkscreen ink	50	North Vancouver	BC
Wood	Alan	Beach Walk Study #4		Graphite, ink, felt pen and silkscreen ink	50	North Vancouver	BC
Wood	Alan	Beach Walk Study #5		Silkscreen ink	25	North Vancouver	BC
Wood	Alan	Tremedda Fields ED:T/P3		Ink	250	North Vancouver	BC
Wood	Alan	Tremedda Fields ED:T/P4		Ink and collage	250	North Vancouver	BC
Wood	Alan	Tremedda Fields ED:T/P6		Coloured ink	200	North Vancouver	BC
Wood	Alan	Tremedda Fields ED:T/P7		Acrylic and paper	400	North Vancouver	BC
Araki	Yasuo	Pure Hart	1990	Acrylic	1,500.00	Port Moody	BC
Araki	Yasuo	UNTITLED	1983-1990	Ink (gouache?)	400	Port Moody	BC
Araki	Yasuo	Deep Sea Fishermen	1982-1991	Ink	350	Port Moody	BC
Logie	Fae	#16 Potted Plant	1991	Watercolour	600	Port Moody	BC

Last Name	First Name	Title	Dates	Medium Description	Appraised Value	City	Prov
Logie	Fae	Reclaiming The Dark & Light	1995	Silver gelatin print	750	Port Moody	BC
Pratezina	Barbara	Elgin School	c.1960	Oil	1,200.00	Surrey	BC
Tiesenhausen	Peter Von	UNTITLED	1987	Acrylic, charcoal and sand	750	Surrey	BC
Tiesenhausen	Peter Von	UNTITLED	UNKNOWN, 19946	Paint and charcoal	2,825.00	Surrey	BC
Achjadi	Diyan	Betwixt and Between	2016	lithography, silkscreen and letterpress on paper	300	Vancouver	BC
Batty	Michael	Standards Vol.1: Pink Slip	UNKNOWN	Serigraph	500	Vancouver	BC
Bergthorsen	Paddy	XV	1990	Oil	1,500.00	Vancouver	BC
Bissett	Bill	Oak Dream	1984-1990	Acrylic	1,500.00	Vancouver	BC
Bjornson	Michael	Wolfe/Moncalm #1 (3/6)	UNKNOWN	Lithograph	500	Vancouver	BC
Black	Betty	Iris Sentinals	1971	Oil	300	Vancouver	BC
Bonifacho	Bratsa	Timor Mortis	1983-1990	Oil	1,500.00	Vancouver	BC
Bonifacho	Bratsa	Dead Red	1987-1989	Oil	6,000.00	Vancouver	BC
Bonifacho	Bratsa	Lucky Dragon	1990	Oil	6,000.00	Vancouver	BC
Bonifacho	Bratsa	Tetra	1990	Oil	6,000.00	Vancouver	BC
Bonifacho	Bratsa	Di Properties	1988-1990	Oil	5,000.00	Vancouver	BC
Brakoniecki	Andrzej	From East of Main Series XXIV	UNKNOWN	Oil	500	Vancouver	BC
Broca	Lilian	Pre-Nuptial Dialogue	1983	Lithograph	500	Vancouver	BC
Broca	Lilian	Guardian Angel	1987	Ink	400	Vancouver	BC
Broca	Lilian	Lilith, The Winged Goddess	1994	Ink	500	Vancouver	BC
Burns	Marnie	Jacket, Motorcycle Design	1989	Hand made paper and paint	500	Vancouver	BC
Chiba	Taiga	4 de Mayo 1992	1992	Watercolour and crayon	350	Vancouver	BC
Christiansen	Wendy	Excuse Me, Could You Pass The Salt?	1984	Lithograph	600	Vancouver	BC
Drummond	Betty Jean	The Ridge	1994	Etching	450	Vancouver	BC
Duns	Janine	Overview III	UNKNOWN	Oil pastel	650	Vancouver	BC
Esworthy	Nancy	Landscape With Wishbone	1992	Graphite	350	Vancouver	BC
Evermon	Robert	Lovers	1990	Lithograph	600	Vancouver	BC
Evermon	Robert	Shine	1990	Lithograph	600	Vancouver	BC
Fawkes	Leslie	Passion and Seduction	1992	Silkscreen	150	Vancouver	BC
Finlayson	Lesley	Forest and Light	1982	Charcoal and pastel	1,200.00	Vancouver	BC
Finlayson	Lesley	Forest and Light (series)	1990	Charcoal	1,200.00	Vancouver	BC
Finlayson	Lesley	Upper Kananaskis	1990	Lithograph	250	Vancouver	BC
Granirer	Pnina	In Flight	1957	Litho	350	Vancouver	BC
Granirer	Pnina	Loon	1959	Litho	250	Vancouver	BC
Granirer	Pnina	Masquerade	1964	Woodblock print	350	Vancouver	BC
Granirer	Pnina	Red Sun	1964	Woodblock print	200	Vancouver	BC

Last Name	First Name	Title	Dates	Medium Description	Appraised Value	City	Prov
Granirer	Pnina	Musicians	1965	Woodblock print	200	Vancouver	BC
Granirer	Pnina	The Winner	1965	Woodblock print	300	Vancouver	BC
Granirer	Pnina	Deep Forest	1967	Litho	150	Vancouver	BC
Granirer	Pnina	Games	1967	Woodblock print	300	Vancouver	BC
Granirer	Pnina	Second Variation on a Wild Flower	1967	Silkscreen	500	Vancouver	BC
Granirer	Pnina	Tree	1969	Lino print	50	Vancouver	BC
Granirer	Pnina	Deep Browns and Gold	1973	Litho	300	Vancouver	BC
Granirer	Pnina	Flower Women	1973	Woodblock print	400	Vancouver	BC
Granirer	Pnina	The Flight From Sodom	1975	Woodblock print	200	Vancouver	BC
Granirer	Pnina	Deep Forest	1976	Litho	150	Vancouver	BC
Granirer	Pnina	Dreamskeeper	1976	Silkscreen	350	Vancouver	BC
Granirer	Pnina	Composition	1978	Litho	150	Vancouver	BC
Granirer	Pnina	Discovery at Gabriola	1978	Litho	250	Vancouver	BC
Granirer	Pnina	First Day	1978	Litho	200	Vancouver	BC
Granirer	Pnina	The Watch	1978	Litho	150	Vancouver	BC
Granirer	Pnina	Wild Man of the Woods	1978	Litho	250	Vancouver	BC
Granirer	Pnina	Deep Forest	1979	Litho	150	Vancouver	BC
Granirer	Pnina	Evening Flight	1979	Silkscreen	350	Vancouver	BC
Granirer	Pnina	Forest	1979	Silkscreen	350	Vancouver	BC
Granirer	Pnina	Bird	1980	Etching	100	Vancouver	BC
Granirer	Pnina	Black Magic	1980	Etching	100	Vancouver	BC
Granirer	Pnina	Caesar	1980	Litho	100	Vancouver	BC
Granirer	Pnina	Chase	1980	Etching	200	Vancouver	BC
Granirer	Pnina	First Variation on a Wild Flower	1980	Silkscreen	250	Vancouver	BC
Granirer	Pnina	Masquerade	1980	Etching	75	Vancouver	BC
Granirer	Pnina	Morning Mist	1980	Litho	300	Vancouver	BC
Granirer	Pnina	Pas-de-deux	1980	Litho	350	Vancouver	BC
Granirer	Pnina	Standing Ovation	1980	Silkscreen	400	Vancouver	BC
Granirer	Pnina	Third Variation on a Wild Flower	1980	Silkscreen	500	Vancouver	BC
Granirer	Pnina	L'ame enchantee	1981	Silkscreen	400	Vancouver	BC
Granirer	Pnina	Third Variation on a Wild Flower	1981	Silkscreen	500	Vancouver	BC
Granirer	Pnina	Othello	1982	Silkscreen	400	Vancouver	BC
Granirer	Pnina	Danzig	1983	Silkscreen	200	Vancouver	BC
Granirer	Pnina	Dreamskeeper	1983	Silkscreen	250	Vancouver	BC
Granirer	Pnina	Mirage	1985	Silkscreen	250	Vancouver	BC
Granirer	Pnina	Spring Winds Through my Window	1985	Silkscreen	250	Vancouver	BC

Last Name	First Name	Title	Dates	Medium Description	Appraised Value	City	Prov
Granirer	Pnina	Woman	1986	Engraving	100	Vancouver	BC
Granirer	Pnina	Deep Forest	1987	Litho	150	Vancouver	BC
Granirer	Pnina	Girls and Flowers	1987	Linocut	100	Vancouver	BC
Granirer	Pnina	The Watch	1987	Litho	150	Vancouver	BC
Granirer	Pnina	Yemenite	1987	Woodblock print	100	Vancouver	BC
Granirer	Pnina	Conical Reflections	1990	Mixed media	1,500.00	Vancouver	BC
Granirer	Pnina	Gossip	1990	Woodblock print	150	Vancouver	BC
Granirer	Pnina	To Danny - With Love	1990	Linocut	75	Vancouver	BC
Granirer	Pnina	Wild Goose	1992	Woodblock print	100	Vancouver	BC
Granirer	Pnina	Grove	1993	Engraving	50	Vancouver	BC
Granirer	Pnina	The Mother	1997	Woodblock print	250	Vancouver	BC
Halifax	Nancy	UNTITLED	1932	Cibachrome	200	Vancouver	BC
Hoffar-Reid	Irene	Early Spring	1932-1992	Oil	2,500.00	Vancouver	BC
Hoffar-Reid	Irene	The Field Beyond the Shop	1973-1992	Pastel	3,000.00	Vancouver	BC
Horning	J. Jey	UNTITLED	c. 1988	Watercolour,ink, collage,graphite,acrylic	300	Vancouver	BC
Ivanicki	Virginia	View From Here	1990	Acrylic	400	Vancouver	BC
Koerner	John	Pacific Gateway 207B	1974	Acrylic	2,500.00	Vancouver	BC
Lederer-Vizer	Rina	At Hand	1990	Pastel	500	Vancouver	BC
Lee	Evan	Ginseng Root Study	2004-2014	Limited edition archival pigment print		Vancouver	BC
Lewis	Bettina Sluzki	In The Shadows, Our Gold	1979	Ink, soft pastel and paper	300	Vancouver	BC
MacBain	Patricia	Terra Nova West II		Acrylic	1,000.00	Vancouver	BC
Morgan	Nicola	Ladder of Bones	1992	Oil	1,000.00	Vancouver	BC
Ngan	Wayne	UNTITLED		Clay and glaze	400	Vancouver	BC
O'Hara	Pat	Tree House #2	1983-1990	Mixed media and acrylic	750	Vancouver	BC
Onley	Toni	UNTITLED 212	1983	Oil	15,000.00	Vancouver	BC
Onley	Toni	Arch	1990	Acrylic	12,000.00	Vancouver	BC
Onley	Toni	Kore 1115	1990	Oil	15,000.00	Vancouver	BC
Onley	Toni	Limit #3 (1120)	1990	Oil	15,000.00	Vancouver	BC
Onley	Toni	Zone #2	1990	Oil	11,500.00	Vancouver	BC
Onley	Toni	Zone #9	1990	Oil	15,000.00	Vancouver	BC
Onley	Toni	The Farm	1969-1990	Oil	5,500.00	Vancouver	BC
Onley	Toni	Drift Log and Rock, East Point Saturna	1980-1990	Watercolour	3,000.00	Vancouver	BC
Onley	Toni	Rocky Mountains, Waterton Park	1984-1990	Oil	11,500.00	Vancouver	BC
Onley	Toni	Drifting Icebergs in Baffin Bay	1992	Oil	5,800.00	Vancouver	BC
Onley	Toni	UNTITLED 213	1992	Oil	17,000.00	Vancouver	BC
Point	Susan	Mystical Whorl No.3	1987	Serigraph	350	Vancouver	BC

Last Name	First Name	Title	Dates	Medium Description	Appraised Value	City	Prov
Radmore	Diane	The Gift	1990	Black beetle, felt and bamboo leaf	400	Vancouver	BC
Reid	Bill	Haida Dogfish Xaxada	1993-1994	Reduction woodcut	3,000.00	Vancouver	BC
Rich	Norman	Shoreline Rhythms	1992	Acrylic	1,000.00	Vancouver	BC
Sawai	Noboru	Antique Birdcage	1990	Colour woodcut and intaglio	800	Vancouver	BC
Sawai	Noboru	Fisherman's Dream	1990	Colour woodcut and intaglio	450	Vancouver	BC
Sawai	Noboru	Honorable Curator	1990	Etching and woodcut	500	Vancouver	BC
Sawai	Noboru	My Hat	1990	Colour woodcut and intaglio	300	Vancouver	BC
Seaton	Paula	Burrard Street Bridge	1979	Oil	1,000.00	Vancouver	BC
Shadbolt	Jack	#15 from the Hornby Suite	1971	Photolithograph	300	Vancouver	BC
Shadbolt	Jack	Jardin Fou	1979-1991	Lithograph	2,000.00	Vancouver	BC
Simpson	Gregg	Girl With Melon	1987-1991	oil	2,000.00	Vancouver	BC
Surridge	Katherine	After the Sundance	1990	Watercolour	600	Vancouver	BC
Tetrault	Richard	Illuminated Bridge	1995	Acrylic	2,000.00	Vancouver	BC
Trick	Gordon	Evolving Printed Surface: Inevitability of Stasis	1988-1990	Lithograph	350	Vancouver	BC
Trick	Gordon	Evolving Printed Surface: Observation of Events	1988-1990	Lithograph	600	Vancouver	BC
Trick	Gordon	Evolving Printed Surface: Observation of Objects	1988-1990	Lithograph	600	Vancouver	BC
Varvara	Rashid	The Virgin of Tenderness	1985	Oil and tempera	500	Vancouver	BC
Weston	William Percy	Keremeos	1960-1983	Oil	40,000.00	Vancouver	BC
Weston	William Percy	Shuksan, From Table Mt. Mt. Baker 5,000 ft.	1935-1992	Pastel and charcoal	5,000.00	Vancouver	BC
Wong	Anna	The Great Wall: #3	1973	Mixed media	400	Vancouver	BC
Wong	Anna	The Great Wall at Jingugan	1986	Mixed media	400	Vancouver	BC
Wong	Anna	The Great Wall: #2	1986	Mixed media	400	Vancouver	BC
Wong	Anna	The Great Wall: #4	1986	Mixed media	400	Vancouver	BC
Wong	Anna	The Great Wall: #6	1986	Mixed media	400	Vancouver	BC
Wong	Anna	China Wall - Post Cards	1990	Mixed media	400	Vancouver	BC
Wong	Anna	The Great Wall: #1	UNKNOWN	Mixed media	400	Vancouver	BC
Wong	Anna	The Great Wall: #5		Mixed media	400	Vancouver	BC
Xiong	Gu	Cafeteria #3	1992	Silkscreen	600	Vancouver	BC
Green	Roy	My Life as a Dog/Visions of Excess	1994	Oil, metallic enamel and collage	2,500.00	Victoria	BC
Grisson	Brian	Three Boats On A Beach	1994	Silkscreen	400	Victoria	BC
Stanbridge	Harry	Watchman Series #7	1964	Acrylic	6,000.00	Victoria	BC
Stanbridge	Harry	Watchman Series #1	1967	Acrylic	6,000.00	Victoria	BC
Stanbridge	Harry	Watchman Series #5	1978	Acrylic	6,000.00	Victoria	BC

Last Name	First Name	Title	Dates	Medium Description	Appraised Value	City	Prov
Smith	Gordon	Soho	1978	Acrylic, paper	1,000.00	West Vancouver	BC
Tait	Sylvia	Theme Arioso II	1993	Silkscreen	600	West Vancouver	BC
Faminow	Polly	Three Women	1987	Charcoal and pastel	900	White Rock	BC
MacLean	Lisa	Wishing It Were	1993	Intaglio	400	White Rock	BC
Filchak	Deborah	Reckless Conversation	1980	Lithograph	400		BC
Ballachey	Barbara	Pond and Poplars	1972	Acrylic	2,000.00	Calgary	AB
Laing	William	Afternoon	1982-1992	Silkscreen	400	Calgary	AB
Laing	William	Kaslo Walk	1982-1992	Silkscreen	600	Calgary	AB
Laing	William	Nairn River #1	1982-1992	Silkscreen	500	Calgary	AB
Laing	William	Aged Still Life	1983-1992	Silkscreen	400	Calgary	AB
Laing	William	Angus Jug	1983-1992	Silkscreen	400	Calgary	AB
Laing	William	Modern Vase	1983-1992	Silkscreen	500	Calgary	AB
Laing	William	Nairn River #2	1983-1992	Silkscreen	500	Calgary	AB
Laing	William	Natural Still Life	1983-1992	Silkscreen	450	Calgary	AB
Carpenter	Jody	Reclining Nude Head First	1990	Etching and aquatint	400	Hanham	Bristol
Talirunili	Joe	UNTITLED	1963	Lithograph	400	Neahungnu k, Kooalik	Canada
Renwick	Arthur	DANNY	2006	Colour Photograph	5,400.00	Toronto	ON
Fortier	Marc-André J.	Homme et Poisson Rouge (Alzheimers Patient)	1992	Oil	1,500.00	Montreal	QC
Spencer	Karen	Dying Lioness	1990	Woodcut	350	Montréal	QC
Mah	Jeannie	Minoan Dress	1992	Clay and glaze	250	Regina	SASK
Ho	Chat Yuen	Brilliant Pearl at Hand	UNKNOWN	Natural ink	9,000.00	Saskatoon	SASK
Perehudoff	Catherine	Rita	1983	Acrylic and graphite	1,500.00	Saskatoon	SASK
Perehudoff	Catherine	Annie	1986	Acrylic and graphite	1,500.00	Saskatoon	SASK
Perehudoff	Catherine	Jan	1986	Acrylic and graphite	1,500.00	Saskatoon	SASK
Perehudoff	Catherine	Pauline	1986	Acrylic	1,500.00	Saskatoon	SASK
Perehudoff	Catherine	Polly	1988	Acrylic and graphite	1,500.00	Saskatoon	SASK
Ho	Chat Yuen	Buddha Mountain Retreat	UNKNOWN	Natural ink	10,000.00	Hong Kong	
Carrillo De La Cruz	Juan	#62	1983	Beads and beeswax	300		
Dali	Salvador	Song of Songs (Kings)	1983	Ink and gold flecks	1,000.00		
Dali	Salvador	Song of Songs (Pearl in Time & Dimension)	1983	Ink and gold flecks	1,000.00		
Dali	Salvador	Lincoln in Dalivision	1990	Mixed media etching and lithograph	2,000.00		
Grimm-Vance	Erica	Surface and Sinew	1992	Graphite	600		
Hiroshiga	n/a	UNKNOWN	1969	Woodcut?	-		
Letcher	Barbara	A Tapestry of Events	1988	screenprint	400		
Nigita	Kauser	Mango Tree	1992	Ink woodcut	450		

Last Name	First Name	Title	Dates	Medium Description	Appraised Value	City	Prov
Varvara	Rashid	La Discesa Del Spirito Santo (Pentecoste)	1989	Paint, tempera with egg, gold leaf and silver			
Wilkins	Margaret	From Nitobe Garden #1	1986	Acrylic	1,500.00		
	UNKNOWN	UNTITLED	1991	Watercolour	750		

Didactic Collection

Last Name	First Name	Title	Dates	Medium Description	Appraised Value	City	Prov
Jamieson	Maureen	UNTITLED (Boy at Beach?)	1982	Oil	600	Richmond	BC
Williams	Stephen John	The Razor's Edge	1989	Acrylic, acrylic gel, canvas and molding paste	2,000.00	Richmond	BC
Weinreich	Moir	Purple Landscape	1984	Watercolour	600	Aldergrove	BC
Aird	Phillip	The Noble Elements	1987-1990	Acrylic and collage	500	Burnaby	BC
Gransby	Susan	Dusk Harvest	1984	Reduction linocut, relief print	300	Burnaby	BC
Nilsen	Collette	Morning Glory	1987	Watercolour and (dry) pastel	600	Grand Forks	BC
Gillis	Judith	The Magician	1995	Oil	300	Hope	BC
Brown	Charlotte Ann	March Day	1987	Pastel and acrylic	800	Kelowna	BC
Aranas	Flois	Festival Season	1987	Acrylic	1,200.00	Langley	BC
Amsden	Steve	Above Summit Lake	1985-1983	Watercolour	600	Maple Ridge	BC
Rigby	Tom	Reflections	1987	Acrylic	800	New Westminster	BC
Driver	Carole	Engine Houses	1983	Ink and paper	400	North Vancouver	BC
Morgan	Nicola	The Garden Shed	1965-1968	Acrylic and sand	750	North Vancouver	BC
Woycik	William Bruce	The Magic Wand	1985	Oil, pastel and acrylic	5 1,000.00	Prince George	BC
Bond	Richard	Floater	1987	Oil	3,500.00	Surrey	BC
Alibhai	Amir Ali	Survivors	1985	Mixed media	1,500.00	Vancouver	BC
Atkinson	Dwight	Blanca & Fourth Avenue, Vancouver	1985-1984	Acrylic	2,000.00	Vancouver	BC
Birkin	Jeffrey	Couple	1983	Acrylic	300	Vancouver	BC
Birkin	Jeffrey	Iguana Boy III	UNKNOWN	Acrylic and ink jet	300	Vancouver	BC
Ebeling	Ulrike	Study #3-Zyklus	1985-	Ink, watercolour, coloured pencils	500	Vancouver	BC
Feldmar	Meredith	Woman From New York	1985	Oil	1,250.00	Vancouver	BC
Furney	Marc	Schooner Cove #1	1997	Gouache and pastel	400	Vancouver	BC
Gardiner	Len	Geranium and Wild Peas	UNKNOWN	Coloured ink	500	Vancouver	BC
Higinbotham	Jean Trilby	Meditational Metaphors	1987-1983	Watercolour	300	Vancouver	BC
Lewis	Bettina Sluzki	Mexico	1982	Ink	100	Vancouver	BC
Lim	Penny	EPI (Ode to Spring)	1978	Etching	250	Vancouver	BC
Lisson	Mark	Tropical Fish Series IV	1987	Wire and oil	400	Vancouver	BC

Last Name	First Name	Title	Dates	Medium Description	Appraised Value	City	Prov
Maloney	Maggie	Moon Eye	1982-	Oil	700	Vancouver	BC
Mark	Zshu-Zshu	Water Poem	1987-1987	Watercolour	650	Vancouver	BC
Nugent	Cynthia	Self Portrait	1984	Acrylic	350	Vancouver	BC
Nugent	Cynthia	Apartheid	1985	Acrylic	600	Vancouver	BC
Nugent	Cynthia	The Swimmer	1983	Acrylic	750	Vancouver	BC
Patrick	Mark	Barrel Cutter	1984-1984	Photograph	100	Vancouver	BC
Picard	James	Saxophonist	1984-1995	Watercolour	500	Vancouver	BC
Plear	Scott	Diadem	1989	Acrylic	6,500.00	Vancouver	BC
Plewman	Veronica	Hands	1984	Oil	2,300.00	Vancouver	BC
Reid	Richard	Dana	1986-1990	Acrylic	1,250.00	Vancouver	BC
Santiago	Geraldine	Stella and Kathleen	1984	Acrylic	1,300.00	Vancouver	BC
Schwartzman	Joey	Dave Working At The Pitt	1974-	Acrylic	1,500.00	Vancouver	BC
Sibley	Cynthia	Nuclear Portrait #1	1983	Acrylic	500	Vancouver	BC
Tycho	David	Primordial #12	1988	Acrylic	2,000.00	Vancouver	BC
Wetmore	Catherine	Stone Garden #2	1978	Acrylic and chalk	2,000.00	Vancouver	BC
Wolsak	Jane	Port San Juan	1987	Acrylic and mixed media	1,000.00	Vancouver	BC
Wong	Janice	Pod	1987	Oil and collage	400	Vancouver	BC
Speight	Pamela	Lake	1984	Oil	400	Victoria	BC
Jordison	Judy	Transparent Apples #10	1990-1989	Oil	1,200.00	White Rock	BC
Owen	Seka	Strings of Spring IV	1989	Acrylic	2,300.00	Calgary	AB
Pavlenko	Alex	Aurora Bor. Series B#6	1987	Acrylic	300	North Lethbridge	AB
Lackovic	Ivan	Forget Me Nots I	1984	Silkscreen	850	Zagreb	Croatia
Morin	Anne	Woodwards	1985	Acrylic	2,316.00	Portland	USA
Power	Dale	Shoreline	UNKNOWN	Oil	530		USA
Halifax	Nancy	Slow Fall Of Time	1987	Acrylic	1,000.00		
McRobb	Jan	UNTITLED	1985	Etching	300		
Phillips	Bill	Grey Matter	1986	Oil	2,300.00		
Varga	Bela	Landscape II	1990	Oil	2,000.00		



Page 1 of 2	Richmond Art Gallery Collections Policy	Policy <policy no.>
	Adopted by Council: <date>	

POLICY <POLICY NO.> :

1. COLLECTIONS MANDATE

The Richmond Art Gallery, on behalf of the City of Richmond which owns the Collection, will collect and maintain works of art by artists from Richmond, the Greater Vancouver area, and to a limited extent, Canada and beyond. The work in the Collection should reflect the past, present, and future of artistic production in Richmond and British Columbia, and the diversity of the Richmond community. ("The Collection")

2. COLLECTION CATEGORIES

The Richmond Art Gallery Collection is divided into two categories, determined by mandate and operational needs:

- (a) Didactic Collection: a selection of works that may be installed throughout municipal buildings for the enjoyment of City staff and residents. These works do not hold high monetary value.
- (b) Permanent Collection: works of high artistic significance or monetary value that are kept in perpetuity in a controlled environment. Occasionally, the gallery will loan objects of this collection to art galleries, museums and similar institutions that meet the gallery borrower requirements.

3. COLLECTION PROCEDURES

- 3.1 The City acquires works by purchase, commission, gift, bequest, transfer or exchange. Donations, including bequests, will be accepted when clear title of ownership is transferred.
- 3.2 The Gallery will develop procedures relating to the care and management of the City-owned art collections including but not limited to, acquisition and de-accession procedures, display, storage, lending and borrowing procedures and documentation.
- 3.3 Works will not be accepted with special conditions attached by the donor. Exceptions may be considered if circumstances are mutually agreed upon by the donor and the Gallery prior to acquisition.



- 3.5 The acquisition of works shall conform to all existing binding international conventions, federal, provincial and municipal laws and regulations. These include:
- The UNESCO Convention on the Means of Prohibiting and Preventing Illicit Import and Transfer of Ownership of Cultural Property, 1970, to which Canada is a signatory.
 - The Cultural Property Export and Import Act, 1985
 - The Convention on International Trade in Endangered Species, 1978
- 3.6 The acquisition of works will conform to eligibility criteria for funding of the Richmond Art Gallery by other levels of government.
- 3.7 Where tax receipts are requested, the City requires an appraisal for the donation. Canada Revenue Agency's gifts and income tax regulations will be followed.
- 3.8 Acceptance of large and/or significant collections with cultural value and monetary value greater than \$100,000 will be subject to Council approval. In all other cases, Richmond Art Gallery Collections Committee will determine the acceptability of artefacts for the collection.
- 3.9 The Richmond Art Gallery is responsible for the leadership and implementation of the Art Collections Policy and the care and management of the collection.
- 3.10 Council approval is required prior to the acquisition of any artwork requiring storage conditions, staffing or maintenance levels that exceed the City's capacity and would impact budget.



City of Richmond

Report to Committee

To: Parks, Recreation and Cultural Services
Committee

Date: June 27, 2017

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

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

Re: **Museum Artefact Visible Storage**

Staff Recommendations

1. That the report titled 'Museum Artefact Visible Storage' dated June 27, 2017 from the Director, Arts, Culture and Heritage Services, be received for information; and
2. That the concept of artefact visible storage be considered in the Artefact Storage Warehouse project and the Museum Models Evaluation Study.

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 (Active) 	

Staff Report

Origin

At the Parks, Recreation and Cultural Services Committee meeting of December 21, 2016 the following referral motion was endorsed:

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

This report analyzes two types of open (visible) storage and outlines strengths and weaknesses of this method of displaying artefact collections.

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

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

2.4. Vibrant arts, culture and heritage opportunities.

Analysis

Visible Storage Museum Overview

Visible storage, (sometimes referred to as open storage) is a method of displaying the vast majority of artefacts in a museum's collection. The artefacts are frequently grouped according to culture, location or subject.

For many reasons such as the desire to show previously hidden artefacts in the collection, the lack of storage space and the need to compete for audiences, the current trend in museums appears to be toward visible storage, either as part of a museum facility or part of a collection storage facility.

This is a way museums across the world are preserving their collections in beautiful, yet safe, environments that offer museum-goers a window into the daily operations behind-the-scenes, all the while maintaining tight conservation control over storage systems and collections.

The visible storage areas are generally side-by-side with curated and interpreted spaces in museums and back of house work and conservation spaces in storage facilities.

The proponents of visible storage believe that it is important to show as many artefacts in the collection as possible. The detractors of visible storage cite the frequent practice of displaying a plethora of objects with little interpretation beyond short entries in a Collections Database; the artefacts simply appear to be a "case or shelf of objects" with no stories, context or interpretation.

Attached are images of examples of visible storage. (Attachment 1)

Types of Visible Storage

There are two types of visible storage:

1. Artefact storage facilities that provide public access; and
2. A museum that uses visible storage to display part or most of their collection.

1. Artefact Storage Facilities That Provide Public Access

Artefact storage facilities that invite public visitation must be designed or retrofitted to accommodate the needs of visitors, and to safeguard the collection. These facilities are working Collections Storage Facilities and give visitors a behind-the-scenes feeling in a slightly unpolished, industrial environment. Visitors are generally welcomed in tours, or during supervised programs and events.

- Supervised access is generally limited to small-to-medium tours.
- Depending on the type of visitor access, the use of moving shelving must be assessed for safety issues. This may lead to an increase in storage area required.
- Artefact storage space should have a controlled environment (for temperature, relative humidity and light) to store and display the museum's artefacts.
- Unsupervised access to visible storage facilities is only recommended when the artefacts are securely housed (usually in secured glass cases to provide visual access). Some level of staff supervision or security is also required.

Requirements

- While visible storage doesn't require quality museum designed space, it still requires quality environmental controls, open spaces, adequate lighting and racking to ensure security, protection of the collection and accessibility.
- Requires additional knowledgeable staff to provide interpretation and supervision of visitors as artefacts are densely packed on shelves with no interpretation or security.
- Lighting controls and specific collection protection may be required depending on what is placed in visible storage.
- Typical museum security still required.

Advantages of Visible Storage Facilities

- Allows the public and source communities (i.e. First Nations and other cultures where objects originate) to view the vast majority of the City's historical artefact collection.
- Can create an atmosphere that makes artefacts feel like treasure chests or cabinets of curiosities and an exciting peek into what is behind the scenes.
- Advantageous for researchers who wish to make a quick visual assessment of collection.

Disadvantages of Visible Storage Facilities

- Additional security measures must be taken, i.e. secure, visually accessible (usually glass) shelving, security staff, cameras, etc.
- Lacks the interactivity of exhibitions.
- Would not apply to all in the collection to ensure protection of some materials. Sensitive materials, such as fabrics, watercolour paintings and photos, may need additional/specific protection or may not be visually accessible. This can be addressed by using low light levels or lighting that is triggered by motion or another form of activation.

Public tours of the main Richmond Collection Storage facility on River Road are conducted several times per year. These popular tours are necessarily small due to limited circulation space and security.

2. Museum that Uses Visible Storage to Display their Collection

The Museum of Anthropology and the Beaty Biodiversity Museum, both at UBC, are examples of museums that use visible storage to display and store their collections. The Museum of Anthropology was one of the first museums to use the visible storage display method and is internationally recognized as a world leader in this area. However, they are currently expanding their temporary exhibit space to provide more storytelling and interpretation. The artefact collections in both these museums are housed in state-of-the-art display cases that provide visual appeal and security for the objects they contain. Both museums have made efforts to provide interpretation throughout their facilities.

Key Features of Visible Storage Museums

- Display cases are arranged using a chosen organizational structure (e.g. geographic, cultural, artefact type or content).
- Cases are visually appealing (often glass) to ensure visitors can view all artefacts.
- Cases are secure to ensure visitors cannot touch or otherwise damage artefacts.
- Museum galleries must have controlled environments (for temperature, relative humidity and light).
- Some artefacts are not on display due to their fragility, rareness or for cultural reasons.
- Access to a Collections Database can provide limited information about each artefact.

Requirements

- Lighting control is required to protect some materials as these items will be permanently 'on display'. Sensitive materials, such as fabrics, watercolour paintings, and photos, need additional/specific protection or may not be visually accessible. This can be addressed by using low light levels or lighting may be triggered by motion or another form of activation.
- Typical museum security still required.

Advantages of Visible Storage Museums

- Allows the public and source communities (i.e. First Nations and other cultures where objects originate) to view the vast majority of the City's historical artefact collection.
- Advantageous for researchers who wish to make a quick visual assessment of the collection.
- Provide alternatives to traditional museums. Could be facilitated within warehouses and non-traditional museum facilities.

Disadvantages of Visible Storage Museums

- Artefact cases tend to have limited interpretation. Cases are generally not as engaging to the public as conventional exhibitions, as less context or explanation is provided – the stories are missing and they lack the interactivity of exhibitions. Knowledgeable staff are required to provide interpretation.
- Galleries do not appear to change over time. They always appear to be the same which is an issue if repeat visitation is desired. Temporary exhibition space is required to provide change over time.
- Like other types of museums with permanent displays, a changing exhibition gallery is required to attract repeat visitation.

Collections Database

In 2015, the City developed an online Collections Database. As part of the database development, and with the help of a digitization grant, 2,100 of the City's over 20,000 artefacts were digitized and made available to the public through a public portal.

An additional level request will be prepared to digitize the rest of the collection, providing public access to the collection and a photographic record for preservation, insurance and legal purposes.

City Owned Existing Locations

Staff have reviewed potential City owned locations for visible storage.

Phoenix Net Loft	rejected due to condition and location over water
River Road warehouses	rejected due to condition and reuse within 10 years
Minoru Aquatic Centre	rejected due to pending demolition
Minoru Place Activity Centre	study on future uses of the building is underway
Shell Road Warehouse	rejected due to size and very limited parking

At this point, the City does not currently have any locations that are suitable to house the collection and accommodate public visitors.

There are warehouses of the size that would be required to house the collection currently for sale or lease in Richmond. However, they too would require extensive tenant improvements. Purchasing or leasing a warehouse and retrofitting could be a potential consideration.

Next Steps

Staff are currently preparing a report on Artefact Storage Warehouse needs and options for Council consideration as well as a Museum Models Evaluation Study. It is proposed that the matter of visible storage of the collection be referred to both of those studies for consideration and evaluation.

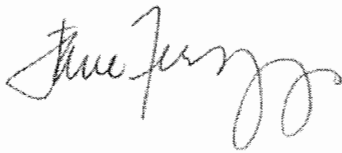
An additional level request to digitize the remaining City collection, providing public access to the collection and a photographic record for preservation, insurance and legal purpose, is also being submitted in the 2018 Budget process for Council consideration.

Financial Impact

None.

Conclusion

Staff were requested to look for options for storing the museum artefact collection at an visible storage facility at an existing location in Richmond. This report outlines the advantages and disadvantages of two types of visible storage, looks at existing locations owned by the City and recommends referring the issue of visible storage to two studies currently being prepared on museum models and artefact storage.



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

Examples of Visible Storage



Museum of Anthropology, Vancouver



Dragi Markovic National Museum of Australia



Victoria & Albert Museum, London, England



Museum Aan de Stroom, Antwerp, Belgium



City of Richmond

Report to Committee

To: Parks, Recreation and Cultural Services
Committee
From: Jane Fernyhough
Director, Arts, Culture and Heritage Services

Date: June 28, 2017
File: 11-7000-01/2017-Vol
01

Mike Redpath
Senior Manager, Parks

Re: Special Event Permits Pilot Project

Staff Recommendation

1. That a one-year pilot project to obtain special event permits from the British Columbia Liquor Control and Licensing Branch for select City events, as detailed in the staff report titled, "Special Event Permits Pilot Project", dated June 28, 2017 from the Director, Arts, Culture and Heritage Services and the Senior Manager, Parks, be endorsed; and
2. That a report be brought back to Council with the results of the pilot project.

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

Mike Redpath
Senior Manager, Parks
(604-247-4942)

REPORT CONCURRENCE		
ROUTED TO:	CONCURRENCE	CONCURRENCE OF GENERAL MANAGER
Recreation Services Business Licence RCMP Risk Management	<input checked="" type="checkbox"/> <input checked="" type="checkbox"/> <input checked="" type="checkbox"/> <input checked="" type="checkbox"/>	
REVIEWED BY STAFF REPORT / AGENDA REVIEW SUBCOMMITTEE	INITIALS: CJ	APPROVED BY CAO (Acting),

Staff Report

Origin

Over the past three years, the British Columbia Liquor Control and Licensing Branch (LCLB) issued a series of policy directives that enable organizations to hold public events with site-wide liquor accessibility under a “Special Event Permit” (SEP). These changes are partly due to increased public demand for a wider array of event amenities, as well as the need to provide event organizers with additional tools to manage public safety.

The purpose of this report is to seek Council’s support for a one-year pilot project to apply for and implement SEPs at select City events to assess the viability and benefits to the public of such permits for future events in Richmond. Final decisions on the issuing of SEPs rests with the RCMP.

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

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

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

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

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

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

8.2. *Opportunities for economic growth and development are enhanced.*

Findings of Fact

Special Event Permit

The provincial Liquor Control and Licensing Branch (LCLB) regulates the manufacturing, sale and access to liquor in British Columbia in accordance with the *Liquor Control and Licensing Act* and the *Liquor Control and Licensing Regulations*.

Historically, the LCLB mandated that any public events involving the serving or sale of liquor were required to maintain clearly defined liquor service areas. This was achieved through the use of “beverage gardens”, which barred minors from fenced areas.

On April 28, 2014, the LCLB issued Policy Directive No. 14-02, which allowed for site-wide liquor licensing at a public event under a “Special Occasion Licence” (SOL), the predecessor of the SEP. The LCLB reserved the right, however, to require an event to install beverage gardens if it deemed it necessary from a public safety perspective. To obtain an SOL, an organizer was required to include a security plan along with its application. Liquor inspectors reviewed the security plan for risks to public safety, based on factors such as event character, size, duration, patron demographics, lighting, site visibility, licensee compliance history, crowd density and security presence. If approved, an SOL would enable event organizers to serve or sell beer, cider, coolers, wine or spirits on site in accordance with set maximum single serving sizes and at a cost-recovery rate (unless all profits were donated to a charitable purpose). Shooters were prohibited as they were designed for rapid consumption, and promoted over-consumption and intoxication.

On January 23, 2017, the LCLB implemented Policy Directive No. 16-18, which changed the name of the application from a “Special Occasion Licence” to a “Special Event Permit” to reflect the temporary nature of the LCLB’s liquor authorization. Under the amended policy, businesses may now apply for an SEP provided that any funds raised are donated to a charitable purpose. This amendment allows legal liability to follow the event organizer, whom is responsible for the planning and implementation of the SEP requirements. If liquor is sold under an SEP at above-cost-recovery rates, a revenue report must be submitted to the LCLB within 60 days of the permit expiry, along with proof that such profits have been donated to a charitable purpose.

Pilot Project

In the past, both the City and local community groups have held public events that served or sold liquor through the use of beverage gardens. While this format provides logistical benefits through the use of a condensed, controlled area, according to the BC Liquor Policy Review Final Report it can encourage increased alcohol consumption over short durations as the licensed area is typically segregated, both physically and psychologically, from the main programming for the event. Site-wide licensing would enable organizers to provide more integrated programs and amenities to the benefit and enjoyment of the attending public.

Should Council endorse this pilot project, City staff will apply for, and pending LCLB and RCMP approval, implement SEPs at select City festivals over the following year, beginning with the 2017 Harvest Fest in September, to evaluate the demand for, logistics of and benefits to Richmond residents of site-wide liquor accessible events. Events included in the pilot project will be selected based on the suitability of its program, character and location.

Following completion of the pilot project, staff will report back to Council on its SEP findings, including the suitability, challenges and benefits of providing site-wide liquor accessibility for future City events.

Since 2014, a variety of events have been successfully held in the MetroVancouver region with site-wide licensing under the SEP process. These include, but are not limited to, the following events:

- Burnaby Blues & Roots Festival (Burnaby);

- Live Nation: Concerts at Deer Lake Park (Burnaby);
- European Festival (Burnaby);
- Enchant Christmas Maze & Market (Vancouver);
- Steveston Dragon Boat Festival (Richmond); and
- Vancouver Dragon Boat Festival (Vancouver).

Logistics and Public Safety

For each City event selected for participation in the pilot project staff will:

1. Submit a Richmond Event Approval Coordination Team (REACT) application to ensure consideration and coordination of City and emergency services, which will be reviewed by and require the approval of:
 - a. members of REACT;
 - b. the City's Risk Management department; and
 - c. the RCMP, whom take into consideration:
 - the size, duration and time of the event;
 - the type of music and entertainment provided;
 - the type and size of expected crowds;
 - whether the event is professionally managed;
 - the site location and the controlled area.
2. If approved by REACT and the RCMP, staff will submit a SEP application to the LCLB for approval.

Some of the factors considered by REACT, the RCMP and the LCLB when assessing security and public safety for a SEP event include:

- a fully fenced site with controlled entry and exit points;
- an age verification system, where patrons must produce two pieces of government identification to verify their age and receive a 19+ wristband in order to be served a licensed beverage;
- security guards in service areas and strategically placed throughout the site to:
 - check identification;
 - ensure anyone consuming alcohol is wearing a 19+ wristband; and
 - monitor the crowd;
- an experienced contractor to manage the SEP process on behalf of the City, which would include acquiring and verifying appropriate insurance coverage, the hiring and training of a bar manager and staff, and obtaining the necessary Serving It Right credentials; and
- restrictions on the quantity and size of drinks served.

Benefits

Benefits of implementing a SEP at suitable City events will include:

- *Enhanced event amenities and the deterrence of rapid liquor consumption:* The public will be able to enjoy event programming throughout the site, while partaking in a licensed beverage at their leisure;
- *Enhanced security:* Additional security, which would normally be tethered to a traditional beverage garden, will be strategically situated throughout the entire site; and
- *Economic instigator for local goods and services:* The site-wide accessibility of licensed beverages at an event may draw additional visitors and encourage attendees to stay for longer periods, which will provide greater exposure for local entertainers, goods and services.

2017 Harvest Fest – Pilot Initiative

As part of the City's Canada 150 celebrations, the City is hosting its inaugural Harvest Fest from 11:00 a.m. to 7:00 p.m. on Saturday September 30, 2017 at Garden City Lands – a 136.5 acre park in the heart of Richmond. This free festival, which is expected to draw over 10,000 people from MetroVancouver, will celebrate the diverse factors that make Richmond a hub for urban agriculture.

Due to its moderate size and agricultural and food-oriented focus, the 2017 Harvest Fest serves as an ideal event to include as part of the pilot project. In addition to providing a program platform to showcase local wineries and breweries, the site will be fully contained by perimeter fencing as part of the Agricultural Land Commission's conditions for the festival. As such, one of the major logistical requirements for a SEP will already be satisfied.

Financial Impact

There is no financial impact as a result of this report. Any costs incurred to implement the pilot project would be incorporated into the existing budget for each SEP event.

Conclusion

Over the years, Richmond has built a strong reputation for successful, world-class community events. In order to address increased public demand for a wider array of event amenities and provide event organizers with additional tools to manage public safety, staff recommend that Council support a one-year pilot project to obtain special event permits from the British Columbia Liquor Control and Licensing Branch for select City events. Following completion of the pilot project, staff will report back to Council on the results.



Marie Fenwick
Manager, Parks Programs
(604-244-1275)



Bryan Tasaka
Manager, Major Events and Film
(604-276-4320)



City of Richmond

Report to Committee

To: Parks, Recreation and Cultural Services Committee
From: Michael Redpath
Senior Manager, Parks
Date: July 4, 2017
File: 06-2345-01/2017-Vol 01
Re: Parks Ageing Infrastructure Plan – 2017 Update

Staff Recommendation

1. That the priorities identified in the staff report titled "Parks Ageing Infrastructure Plan – 2017 Update" dated July 4, 2017, from the Senior Manager, Parks, be used as the basis for a submission to the annual 2018 Capital Program process.

for
Mike Redpath
Senior Manager, Parks
(604-247-4942)

Att. 3

REPORT CONCURRENCE		
ROUTED TO:	CONCURRENCE	CONCURRENCE OF GENERAL MANAGER
Finance Department	<input checked="" type="checkbox"/>	
REVIEWED BY STAFF REPORT / AGENDA REVIEW SUBCOMMITTEE	INITIALS:	APPROVED BY CAO (Acting)
	CS	

Staff Report

Origin

At present there is no annual dedicated Capital or operational funding for Parks infrastructure replacement. Preventative maintenance programs exist for some Park asset categories, however, Capital requests are submitted when necessary for infrastructure repairs or replacement.

The purpose of this report is to present a 2017 update on the status of Parks ageing infrastructure and to propose the development of an interim and long-term infrastructure replacement program.

Background

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

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

6.1. *Safe and sustainable infrastructure.*

6.2. *Infrastructure is reflective of and keeping pace with community need.*

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

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

7.2. *Well-informed and sustainable financial decision making.*

Parks infrastructure includes underground services (e.g., drainage, water lines), above ground services (e.g., lighting, irrigation systems), hard surfaces (e.g., trails, plazas), sports facilities, playgrounds and site furnishing, water features, and waterfront amenities (e.g., bridges, piers, floats). Assets are inspected regularly according to regulations by external bodies, as per City preventative maintenance programs and regional standards.

Whenever possible, major repairs or retrofits are undertaken to extend the useful life of a park asset. At the end of an asset's useful life, upon determination that it still fulfills community need, Capital submissions are made for asset replacement. This annual approach to infrastructure replacement has allowed for some advanced planning on a five year basis, however, it is not keeping pace with the need for infrastructure replacement.

Unlike other types of civic infrastructure such as Utilities, there are no dedicated annual funding sources for the replacement of park and public open space assets. Capital funding for new park assets is governed by the Community Charter of British Columbia which clearly specifies that Park Development Cost Charges (DCC) funds can only be used for new infrastructure related to growth and cannot be used to replace ageing infrastructure.

Premier sports fields, such as artificial turf fields, are an exception where there are “pay for play” user fees which partially fund the maintenance and replacement costs.

According to current condition assessments, a number of existing park assets have surpassed their respective life cycles and now present potential functional and safety issues. Parks continues to ensure public safety and, in the absence of Capital funding for infrastructure replacement, will perform the necessary repairs to extend an asset’s useful life or will restrict public access or remove the asset.

Analysis

Existing Infrastructure Replacement Priorities

The Richmond parks and public open space system consists of 147 parks, that total 794 hectares (1,962 acres) in area, and 73 kilometers in length of trails. Table 1 is a summary of Parks assets by category and the type of condition assessment required:

Table 1: Park Infrastructure Types and Assessment Requirements

Infrastructure Asset Type	Assessment Required
Banners and Fixtures	Visual inspection
Boardwalks (Britannia, Imperial Landing, Terra Nova, Nature Park)	Structural conditional assessment
Christmas Lights	Visual inspection and testing
Court Surfacing (tennis, basketball, hockey, and lacrosse courts)	Visual inspection
Drainline Replacement	GIS, survey and inspections
Fencing Chainlink (backstops, perimeter, walkways, sports fields)	GIS, survey and inspections
Fencing Timber (perimeter fencing, playgrounds, park buildings)	GIS, survey and inspections
Hard Landscapes (plazas, walkways)	Visual inspection
Irrigation Systems	Visual inspection & testing
Lighting – Park and Pathway	Electrical conditional assessment
Lighting (sports fields, tennis and basketball courts)	Electrical conditional assessment
Parking Lots and Driveways	GIS, survey and inspections
Planters	Visual inspection
Playground Equipment	CSA requirements
Site Furnishings (bleachers, goal posts)	Visual inspection
Sports Fields (natural grass fields, artificial turf and sand fields)	GIS, survey and inspections
Trails & Pathways	GIS, survey and inspections
Water Features (ponds, sloughs and lakes) Minoru Lakes, Garden City Pond, The Gardens, Terra Nova.	GIS, survey and inspections

Continued - Table 1: Park Infrastructure Types and Assessment Requirements

Infrastructure Asset Type	Assessment Required
Water Spray Parks	Mechanical/Civil condition assessment
Waterfront Marine Structures (docks, piers, floats, piles, boat launch)	Structural condition assessment

The City's parks preventative maintenance programs include annual condition assessments and monthly inspections. Community feedback from organized user groups, community associations and the general public also informs the assessment of parks infrastructure. The City's preventative maintenance programs help to limit service demand calls and ensure that community needs are met.

In addition to City staff expertise, the City draws on a range of experts such as mechanical, civil and structural engineers to assist with condition assessments. Ageing infrastructure such as docks and piers involve very specialized types of expertise, requiring marine engineering consultants to determine the condition of the asset.

As per current condition assessments, staff have identified high priority assets requiring major repairs or full replacement. Table 2 below includes conservative cost estimates for the full replacement value or a repair option. Attachments 1, 2 and 3 show examples of the condition of some of the assets. The repair option value assumes that the useful life of the asset will be extended to allow public use to continue.

Table 2: High Priority Ageing Infrastructure Projects

Infrastructure	Original Installation Date	Major Repair/ Replacement Cost 2018
King George Park Waterpark Surface Retrofit	1998	\$150,000
South Arm Playground Replacement (50% of playground equipment)	1991	\$250,000
No. 2 Road Pier Repairs	Unknown	\$350,000
Nature Park Boardwalk Replacement	1981	\$400,000
Scotch Pond Dredging	1950s	\$600,000
McDonald Beach Boat Launch Dredging and Float Replacement	1964	\$650,000
Tennis and Sport Court Repairs (South Arm, Hugh Boyd, King George, Hamilton, Burkeville)	1978-1990	\$350,000
TOTAL:		\$2,750,000

Capital funding submissions for the above noted assets will be submitted to Council for consideration through the City's 5 Year Capital planning process for funding in 2018.

Proposed Strategic Ageing Infrastructure Replacement Plan

Long-term planning for the replacement of infrastructure allows for the timely implementation of projects avoiding interruptions in service and avoiding the costs of emergency repairs. Long-term planning would better prepare the City to anticipate the funding necessary to sustain park infrastructure and the levels of service desired by the community.

A long-term plan would include the following:

1. **Completion of Park Asset Inventory and Condition Assessments**
Aided by the update of the GIS park inventory that is currently underway, a comprehensive condition assessment will be documented using a combination of inspections, surveys, conditional analysis, and reporting from City staff and consultants.
2. **Replacement Costs of Assets**
Upon completion of the park asset condition assessment, an order of magnitude costing process would have to be undertaken to provide estimates for the replacement of each Park asset item within their categories.
3. **Schedule of Replacement**
Based on the priority, condition, age, and the respective potential life cycle of each asset, a 10 year Schedule of Replacement report would need to be developed, outlining the annual funding requirements and timeline proposed for the replacement of ageing infrastructure.
4. **Annual Capital Submissions**
Completion of the Schedule of Replacement report would assist in the annual 5 Year Capital process outlining the scope of work required, the value, condition, asset management initiatives and a potential funding plan for each park asset for a specific targeted year for replacement or repairs.

In order to advance a comprehensive long-term plan, external resources including specialist expertise would be required. The Parks Department proposes to begin the Parks Strategic Ageing Infrastructure Replacement Plan in 2018. A one-time additional level funding request of \$225,000 will be prepared for consideration in the 5 Year Financial Plan for 2018.

Financial Impact

None.

Conclusion

This report to Committee will be used to provide direction for annual Capital submissions to address parks ageing infrastructure replacement funding. High priority ageing infrastructure projects have been identified that must be addressed in the short term and will be submitted for consideration in the 5 Year Capital Plan for 2018. The total estimated value of those projects is \$2,750,000.

July 4, 2017

- 6 -

In addition, consistent annual funding is required to ensure timely replacement of parks assets and to sustain levels of service that contribute to public health, safety and quality of life. A strategic Parks Ageing Infrastructure Replacement Plan would provide certainty regarding the costs of infrastructure replacement and provide the basis for establishing dedicated funding. A one-time additional level funding request of \$225,000 to support the completion of the plan will be prepared for consideration in the 5 Year Financial Plan for 2018.

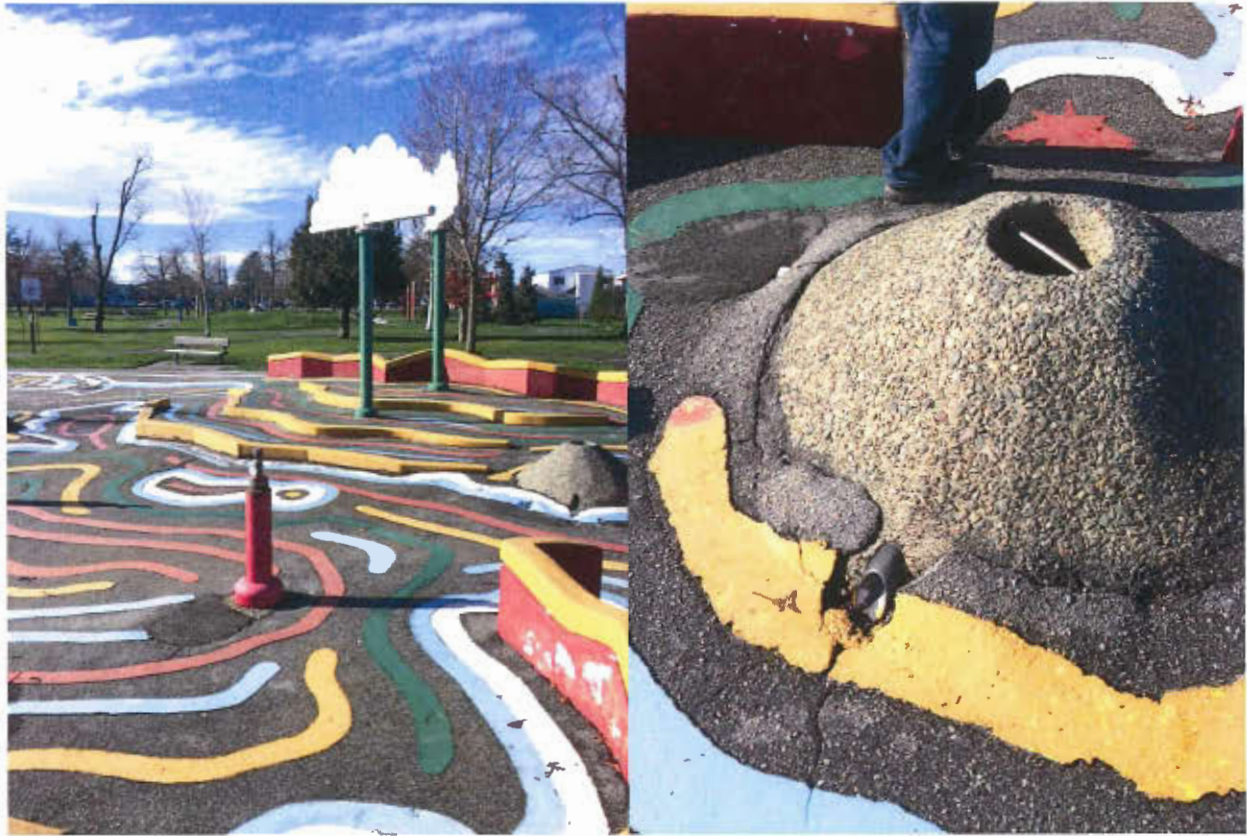
A handwritten signature in black ink, appearing to read 'Mike Redpath', with a long horizontal stroke extending to the left.

for

Mike Redpath
Senior Manager, Parks
(604-247-4942)

Attachment 1: King George Park Waterpark
Attachment 2: London's Landing Pier Piles
Attachment 3: Tennis and Sport Court Surfacing

King George Park Waterpark
Condition of Original Asphalt Surfacing



London's Landing Pier Piles
Condition of Wood Piles



Tennis and Sport Court Surfacing
Cracking of Asphalt Surface and Crack Repairs

