



CITY OF VANCOUVER

## CITY OF VANCOUVER

### ADMINISTRATIVE REPORT

# A2

Report Date: January 2, 2008  
Author: S. Harvey  
Phone No.: 604.871.6001  
RTS No.: 7119  
VanRIMS No.: 08-8000-20  
Meeting Date: January 29, 2008

TO: Vancouver City Council

FROM: Managing Director of Cultural Services in consultation with the General Manager of Olympic and Paralympic Operations

SUBJECT: Olympic and Paralympic Public Art Plan and Project Management  
- Award of Contract

#### RECOMMENDATION

- A. THAT Council approve the Olympic and Paralympic Public Art Program as outlined in this report and direct staff to work with VANOC and other Olympic partners to enter into such agreements as are necessary to deliver a comprehensive program;
- B. THAT Council approve the following allocation of funding for the Olympic and Paralympic Public Art Program:
- \$1.5 million from the Public Art Reserve;
  - \$1.5 million from the Olympic Legacies Reserve Fund;
  - \$750,000 secured from the Olympic Village developer public art contribution;
- AND THAT staff report on additional funding opportunities.
- C. THAT, subject to the conditions set out in E, F, and G, Council authorize staff to enter into a consultancy contract with Karen Mills Public Art Management, at a cost of \$250,000, plus GST, with funding from the City's Public Art Reserve as outlined in Recommendation B, for commissioning and project management of

the legacy components of the comprehensive Olympic and Paralympic Public Art Plan (OPPAP);

- D. THAT, subject to the conditions set out in E, F, and G, Council authorize staff to enter into a consultancy contract with VIA Public Art Management, at a cost of \$125,000, plus GST, with funding from the City's Public Art Reserve as outlined in Recommendation B, to launch and project manage an artist-initiated program as part of the comprehensive Olympic and Paralympic Public Art Plan;
- E. THAT the Director of Legal Services be authorized to execute and deliver on behalf of the City all legal documents including artists contracts and funding agreements required to implement Recommendations A, B, C, and D;
- F. THAT, all such legal documents be on terms and conditions satisfactory to the Managing Director of Cultural Services, the Director of Legal Services, and the Manager, Materials Management; AND
- G. THAT no legal rights or obligations will be created by Council's adoption of the recommendations contained in this report unless and until such legal documents are executed and delivered by the Director of Legal Services.

#### GENERAL MANAGER'S COMMENTS

The General Manager of Community Services RECOMMENDS approval of A through G.

#### COUNCIL POLICY

Council approval is required for consultancy contracts over \$30,000. Contracts are to be awarded on the basis of best overall value for the City.

#### PURPOSE

The purpose of this report is to seek Council approval of the terms of reference and guiding principles for an Olympic and Paralympic Public Art Program, to authorize additional funding for this program from the Public Art Reserve and to authorize the award of consultancy contracts for the project management of two complementary components of the program.

#### BACKGROUND

The City's Public Art Program has a mandate to incorporate contemporary art practices into city planning and development. It achieves this by funding art-making of many kinds, from single-artist commissions to artist collaborations with engineers, designers, and communities. The intent is to provide for the creation of art that expresses the spirit, values, visions, and poetry of place that collectively define Vancouver.

Vancouver's public art planning began in 1986 with the development of procedures to address artwork donated by national pavilions departing at the end of the Expo 86 Worlds Fair. Planning for the commissioning of art for public spaces began in 1987, leading, in 1990, to the

adoption of a Public Art Program applied to the civic and private sectors. A Public Art Advisory Committee was appointed in 1991.

The program is comprised of three distinct components:

- 1) The Civic Public Art Program develops public art at new or existing City Buildings, infrastructure projects (streets, bridges, utility works), parks, and other public spaces.
- 2) The Private Development Program requires major private rezoned developments to allocate funds to art in public areas.
- 3) The Community Public Art Program supports artist and community collaborations on projects than address neighbourhood needs and aspirations.

With the coming Olympic Games, Vancouver again has the opportunity to create a unique collection of Olympic and Paralympic public art projects and initiatives that reflect the spirit and intent of the Olympic movement as expressed in the unique setting of the City of Vancouver.

The City's Olympic and Paralympic Public Art Plan proposes to encourage public interest, involvement, and education around the Games - through the interplay of the three Olympic pillars - sport, culture and the environment. The Plan is founded on the principle that public art, in collaboration with the Games, can create remarkable places and experiences that not only provide lasting memories and permanent legacies but also encourage ongoing community awareness and participation in sport, culture and environmental stewardship long after 2010.

The Plan will also provide the City of Vancouver and its citizens the opportunity to tell our own stories - stories as diverse and complex as Vancouver itself. With the world focusing attention on Vancouver, our Olympic and Paralympic public art should reveal, showcase, surprise, challenge, and celebrate the very best of Vancouver.

Projects should aspire to the highest level of creativity and excellence in art-making as practiced in the field of public art internationally, and as demonstrated by Olympic and Paralympic athletes. The best artists – local, regional, national and international – will participate in the creation of public art projects, attracted by unique opportunities ranging from large legacy projects to temporary, celebratory and/or community projects.

Project management resources are required to realize this Plan and to supplement the existing staff complement (1.5 FTE). The OPPAP will complement and be in addition to the ongoing work of the existing Public Art Program, which will continue with civic and private sector projects and completing and implementing the Public Art Program Review.

## DISCUSSION

On February 12, 2007 the official Countdown Clock to the 2010 Olympic and Paralympic Winter Games was unveiled at the Vancouver Art Gallery. Incorporating Aboriginal symbols, natural materials, Olympic and Paralympic imagery, the Countdown clock reflects Vancouver, BC, and Canada. It reminds us that while there is no shortage of creative ideas, there are but two short years to plan for, commission, construct and implement an Olympic and Paralympic Public Art Plan of the scale and scope appropriate to the opportunity.

It is therefore essential that clear and focused criteria be applied to all ideas to ensure a Plan that is broad, exciting, participatory and achievable. To assist in the decision-making, staff have drafted terms of reference as outlined below:

### *Vision*

The City of Vancouver's Olympics and Paralympics Public Art Plan will shape a collection of public art projects and initiatives that reflect the spirit and intent of the Olympic movement as expressed in the unique setting of the City of Vancouver.

Projects will aspire to the highest level of creativity and excellence in art-making as practiced in the field of public art internationally, and as demonstrated by Olympic and Paralympic athletes.

The best artists – local, regional, national and international – will participate in the creation of public art works, attracted by unique opportunities ranging from large legacy projects to temporary, celebratory and community projects.

### *Guiding Principles*

Projects should:

- Reflect the City's cultural values of creativity, excellence, diversity, openness, collaboration and accessibility;
- Address the Olympic and Paralympic Public Art Plan vision and mission;
- Be set apart from other public art projects that will be commissioned in the coming years; and
- Be developed in a collaborative manner with VANOC and other Olympic and Paralympic partners leveraging new resources and opportunities.

### *Basic Criteria*

The following basic criteria must be met for any Olympic and Paralympic Public Art project:

- Funding must be secured by March 31, 2008;
- Partnership arrangements must be finalized by March 31, 2008;
- Siting must be confirmed by June 1, 2008;
- Projects must be conceptualized and designed by professional artists, identified and selected through open and transparent processes;
- Projects must be implemented in accordance with the City's Public Art Policies and Guidelines; and
- Permanent legacy projects must be able to be completed and installed before January 1st, 2010.

### *Plan Scope*

The Olympic and Paralympic Public Art Plan (OPPAP) proposes to build on the City's existing Public Art Program and to pilot some some new opportunities which have come forward as part of the Public art review, currently underway. Projects already in process and funded (such as Susan Point's Welcome Poles, "People Amongst the People" in Stanley Park) will be combined with work in the planning stage (South East False Creek Public Art Plan) as well as new opportunities – including partnership opportunities with VANOC and others – to maximize our impact and resources. When combined together, these works will form a

comprehensive body of artworks which will form a strong legacy from the Games. A copy of the Draft Olympic and Paralympic Public Art Plan is attached to this report as Appendix A.

The OPPAP will require the combination of civic and non-civic resources. The City's public art program is currently funded through two main sources - the Capital Plan (with a total allocation of \$1 million over the three year period 2006-2008) as well as private sector contributions. The private sector generally contributes artwork at a value of \$0.95 per revenue generating square foot of certain rezonings. As an alternate to placing artwork on their site, developers may make an equivalent cash contribution to the City which is held in the Public Art Reserve to be used for public art projects in the public realm.

In addition, a budget has been allocated within the Olympic Legacy Reserve Fund and a submission made to the Live Sites federal funding. Additional funding will also be explored through partnerships and, potentially, through sponsorship(s).

### *Plan Management*

Project Management resources are required to realize this Plan and to supplement the existing public art staff complement (1.5 FTE).

The Managing Director of Cultural Services and the Manager of Materials Management sought Requests for Expressions of Interest (RFEOI) for consultant services related to the Project Management of the Olympic and Paralympic Public Art Plan (PS07127). The RFEOI was posted on the City's website, BC Bid, and circulated to the cultural community through the City email distribution list (VanCulture).

At the closing date of November 20, 2007 eight responses to the RFEOI had been received. These were reviewed by a staff team using a comparative and consistent matrix format. The matrix compared the proponents' teams past experience with complex public art programs, proposal content, methodology, and cost. Proponents were scored out of a total of 100 points.

The review team short-listed four of the proponent teams for further consideration. Following telephone interviews, the review team recommended that two teams be requested to submit further more detailed proposals for portions of the work outlined in the RFEOI.

On December 19, 2007, responses to the proposals were received from the two applicant teams. The responses were reviewed by the review team and are recommended for award (Recommendations C and D). It is staff's opinion that splitting the project into two complementary components will maximize successful implementation and match the range of opportunities with the consultant expertise.

The two firms selected are:

- Karen Mills Public Art Management, in collaboration with Clive Grout, Architect to lead the commissioning and project management of the legacy components of the comprehensive Olympic and Paralympic Public Art Plan (Recommendation C); and
- VIA Public Art Management, in collaboration with Hotson Bakker Boniface Hadden Architects and Karen Henry, to launch and project manage an artist-initiated

program as part of the comprehensive Olympic and Paralympic Public Art Plan (Recommendation D).

"Legacy" projects, managed by Mills team will include both permanent and temporary projects which will likely be of significant scale and involve local, national and international artists. It is anticipated that there will be fewer but larger works with high visibility and impact focused in the downtown area and/or associated with Olympic venues. These projects will generally be developed through partnerships with other funders and agencies.

VIA will be managing projects that result from a call to local artists for their ideas ("artist-initiated projects"). These are projects, both permanent and temporary, will be generated from calls to local artists proposing projects that are based on the Guideline Principles outlined above and rooted in Vancouver's neighbourhoods and communities. These projects are likely to be larger in number but smaller in scale than the "legacy" projects and would be fully funded through the City's public art budgets. A summary of each team is attached to this report as Appendix B.

### Plan Development

Both teams will work together, under the direction of City staff serving as part of an OPPAP Cabinet, to ensure a comprehensive and consistent approach. The Olympic and Paralympic Public Art Plan Cabinet will have staff representation from Cultural Services, Planning, Engineering, Olympic and Paralympic Operations, and Parks and Recreation.

Working with staff and the OPPAP Cabinet, the team will finalize the Olympic and Paralympic Public Art Plan. Potential public art projects will be evaluated against the criteria outlined in this report and the draft plan (Appendix A). The final Plan will also be reviewed by the Public Art Committee who will provide recommendations to the Managing Director of Cultural Services, for final approval. This process is consistent with the current Public Art Program process.

This report seeks Council's approval to delegate authority to staff as outlined in this report (Recommendation E) to select and finalize projects and award related artwork contracts. This will enable projects to move ahead, in a timely manner while still under the existing Public Art Program processes and ensure we meet our deadlines. As with any City public art project, project managers will oversee artist calls, artist selection, contracting, fabrication, and construction management and artwork installation.

### FINANCIAL IMPLICATIONS

In order to commence work on the Olympic and Paralympic Public Art Plan (OPPAP), this report seeks Council approval to allocate initial funding and to provide authority to award public art commissions with the following funds:

- \$1.5 million from the Public Art Reserve;
- \$1.5 million from the Olympic Legacies Reserve Fund;
- \$750,000 secured from the Olympic Village developer public art contribution;

To ensure a budget sufficient to enable commissions of significant work for the OPPAP and still leave funds available for ongoing public art opportunities throughout the City; staff propose to pool funds from the following sources to support the OPPAP:

- Live Sites (federal submission of \$1.25 million, Spring 2008)
- 2008 Capital Budget Public Art allocation (up to 50% of \$450,000 allocation subject to the 2008 Capital Budget Process, May 2008)
- 2009-2011 Capital Plan (TBD)
- Sponsorship and partnership opportunities (TBD)

The final total budget for the Olympic and Paralympic Public Art Plan will be established once the OPPAP is completed, and all projects and funding partnerships are identified. Once the OPPAP is finalized, staff will provide Council with a copy of the final OPPAP Plan as part of the report back on any additional funding.

#### *Public Art Reserve*

The Public Art Reserve was established in 1994 with the purpose of accumulating any public art funds from private-sector rezonings participating in the Public Art Program where the developer has chosen to contribute cash instead of art. The Public Art Reserve current unrestricted balance is \$1.7 million.

#### *Olympic Legacy Reserve Fund*

Established by Council in February of 2007, the Olympic Legacy Reserve Fund program and budget was approved in principle by Council in December 2007. This included a proposed funding allocation of \$1.5 million for Olympic and Paralympic Public Art.

#### *Olympic Village*

The projected Southeast False Creek public art budget (primarily from private sector development) will total over 3.5 million dollars. In 2007, a Southeast False Creek Public Art Master Plan was completed by 4Culture and artist Buster Simpson. The plan identified potential projects and sites, including several major Olympic and Paralympic projects in and around the Olympic Village and public areas such as the seawall and plazas. The Public Art Program, through the Private Sector Program was able to secure approximately \$900,000 from Millennium, the Olympic Village developer to commission public art within the site. An estimated \$750,000 will be used to develop Olympic and Paralympic public artworks.

#### *Maintenance*

The Public Art Program also established in 1994 a Public Art Maintenance Reserve. Sponsors of artwork provide from 10% to 20% of the art project budget to the reserve to cover maintenance costs of work installed on City land. This applies to projects initiated by the City, private developers, or donors. Projects developed as part of the Olympic and Paralympic Public Art Plan will also budget and contribute to the reserve to cover future maintenance costs.

## CONCLUSION

The City's Olympic and Paralympic Public Art Plan proposes to encourage public interest, involvement, and education around the Games - through the interplay of the three Olympic pillars - sport, culture and the environment - creating remarkable places and experiences that provide lasting memories and permanent legacies but also encourage ongoing community awareness and participation in sport, culture and environmental stewardship long after 2010. The recommendations contained in this report begin the process to fully realize this opportunity.

\* \* \* \* \*

**City of Vancouver  
Olympic and Paralympic Public Art Plan**

**DRAFT**

January 2008





The City's Olympic and Paralympic Public Art Plan includes a vision, mission and principles to guide idea development, and focus opportunities and project selection.

A series of public art opportunities have been identified that maximise existing work underway, creates new opportunities throughout the City, and provide for large scale legacy work as well as temporary celebratory and participatory community events.

The intent of the City's Olympic and Paralympic Public Art Plan is to encourage public interest, involvement, and education around the Games - through the interplay of the three Olympic pillars - sport, culture and the environment. The Plan is founded on the principle that public art, in collaboration with the Games, can create remarkable places and experiences that not only provide lasting memories and permanent legacies but also encourage ongoing community awareness and participation in sport, culture and environmental stewardship long after 2010.

The Plan will also provide the City of Vancouver and its citizens the opportunity to tell our own stories - stories as diverse and complex as Vancouver itself. With the world focusing attention on Vancouver, our Olympic and Paralympic public art should reveal, showcase, surprise, challenge, and celebrate the very best of Vancouver.

## ***The City of Vancouver's Olympic and Paralympic Public Art Plan***

## Context

The first Olympic Games were held in Olympia, Greece, in about 776 BC - more than 2,700 years ago. Olympia was both the sporting and cultural centre of the country, and from the very beginning of the Games, involved the best athletes and the best artists.

With the founding of the modern Olympic Movement in 1894, this duality was formalised with culture as the second pillar of the Olympic Movement - equal to sport. The Olympic Charter now requires host cities to produce a range of cultural programs which focus on the culture and traditions of the host nation, involve international participation, and are of the highest calibre.

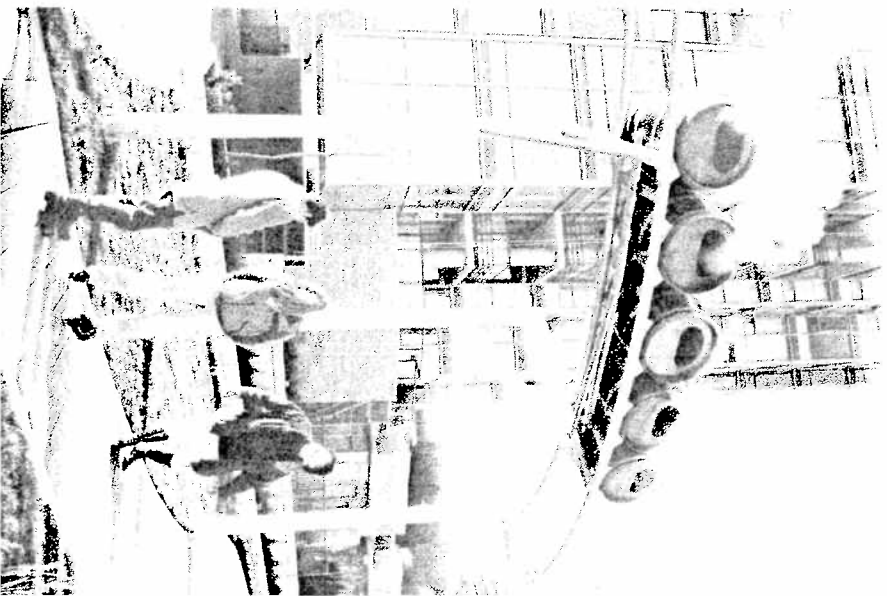
This challenge provides both responsibilities and opportunities for the City of Vancouver.

Vancouver is a dynamic, multicultural city set in a spectacular natural environment. With a rich cultural history, Vancouver is now changing and redefining its cultural expression. There is a growing awareness and celebration of the Coast Salish culture and of the traditions and new art forms from the many cultures now living together in Vancouver.

Vancouver has a long tradition of public art - welcome gates (Lumberman's Arch and Chinatown Gate) and totem poles from well before the founding of the City. It is also home to some of the most cutting-edge contemporary art in public places (Street-light, Light works and Red Horizontal) recognised by residents, visitors and the art world.

Vancouver's Public Art Program seeks to incorporate contemporary art practices into city planning and development providing for the creation of art that expresses the spirit, values, vision and poetry of place, that collectively define Vancouver.

As Host City for the 2010 Olympic and Paralympic Winter Games, the City of Vancouver is committed to supporting a Games rich in sporting and cultural memories. The City of Vancouver is working to ensure an inclusive Games, one that will enable both Vancouverites and visitors to share in the memories and create lasting legacies for the future.



Coopers Mews, Alan Storey, 2002

## Vision

The City of Vancouver's Olympic and Paralympics Public Art Plan will shape a collection of public art projects and initiatives that reflect the spirit and intent of the Olympic movement as expressed in the unique setting of the City of Vancouver.

The works will form part of a comprehensive program which will celebrate the spirit of the Olympics through its values of *sport, peace and friendship*, as well as the three Olympic pillars - *sport, culture and the environment*.

Olympic and Paralympic athletes demonstrate and inspire excellence. This plan will support projects that aspire to the highest level of creativity and excellence in art-making as practiced in the field of public art internationally. The best artists — local, regional, national and international — will be commissioned for public art projects, attracted by unique opportunities ranging from large legacy projects to temporary celebratory community events.



## Criteria for Decision Making

On February 12, 2007, the official Countdown Clock to the 2010 Olympic and Paralympic Winter Games was unveiled at the Vancouver Art Gallery. Incorporating Aboriginal symbols, natural materials, Olympic and Paralympic imagery, the Countdown clock reflects Vancouver, BC, and Canada. It reminds us that while there is no shortage of creative ideas, there are but two short years to plan for, commission, construct and implement an Olympic Public Art Plan of the scale and scope appropriate to the opportunity. Like many opportunities, budgets are limited and creative allocation of program dollars will be necessary to realise the Plan. Partnerships will be sought to supplement the City's existing Public Art budgets.

It is therefore essential that clear and focused criteria be applied to all projects to ensure a plan which is broad, exciting, participatory and achievable. To assist in the decision making, projects must meet the basic eligibility criteria and a majority of the principles identified.

## Guiding Principles

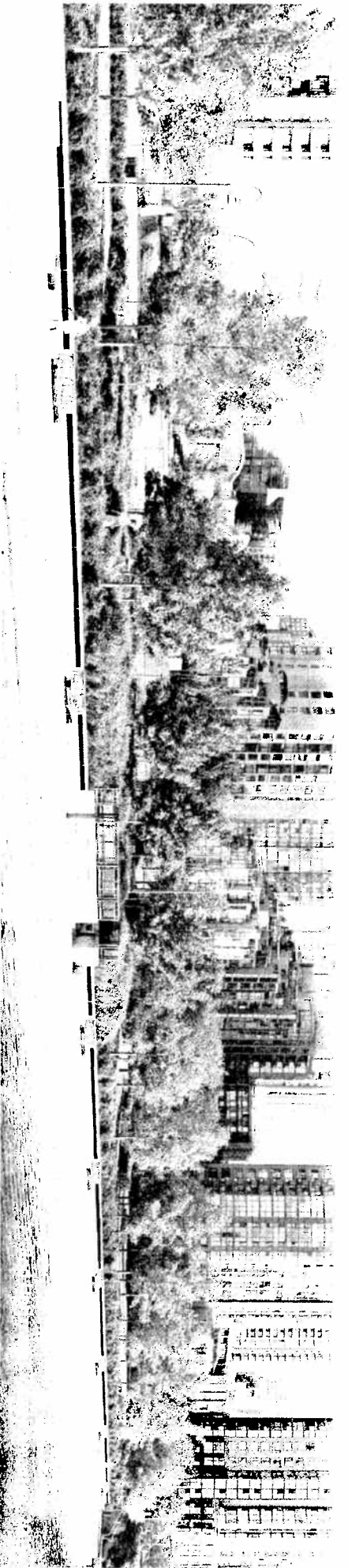
Projects should:

- Reflect the city's cultural values of creativity, excellence, diversity, openness and accessibility,
- Address the Olympic and Paralympic Public Art Plan vision and mission,
- Be set apart from other public art projects that will be commissioned in the coming years, and
- Be developed in a collaborative manner with VANOC and other Olympic and Paralympic partners, leveraging new resources and opportunities.

## Basic Eligibility Criteria

The following basic eligibility criteria must be met for any legacy or temporary project to be incorporated into Vancouver's Olympic and Paralympic Public Art Plan;

- Funding must be secured by March 31, 2008,
- Partnership arrangements must be finalized by March 31, 2008,
- Siting must be confirmed by June 1, 2008,
- Projects must be conceptualized and designed by professional artists, identified and selected through open and transparent processes,
- Projects must be implemented in accordance with the City's Public Art Policies and Guidelines, and
- **Permanent works must be completed and installed before January 1, 2010.**



## City of Vancouver Public Art Program

The Public Art Program works with artists, City departments, Vancouver Park Board, communities, and developers to commission contemporary public art. The intent is to provide for the creation of art that expresses the spirit, values, vision and poetry of place that collectively define Vancouver.

Vancouver's Public Art Program provides for community public art projects, for artist commissions incorporated into City infrastructure projects, and for private developers to contribute public art for public spaces.

The City's public art program is currently funded through two main sources - the Capital Plan (with a total allocation of \$1 million over the three year period 2006-2008) as well as private sector contributions. The private sector generally contributes artwork at a value of \$0.95 per revenue generating square foot of certain rezonings. As an alternate to placing artwork on their site, developers may make an equivalent cash contribution to the City which is held in the Public Art Reserve to be used for public art projects in the public realm. The public art reserve currently holds \$1.7 million.

The Public Art Program seeks to:

- Demonstrate leadership by commissioning public artworks of the highest quality.
- Engage a wide range of artistic practices, provide opportunities for critical artistic exploration, and support artists as full members of the creative process.
- Enrich the public experience of place, infrastructure and neighbourhood by articulating new layers of the public realm and cultivating a unique cityscape.
- Reflect the meaning of the city as understood by its diverse communities by stimulating civic discourse, re-examining civic narratives, and imagining new futures.
- Be challenging, stimulating, risk-taking, creative and innovative.

## City of Vancouver Public Art Program

### Project Planning

Public art plans for civic projects are developed by public art planners or consultants in consultation with civic staff and associated community or neighbourhood groups. The Public Art Committee reviews the art plans and makes recommendations to the Managing Director of Cultural Services, who has final approval.

City and Park Board staff (for projects on Park land) provide a technical review of each project. Project managers oversee artist calls, artist selection, contracting, fabrication, construction and artwork installation.

### Artist Selection

**Independent Selection Panels** provide expertise on the artist selection and artwork proposals. Panels generally include a majority of artists, art-experts as well as community representatives, project architects, and other stakeholders. There are a variety of ways to select artists for a project:

**Open Competitions** allow for a broad range of ideas, artistic experience and art practices. These provide opportunities for a wide range of artists including younger or emerging artists.

In an **Ideas Competition**, artists are asked to send in preliminary concept proposals. A Selection Panel selects the winning proposal.

**Limited or Invitational Competitions** invite several artists to submit letters of interest and resumes of previous work. Artists may then be asked to an interview or to submit proposals. This method is appropriate when looking for a group of experienced artists, when time is limited, or when the project requires specific expertise.

**A Pre-Qualified Roster of Artists** can be developed by a Selection Panel based on a review of qualified artists who respond to an open call.

In a **Call for Curators**, art curators are invited to submit qualifications and proposals for selecting artists for a project. This process can support both emerging and experienced artists.

**Artist Initiated Projects** invite artists to propose projects based on their ideas and art practice. Calls can ask artists to respond to a topic of community interest or importance. A Selection Panel selects the winning design(s).



Uncoverings, Jill Anholt and Susan Ockwell, 1998

## Potential Civic Public Art Projects

Potential public art projects will be evaluated against the criteria outlined in the Plan and reviewed with Olympic partners and the City's Public Art Committee.

Among the potential civic public art projects under consideration and development are:

### **Stanley Park Welcome Poles**

*People Amongst the People* by Musqueam artists Susan Point was commissioned by the City for installation at the three entrances to Brockton Point in Stanley Park.

This work was developed after a First Nations Advisory Committee, comprised of representatives from each of the Musqueam, Squamish and Tsleil Waututh Nations, as well as two urban Aboriginal representatives was convened to develop a First Nations artwork. Susan Point's work was selected as a work which fit the nature and intent of the totem area and highlighted local Coast Salish culture.

This project is scheduled for installation by February 2008 concurrent with the 2-year countdown celebrations.



Artist and Carver Susan Point, working on the Stanley Park Welcome Poles.

### **Olympic Venues**

There exists the opportunity to integrate public art projects into one or more of the Olympic Venues that will become sport legacy facilities.

An immediate call for an art consultant to develop an art plan could identify arts and art opportunities to integrate into the venues prior to construction completion.

### **Paralympic Legacy Artwork**

Building on the themes of the Paralympic movement, a major public art work could be commissioned on the Paralympic principles of excellence, equity and leadership through sport and the arts.

Based on the themes of access and ability, this public art project could be interactive and developed in conjunction with community partners such as the B.C. Regional Integrated Arts Network. This group has recently formed to explore cultural legacy opportunities related to the upcoming Olympic and Paralympic Games.

### **Southeast False Creek (SEFC)**

In 2007, a Public Art Master Plan for the SEFC area was completed by 4Culture and Buster Simpson. Developed in conjunction with the SEFC Official Development and Public Realm Plans, the Public Art Master Plan is based on the guiding principles of ecological and social sustainability, and proposes a range of diverse artworks including dynamic works that can change and transform over time.

### **SEFC Community Centre**

The new Southeast False Creek Community Centre will be a temporary hub for Olympic and Paralympic athletes and will ultimately be the center of a new community. The Southeast False Creek (SEFC) Public Art Plan calls for the community centre artwork to be a dynamic time-based or new media work that documents the "pulse" of the community.

The concept is intended to foster a sense of shared commitment to sustainability in daily practice using the idea of tracking energy used and consumption by the neighborhood.

### **SEFC Energy Centre Stack**

The City is currently developing a Neighbourhood Energy Utility that will be a thermal, environmentally friendly community energy system to deliver heating and domestic hot water within SEFC. The Energy Centre will be located under Cambie Bridge on the North side of 1<sup>st</sup> Ave. The centre will include a sewage pump station, a broiler, utility controls, public washrooms and a stack. The building design will integrate the centre into the surrounding residential community and will be a showpiece in sustainable energy technology.

The stack location and presence provides a public art opportunity and the request for proposals to design the centre suggested the inclusion of public art within the stack design.

### **Carrall Street**

Carrall Street Greenway connects False Creek to the thriving trade of Gastown and the port. It passes through Chinatown and the Downtown Eastside. Home to diverse cultures, economies and organizations as well as the historical district, the CPR and interurban crossings, it reflects the intersection of urban life in issues such as economic disparity, cultural diversity and sustainability.

Carrall Street Greenway will be a natural gathering place in the Downtown Eastside where the community can gather and experience Olympic and Paralympic public art experiences and celebrations.

A Carrall Street Greenway Public Art Plan has been completed in collaboration with the Park Board and Planning Departments' Downtown Eastside Public Realm Plan. Among the potential projects which could be part of the Olympic and Paralympic Public Art Plan are:

**Intersection**  
Centre A, Interurban, Projections, Radix Theatre and local business partners propose to initiate an event-based project of artist commissions, projections, light and media works in the windows at the intersection of Hasting and Carrall. *Intersection* is proposed to launch prior to the Games and occur annually through to 2010. This multidimensional festival of light and media works by artists will have widespread public appeal and will include projections, gallery exhibitions and a lively street-level sense of celebration through light.



Street Scenes from Nuit Blanche, Toronto, 2006



***Vancouver Public Library Aperture Project***

The Aperture Project is a changing installation of large-scale artworks integrated into the architecture of the Library Square Promenade. Artists are commissioned to design banners to fit in the Library Aperture on subjects relating to literacy.

A banner series on the themes of the Olympics and Paralympics could be commissioned to hang for the nine month period leading up to and through the Games.

***Public Art Site (Vancouver Art Gallery)***

A Public Art Site at Thurlow and Georgia Street is under construction within the Shangri-La development. Scheduled for completion in 2008 and secured through the City's Cultural Amenity Bonus Program, the Public Art Site will provide a temporary series of public art installations. Curated by the Vancouver Art Gallery, the work may consist of sculpture, installation, performance, and projections (including film, video, and slides).

It is anticipated that during the Olympic and Paralympic Games, artwork will be commissioned which informs, reflects and celebrates the Games. The Public Art Site is funded in a City held endowment provided by the developer.



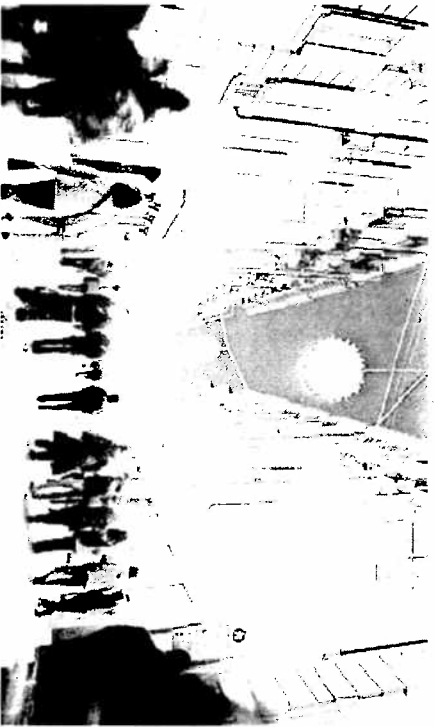
Athens Olympic Sculpture Park, 2004

### ***Salt Water Pump Station Light Project***

The Salt Water Pump Station in North False Creek has the ability to shoot a 20-story high wall of saltwater into the Creek. A light artist could project a light installation onto the wall of water. This could be programmed as a special event each evening of the Games, nightly illuminating False Creek, and providing a community focal-point during the Games.

### ***Light and Rain Projects***

Vancouver will be one of the few Winter Olympic and Paralympic Host Cities to exist in a mostly snow less climate. To celebrate (and enhance) the City's unique quality of light with an urban rainforest environment, this plan proposes a series of projects on the themes of light and rain. These projects could use innovative lighting techniques, rain and renewable sources of water to promote leadership in sustainability, while creating memorable experiences related to the Games. These projects may well also become legacy projects.



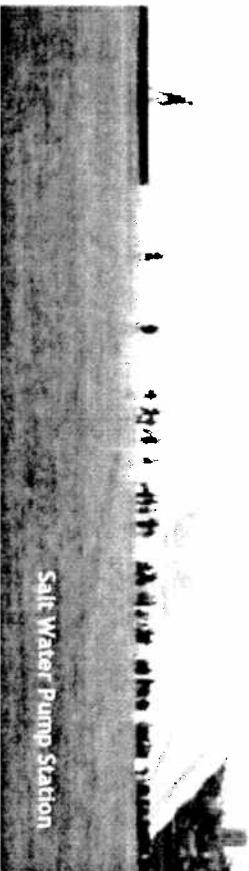
Olympic Corridors Light Project, Turin, 2006

### ***Olympic Corridors***

The quality of the night sky and the efficient use of light can enhance our urban space at night and adds to our sense of place, well being and safety.

In the Olympic and Paralympic corridors (such as Robson, Georgia, Cambie, and Granville Streets) which connect competition and non-competition venues, artists could be commissioned to design light installations as celebratory way- finding elements.

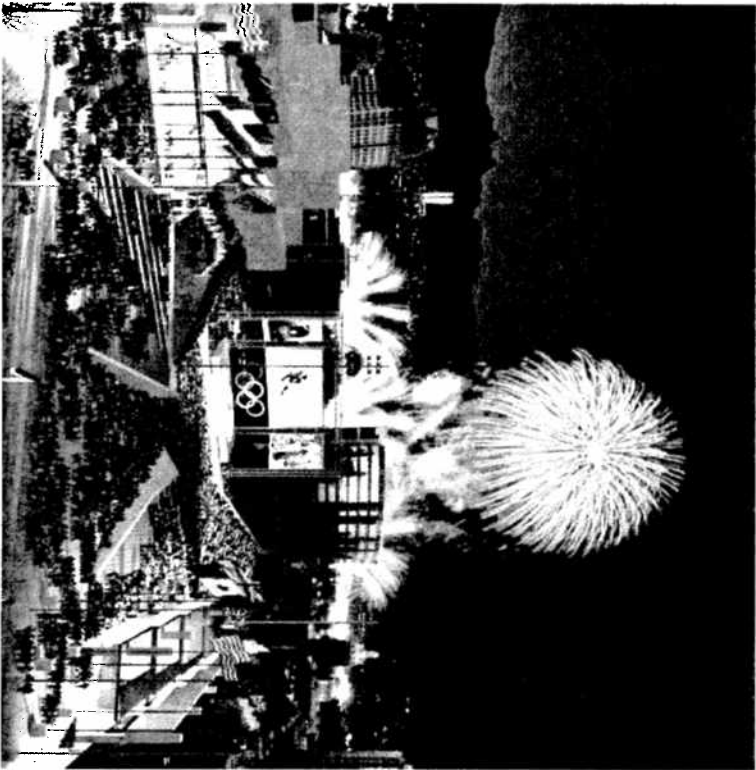
In addition to a special night-time lighting installation, interactive legacy projects could also be commissioned along the corridors. These projects could also be based on the theme of Vancouver's winter climate, and could playfully feature shelter - such as Vancouver' most ubiquitous winter symbol, the umbrella.



### **Live Sites**

The City of Vancouver, in partnership with the Federal Government, VANOC and its other partners, is creating Live Sites that will sit at the epicentre of Olympic and Paralympic street life and activity, and which will serve as the central outdoor public space throughout the 2010 Olympic and Paralympic Winter Games.

With two prominent sites - the old bus depot site and David Lam Park, the Live Sites will provide a Games-time venue for outdoor concerts, performances and celebrations; a large video wall to watch competitions and medals ceremonies; and a community gathering and meeting place.



Vancouver Live Site, artist's interpretation

During the Games there will be a series of large screens in Live Sites located in Vancouver and Whistler, as well as in cities across the country. There is extraordinary potential for collective media experiences that can be shared across these networks in the form of interactive public displays and new media installations. Community-generated media offers a new participatory forum. Providing programming in real time across a series of connected screens to link Canadians across the country. A Live Site public art project could engage Canadian cultural producers by programming Canadian artists from coast to coast.

In addition, commissioned artworks installed for the Games at the Live Sites could be incorporated into future site development. These pieces would serve as a legacy of the 2010 Games - for generations to come the artworks could act as a reminder of Vancouver's time in the Olympic and Paralympic spotlight.



Salt Lake City Medals Plaza

**Public Art Management**

The City of Vancouver is seeking the professional services of a qualified Proponent to undertake Project Management for City of Vancouver's Olympic and Paralympic Public Art Program. **Public Art Management** has assembled precisely the team needed to accomplish this task. Combining skills in policy development, public art management, art history, curatorship, community outreach, conservation and public art as a practicing artist, we offer our collective experience for your consideration.

The **Public Art Management** team brings working experience from both public and private sector practice across Canada, in the USA, Germany, Italy, Australia and Chile. These experiences continue to inform a program designed not only to celebrate the Olympics, but the City of Vancouver itself, ensuring that its already exemplary achievements meet and exceed those of its international peers. Such a program will create an enduring public art legacy for future generations.

The City of Vancouver is at an historic crossroad. As one of the world's most livable and beautiful cities, it now must prepare to become among the most visible. In 2010 Vancouver will be on the international stage and under the international microscope. Its wealth of public art must meet the standards already set by its natural beauty and welcoming character.

**Public Art Management** project team members combine experience and knowledge with a practical and results-oriented approach. A broad-based approach and perspective involves gathering information pertinent and representative of the views of local, national and international populations. The resulting project plan must be an effective tool for acquiring, commissioning, conserving, and exhibiting public art in the City of Vancouver for the Olympic events. In the spirit of the Olympic values and pillars, works shall evoke sport, culture, peace and friendship, and the environment as a reflection of the highest potential found in the global community.

**Public Art Management**

**2. Proponent Profile**

Founded by Karen Mills in 1988, **Public Art Management** is a leader in the planning, development and execution (construction coordination) of public art projects across Canada and internationally. The company provides public art management services to numerous public and private sector clients including many of Canada's leading property development firms as well as municipal, provincial and federal governments.

Included among **Public Art Management's** client list are: Brookfield Properties, Concord Adex, Lanterra Development, H+R Developments, the Cadillac Fairview Corporation, Bentall Developments, the Province of Ontario, the City of Toronto and Foreign Affairs Canada. Through these collaborative efforts, lasting relationships have been forged, some spanning more than 18 years. Mills has successfully completed projects in Seattle, Washington D.C., Toronto, Vancouver, Ottawa, Hamilton, Calgary, Berlin and Canberra, Australia.

Karen Mills played an active role within the community. She has lectured in the construction management of public art to graduate students at the University of Toronto Department of Civil Engineering as part of the H.J. Dawe Lectures on industry best practice. Among her other community projects, Mills chaired the Building Committee for the award winning Art Gallery of Hamilton rehabilitation project (completed 2005) and is one of 15 members appointed citywide to Mayor Miller's Roundtable on the Clean and Beautiful City in Toronto.

Karen Mills was a member of the sub-committee charged with developing a public art policy for the City of Hamilton in the 1980's. She is regularly consulted on public art policy matters as a member of the Toronto community.

**Public Art Management** brings strength in public art policy development (Province of Ontario and Foreign Affairs Canada) and experience in planning, competition management, contracting, construction coordination of public art and execution. The firm has run more competitions than any other in Canada. That said, it's success is built upon the successes of each individual program it has undertaken.

Mills completed her arts training at the Christie's Fine Arts School in London, England.

The firm of **Clive Grout Architect Inc** was established in 2005 with a vision to provide, within a boutique practice format, excellence in planning, design and design consulting to a select group of clients particularly those with whom there has been a longstanding partnership on projects.

**Public Art Management**

The principal, Clive Grout, was a founding partner and Chairman of the major Vancouver firm of Architectura, until its incorporation into Stantec in 2003. The focus of his new practice includes consultation on design and thematics, large scale urban master planning and "placemaking" and the design of speciality projects with emphasis on entertainment attractions, airports, institutional and mixed use.

Clive Grout is supported by a small team of experienced and creative design architects and has also established formal collaborations with other firms to assist in the delivery of larger scale projects.

The firm is committed to providing design excellence within a context of listening, collaboration and teamwork respecting the complexity of projects, the necessity of working within budget parameters and establishing within the design the basis of sound operational and economic success for the projects.

The diversity and quality of clients reflects Clive Grout's 35 years of practice within the attraction and development industry and the recognized value that is brought to clients through the combination of experience and industry networks.

Clive Grout has recently been involved in the leadership of establishing public art programs for significant public use facilities as well as leading masterplanning of major large scale urban "World's Fair" entertainment venues with special emphasis on elements of wayfinding and establishing signature "icons" within complex planning contexts.

This experience with establishment of specific public art installation programs together with large attendance urban entertainment planning will provide a strong experience base to contribute to the creation of the overall principles, locations and themes of a 2010 Art Program within the City. Clive is currently Chair of the YVR Art Foundation and has lead the development of the YVR Art Program since 1993.

Clive has for 30 years designed many facilities within the Vancouver urban context and has a solid understanding not only of the urban patterns of the City but also the process of consultation and approvals.

Clive Grout received his Bachelor of Architecture from the University of Toronto (1966) and holds a Certificate in Theology from Cambridge University (1969). His professional affiliations include: Fellow, Royal Architecture Institute of Canada; Architectural Institute of British Columbia; Registered Architect, State of California; International Council of Shopping Centres; International Association of Amusement Parks and Attractions; Themed Attraction Association of B.C., Honourary President; Themed Entertainment Association; Airports Council, YVR Art Foundation. His practice history involves: Webb Zerafa Menkes, 1960 – 1968; Raymond Moriyama, 1968 – 1973; Thompson Berwick Pratt, 1973 – 1978;

**Public Art Management**

Waisman Dewar Grout / Architectura, 1978 – 2003; Stantec Architecture, 2003 – 2004.

Since 1991, **Jane Perdue** has worked full time for the City of Toronto as the Public Art Coordinator, Urban Design, City Planning. She has been instrumental in developing Toronto's public art policies, programs and implementation processes and standards and in 2006 she completed a staff review of all the public art processes achieved through City Planning's Public Art Program. This review included an analysis of the Percent for Public Art Program, its policies and procedures when securing art for publicly-owned initiatives and through developmental approval. Responsibilities include the identification of public art opportunities for both city capital projects and private development applications. As the city of Toronto representative, Ms. Perdue has overseen the planning and approval of over sixty public art projects public and privately-owned lands. She has collaborated with planners and urban designers and the private sector to develop district public art plans and urban design guidelines and studies. She has a broad understanding of planning principles, municipal processes, local council and community expectations. Prior to working for the City, Ms. Perdue served as a volunteer member and vice chair for the former City of Toronto's citizen advisory Public Art Commission.

Ms. Perdue's freelance work includes the preparation of the Town of Markham Public Art Policy Framework, which she completed in 2004 and Markham's first Public Art Masterplan. She has been a member of jury selection panels in high profile competitions such as the Greater Toronto Airport authority public art program and the City Crossings, urban design competition in Winnipeg. Ms. Perdue has always been very involved in the arts community through board and committee affiliations and her media work. She brings national and international knowledge to this project.

### **3. Organization**

Karen Mills will be team leader assigning tasks and monitoring progress. As such, Karen Mills will be the initial and primary contact in all correspondence; information will be routed through her. She will attend to the requirements of all four components to be delivered: Plan Development, Project Development, Project Management and Plan Management.

Mills is a specialist in artist research, competition execution and artist relations. Her focus will be on running the competition and assisting the artists, facilitating the production of the art works and acting as liaison. Duties will include assisting in selecting artist invitees, document preparation, materials research, overseeing fabrication and installation. Jane Perdue will work together extensively throughout the selection of artist and competition processes.

***Public Art Management***

Invoices will be submitted as per the project schedule to Mills + Mills Consulting Services Inc., the corporate entity of which Public Art Management is a division. Team members will invoice Mills + Mills for fees and disbursements.

Clive Grout (CGA), based in Vancouver, is positioned to fulfill a number of roles requiring immediate or hands-on contact. CGA will take the lead in Plan Management, interacting and corresponding with City. As well, CGA will provide assistance to the Public Art Management team and City in all areas of Plan Development and Project Development.

**4. Innovations In Public Art (Management)**



## PROPONENT PROFILE

### General

Via Partnership has assembled for this project one of the most creative, experienced and accomplished teams working in the field of public art today.

Our successes in creating comprehensive public art plans, facilitating the creation of cutting-edge public art projects, and in helping public art programs develop sound approaches to prioritizing projects, commissioning work, engaging communities and developing funding solutions, are widely recognized within the field.

We offer expertise and focus that will help the City of Vancouver create an actionable Olympics and Paralympics Public Art Plan and a successful program of Legacy, Celebratory and Interactive public art projects.

The team we have organized includes Brown and Keener Bressi, with whom we have successfully collaborated on plans and art commissioning projects in Canada and the U.S., as well as Karen Henry and the design firm Hotson Bakker Boniface Haden, which will provide us with local curatorial and project management expertise and a consistent on-the-ground presence.

We have solid experience with public art planning and commissioning in Canada. Via Partnership has managed plans and projects in Calgary, and with BKB has undertaken a program review for Vancouver's public art program. Curator Karen Henry brings special insight into local arts resources, experience working for the city on its public art projects, and strong credentials in arts publishing. Hotson Bakker Boniface Haden, one of the region's most accomplished design firms, will provide project management support as well as a home base. Henry and HBBH are already managing an Olympic art project, Janet Eichelman's integrated artwork for the Richmond Oval.

We are able to work flexibly and creatively. Because of the wide range of assignments we have handled for public and private clients, we have kept abreast of new and innovative practice in planning for, curating and managing all aspects of public art projects. We draw on this knowledge, and our breadth of experience, in a manner that best suits the goals of our clients and the projects. We have organized public art initiatives focused on commissioning local artists as well as those with an international reach. We have commissioned projects with budgets as small as \$5,000 and as large as \$1.6 million. We have worked with a range of artist selection processes, and with temporary as well as permanent commissions.

We are able to work quickly. Our team members have managed commissions that have proceeded through project plan, artist selection, contract and concept approval within three months of our engagement. For this project, we can mobilize as early as December, 2007, and we are prepared to commit substantial firm resources to this project over the next two years. We have a full understanding of community, public and artistic processes, but also have the management acumen to ensure that projects move forward in a timely manner.

We understand working with communities. Each of our practices is grounded in a philosophy that includes listening to community, finding common ground, openness to collaboration and partnership, and working in a transparent manner.

We will be able to work seamlessly and efficiently with the City. We recognize that to work effectively and efficiently we will need to work closely with Cultural Services and other City departments. Our experience working with public art programs across North America includes, at time, becoming an extension of program staff, quickly learning and working within City systems to get things done.

### **Resources**

Planning, commissioning and developing community programs for public art projects requires a diverse set of skills. We specifically sought out team members with the full range of skills that will be necessary to manage the city's Olympics and Paralympics public art program. Our core strengths include planning for and commissioning public art, curatorial expertise, knowledge of and positive relationships with the local arts community, experience working on Olympic and Paralympic related projects, experience working with the City in commissioning art, experience managing the installation of projects, and writing and publishing in the general and critical media.

All of our team members have already worked on art projects and planning in Vancouver. Therefore, we have a wide range of contacts in the arts, civic and planning worlds, as well as access to base material (such as mapping resources, photo inventories, and critical documents) that will enable us to hit the ground running. Through our work on Vancouver's public art program review, we have developed a familiarity with city public art processes, and we have already assembled background on past Olympic public art efforts. And our affiliation with HBBH will enable us to set up a project office in Vancouver, so we will have a steady base of operations.

#### **Meridith McKinley - Project Manager Partner, Via Partnership, LLP**

Meridith McKinley brings her significant expertise in strategic planning, fundraising, budgeting, and community engagement to Via's many public art planning projects. Meridith has managed many high-profile public art projects in Missouri, Texas and Virginia, and has successfully secured funding for public art and related education programs. She has authored the public art master plan for the City of Frisco, Texas and co-authored the plans for the City of Allen, Texas and the City of Clayton, Missouri. Working in partnership with Todd Bressi of Brown and Keener Bressi, she has also co-authored public art master plans for the City of San José, California, and the City of Clearwater, Florida, and is completing plans for Vancouver, Calgary and Pinellas County, Florida.

#### **Emily Blumenfeld Partner, Via Partnership, LLP**

Emily Blumenfeld has twelve years of experience as a public art manager, curator and art historian, specializing in developing and implementing community and public art strategies for nonprofits, public agencies and private developers. She has significant expertise in strategic planning, media relations, fundraising, and working with artists to ensure the maximum impact of their work. Emily is currently leading the artist selection for the new Encana development in

Calgary's City Centre and for the Washington Nationals' new baseball stadium in the District of Columbia. In 2006 Emily led a multidisciplinary team in the development of the City of Calgary UEP Public Art Plan and is currently managing artist selection for the Visual Language Project, the cornerstone project in that plan.

**Todd W. Bressi**

**Principal, Brown and Keener Bressi**

Todd W. Bressi is an urban designer, educator and writer. Bressi has brought his interest in city image and place identity to a range of projects, from master plans for public art programs and arts districts, to open space plans and wayfinding projects, to studies of how cities implement design policies and programs. He has managed a range of arts-related projects, from large-scale public art plans, to commissions in Philadelphia and Virginia, to studies for artist housing. Prior to joining BKB, he was Senior Associate at Project for Public Spaces, and for twelve years he managed all operations of the design journal Places. At Penn, he teaches courses on public art and community cultural planning. He has contributed to numerous professional and national design publications, such as Metropolis, Planning, Landscape Architecture, Architecture, Architectural Record and Public Art Review.

**Karen Henry**

Karen Henry is a Vancouver-based independent curator, writer, editor and art consultant. She has acted as Director of Western Front; Director/Curator of Burnaby Art Gallery; and Adjunct Curator for Presentation House Gallery. Karen has worked as a consultant in public art since 1998. She brings to this project a deep knowledge of the Vancouver arts community, and a solid track record of planning for and commissioning successful public art projects with the City of Vancouver, for other public agencies, and for private clients. Karen is currently working with the City of Richmond to commission public art for an Olympics venue - the Richmond Oval.

**Joost Bakker** *B.A., B.Arch., MAIBC, OAA, FRAIC, RCA,*

**Principal, Hotson Bakker Boniface Haden**

Joost brings an extensive repertoire of master planning, urban design and architectural experience to this project. He is currently part of the collaborative team working on the Olympic Skating Oval in Richmond. He directed the design of the Richmond City Hall, which received the 2002 Governor General's medal, and was co-author of the successful redevelopment of Granville Island. Joost participated as local associate for George Baird Architects for Vancouver's "Greening of Downtown Study" and was the Project Architect for the "Georgia/Albeni Guidelines."

Joost is a well-known and respected member of Vancouver's artistic community and contributes to the vitality of the City of Vancouver. He has mentored at the UBC School of Architecture, is a Founding Pillar and first president of the Vancouver Heritage Foundation, and is past president of the Contemporary Art Gallery.

**Vance Harris B.A.,** *M.Arch., AAA, MRAIC*

**Hotson Bakker Boniface Haden**

Vance holds a Masters of Architecture from the University of Calgary and a Bachelors of Arts from the University of Victoria. He brings experience in architecture, urban design, management and coordination of diverse, multi-disciplinary teams. He is Project Architect for the Olympic Skating

Oval, which includes a master plan of public spaces surrounding the Oval in a diverse program that incorporates recreation facilities, restaurants, as well as entertainment and convention spaces. Vance is also overseeing the coordination of major artists' installations for the project.