

Contextual Research Towards a Public Art Plan, 2017

City of Campbell River Public Art Committee

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'Respect the past, to create the future' was the phrase that came forward when discussing the spirit of this research with Ken Blackburn, chair of the Campbell River Public Art Committee. The intention for this document is to provide context for the public art committee to work with, when moving towards the public art plan. The following text looks at eight key documents created in Campbell River over the past ten years, offering a brief summary, analysis and recommendations for the committee to consider when working towards their plan. The following list is in order of which the research documents are addressed.

Contextual Research Documents

- 1) Sustainable Official Community Plan (SOCP) 2014
- 2) Culture and Heritage Plan 2007
- 3) Cultural Impact Assessment 2009
- 4) Campbell River Transformation Charrette Report 2010
- 5) Supporting Our Social Mosaic 2010
- 6) Campbell River's Vital Signs 2016
- 7) Refresh Campbell River 2017
- 8) Campbell River Public Art Policy 2014

1) Campbell River Sustainable Official Community Plan 2014

There is growing consideration about the ways that human societies impact the planet. Global temperatures are on the rise and climate change is becoming apparent, with erratic weather conditions affecting many regions of the globe. The impact of these environmental changes are mounting and our governments are being asked to look to the future and plan for change. Our local, municipal government is taking the lead by developing a model for sustainable growth. In 2008, Campbell River signed the Climate Action Charter, a 'voluntary commitment to measure and report community greenhouse gas emissions, create complete, compact, energy efficient rural and urban communities and to work towards carbon neutrality in municipal operations'. The Campbell River Sustainable Official Community Plan is an extension of that promise, being the City's leading document, with a broad reaching and evolving mandate. The document

includes many smaller plans, such as the Community Energy & Emissions Plan, Master Transportation Plan, Agricultural Plan, Governance and Planning Partnership Strategy (collaborating with First Nations) and Integrated Community Sustainability Plan.

The sustainability principles outlined in the document reach into the economic, environmental, cultural and social areas of life. Working in unison, the plans and principles seek to address the many changes that the community will face over the next fifty years. 'Looking long term, a number of forces of change are expected to place stressors on our planet and communities. Climate change, peak oil, global and local economic restructuring and demographic change and population movements are only a few major forces that we will need to consider and proactively address local impacts' (p 28).

What will Campbell River look like in fifty years? What are the steps toward responsible government, environmental protection, habitat restoration, cultural renewal and social justice?

'The Sustainable Official Community Plan (OCP) affects every citizen in the community -- it sets direction in areas such as preservation of the environment, economic development, land use planning, growth management, housing, infrastructure, transportation, energy and emissions management, open space planning, key social and cultural aspects of our community, community facilities and services, and the food system.' (SOCP, 2014, p 9)

Land Use and Sustainable Development

The main focus of the SOCP is land use and economic development. Several policies are attached that protect sensitive habitats, such as streams, waterways and eagle trees. There are also extensive regulations around property development. The plan outlines several distinct community areas, including North Campbell River, Campbellton, Quinsam Heights, Central Campbell River, Downtown and Willow Point. The plan seeks to define and develop a sense of identity and place using several strategies.

- Establishing 'Form and Character' guidelines for new buildings and developments.
- Re-establishing the downtown core as the central hub of community activity.
- Limiting the expansion of downtown by designating unique precinct and districts.
- Establishing a highly accessible waterfront area that provides connectivity to downtown.
- Redevelopment of the Tyee Plaza into a mixed use (residential and commercial) area that faces the water (estimated time frame is 25 years).

The plan also seeks to build a stronger sense of identity in the surrounding 'villages' of Willow Point, Campbellton and Merecroft Village. Significant emphasis is on parks and walkability, with a long term goal of having every resident living within a five minute walk of a trail or park.

Public Art and Sustainability

Multidimensional in nature, sustainability is a vision of responsible relationship, within ourselves and with the environments in which we live. **At the core of sustainability is our relationship with the natural environment, but this also includes our social, cultural and economic relationships.** Public art could play a significant role in bringing people into relationship with sustainability principles, by creating aesthetic conversations about the nature of place and our relationships with place. Contemporary artists use many methods- educational, theatrical and social- to invite people onto direct experience. It is through these aesthetic and inter-subjective experiences that people grow their sense of connection, belonging, responsibility and sense of place. An artwork can link an audience to a body of knowledge (i.e. ecology), a place (i.e. estuary), or an entire community (i.e. First Nations Youth). Links can be made through the formal elements of a work and through the dialogue that artists will create around their work. Ideally, a series of public art works would create a wave effect, bringing more and more people into a space of engagement over time. **Sustainability is not only about responsible systems of land use, development or redevelopment, it is also about cultivating relationships and developing an ecological ethic that guides our everyday actions.**

Public Art and Sustainability Questions

The following questions are meant to stimulate dialogue about the role that public art could play in addressing issues of sustainability:

- In what ways can public art support the shift towards a sustainable society?
- How can artists integrate sustainability practices into their work?
- What kind of narratives, or artistic elements, can open the viewer to new ways of thinking about ecology, social equity or indigenous ways of knowing?
- Is it the role of the artist to educate and awaken people to the effects of climate change?
- How is our world going to look in fifty years, a hundred years- socially, economically, politically, environmentally?
- Do we each hold responsibility to the future generations?
- What methods can artists use to show how interconnected we are to each other, the land, the ocean and air?
- Are there First Nations principles that can be integrated into the work of sustainability?
- What are the protocols to invite indigenous artists and communities into the conversation?

Example: Artist, Oliver Kellhammer

Oliver Kellhammer is an ecological artist from Cortes Island, BC, Canada. He works with principles of permaculture and performs 'botanical interventions', using plants to remediate environments that are in recovery from damage. In 1993, the artist created a work titled, *Healing the Cut-Bridging the Gap*, with artist Janis Bowley. The team worked to restore an eroding ravine, made during the construction of a rapid transit line in Vancouver. The work successfully remediated a disturbed area, while inviting the audience into new knowledge about ecology.

<http://www.oliverk.org/art-projects/land-art/healing-the-cut-bridging-the-gap>

'The role of artworks is no longer to form imaginary and Utopian realities, but to actually be ways of living and models of action within the existing real, whatever scale chosen by the artist.'

Nicolas Bourriaud, Relational Aesthetics, (2002)

Recommendations: Develop a thematic framework using principles of sustainability as a basis for a public art program. Develop a stream within each branch of the public art program (community, civic and private) calling for artists to speak directly to matters of sustainability. Encourage micro-expressions of alternative and renewable energy, such as wind, solar and tidal. Bring educational elements into the public art experience, to enhance the viewer's understanding of sustainability principles. Collaborate with teachers, schools and environmental groups. Consider greenways and trails as sites for artworks that speak about local ecology.

Creative Brownfields

Campbell River has an inventory of Brownfield sites that were once used for heavy or toxic industries. Creative Brownfield is a term used for places where artists and/or community members are permitted to inhabit, at reduced rates, to remediate or rent collectively. Many socially engaged, participatory projects explore methods for remediating Brownfield sites. Shown to combat vandalism, the process is connected to both cultural and environmental revitalization and urban renewal. Examples include bioremediation or phytoremediation, such as urban gardens or guerrilla gardens. Artist work hubs also tend to be in peripheral, post-industrial areas where rents are lower. Richard Florida, author of *The Rise of the Creative Class* (2002), has shown that when artists move into under-developed urban spaces, they create the conditions for urban revitalization. Critics of this practice say that creative brownfields and other types of urban revitalization eventually lead to gentrification of the areas in which they grow.

Campbell River is Committed to Transforming Brownfield Sites

Here is an excerpt from the City's land use policy in the SOCP, regarding Brownfield sites.

5.4 Reusing Brownfield sites involves transforming land, previously used for heavy or toxic industries, to a physical condition that permits the development of new uses such as housing (where possible) and a wide range of industrial and commercial uses.

5.4.2 Opportunities to provide incentives as a stimulus in returning Brownfield land to beneficial use will be considered.

5.4.3 It is recognized that Brownfield sites can offer unique opportunities in shaping areas of the community. The physical, regulatory and market considerations influencing reuse of Brownfield sites may be assessed to promote redevelopment. (SOCP, p 51)

The above section, clearly states that Brownfield sites **'offer unique opportunities in shaping areas of the community'**, and will consider providing **'incentives as stimulus in returning Brownfield land to beneficial use.'** This policy could support public art works that seek to

engage issues of ecology, environmental remediation and community revitalization, through social and ecological processes.

Recommendation: Advocate for the use a Brownfield site, under the Community Public Art Program, for an artwork that demonstrates principles of bioremediation, or community engagement. Link artworks with other international initiatives through the publication of articles and documentation of the process of the work. Put Campbell River on the map as an innovator, by working with artists to produce practice-led research into the role of creative processes in the ecological recovery of Brownfield sites. Apply for grants related to environmental initiatives.

Additional resources: Book, *The Everyday Practice of Public Art: Art, Space, and Social Inclusion*, edited by Cameron Cartiere and Martin Zebracki, 2016.

Public Art and Downtown Revitalization, SOCP

The most immediate entry point for public art is through the City's downtown revitalization initiative. The City's recent plan, Refresh Campbell River (2017), is focused exclusively on the redevelopment of downtown and will be discussed at the end of this document. The SOCP states that public art is connected to several development areas including:

- Placemaking and quality of life
- Improvements to the public realm
- Establishment of identifiable spaces
- Development of identity and character
- Revitalization of the downtown core

Key passages from SOCP:

*'Investment is focused on creating a **vibrant and lively public realm** in strategic locations (Waterfront, Village and Neighbourhood centres) with emphasis in the Downtown that **support the principles of 'placemaking' and quality of life.***

'A high quality public realm includes new urban plazas, public art installations, key high quality urban design features, celebration opportunities and major entertainment and cultural activities.' p 54

5.5.5 Establish long--term programs for aesthetic streetscape improvements, public art, waterfront connections, active transportation facilities and circulation networks, and infrastructure improvements that combine to create a cohesive and easily identifiable character for the Downtown area. p 54

5.5.7 Maintain or explore potential incentive programs to encourage revitalization of the Downtown area or strategic revitalization sub areas. p 55

*5.5.8 Permit **temporary** commercial, office, mixed use, residential, or **community uses** subject to conditions deemed appropriate by Council depending on the specific nature of the request. p 55*

*5.6.2 Use downtown--specific signage, including street signage, pedestrian oriented lighting and street furniture (information kiosks, benches, garbage receptacles, etc.) and **public art installations** to distinguish downtown as a **special high value character precinct**. p 55*

Note: The term 'special character precinct' relates to the physical qualities of area such as, topography, housing type and architectural style, lot size and layout, types of trees and streetscapes. In planning terms, it is a way of defining the quality or character of an area with the intent to manage growth and redevelopment.

Recommendation: Work with City staff to clarify the vocabulary and terms of reference around placemaking, urban revitalization, identity and character. Clarifying these terms will begin the process of building a Civic Public Art Program. Ask City staff about the immediate and long terms goals for public art in downtown revitalization and parks planning. Integrate research on placemaking and urban revitalization into the conversation.

Building Sustainable Relationships

In the context of the SOCP, public art is an amenity of a City, along with sidewalks and benches. As part of the streetscape, it is an aspect of the public realm, but public art is also a field of critical practice that is performed by professional artists. City governments may, inadvertently, instrumentalize artists and their works in an attempt to define certain qualities, characteristics and/or places, but the success of a public program is in the quality of relationships. Building sustainable relationships is the goal, not only between artists and City staff, but also with the audience. If an artwork is intended to explore the identity or character of a community, then the artist must consult with that community thoroughly and involve them in the process. Artist's have an ethical responsibility to perform critical research when making a work, considering the environmental, social, cultural and political elements of the site and place of the intended work. It is the responsibility of a commissioning body to consider the cultural biases of those within its majority population and not allow a public art management program to overly prescribe outcomes. An artist's work must retain its autonomy, while upholding critical and ethical standards and artists need to be supported throughout the process, specifically if community engagement is involved. Ethical agreements must be made between all people involved, it is the quality of those agreements that form the basis of sustainable and enduring relationships.

Recommendations: The commissioning body is responsible for contracts made with artists (and project coordinators) and should be aware of the terms and conditions of those contracts, including copyright. It is important that those agreements are fair and equitable to both parties.

Ethical agreements are required for community-based projects (artworks that involve people), to be clarified with the artist before the project begins. Ethical agreements are made with community members or people involved in a participatory role to establish trust, safety and respect. If a work involves the contribution of community members, there must be permission given to artist to publish their photograph and artistic contributions to the project.

PAC Guiding Principles:

The Public Art Committee values respect and will actively listen, keep an open mind, ask questions and give time for responses.

The Public Art Committee values creativity and will encourage free expression and thinking, and will strive to make nuanced connections.

The Public Art Committee values community and will be inclusive and welcoming by eliminating barriers to participation and connecting ideas, people and groups.

The Public Art Committee values diversity and will ensure that the varying styles of art receive an equal voice and are reflective of the community.

The Public Art Committee values aesthetics and will ensure that public art will be cohesive, focused, planned and have intention.

Place and Placemaking

Based on the policies outlined in the SOCP, public art is one element in an overarching process of placemaking. Research into the principles of placemaking would be advisable, but is outside the scope of this document. Art theory approaches place and identity from a very different angle than city planning departments, which may stimulate important critical dialogue.

'Placemaking is a multi-faceted approach to the planning, design and management of public spaces. Placemaking capitalizes on a local community's assets, inspiration, and potential, with the intention of creating public spaces that promote people's health, happiness, and well being. It is political due to the nature of place identity. Placemaking is both a process and a philosophy.' Source: <https://en.wikipedia.org/wiki/Placemaking>

Placemaking Resources:

- 1) <http://citiesforpeople.ca/wp-content/uploads/2016/03/CanadianPlacemaking2016.pdf>
- 2) <https://www.pps.org/reference/11steps/>
- 3) https://www.pps.org/reference/what_is_placemaking/

Local Examples:

The Sybil Andrews Cottage (and Walter Morgan Shed) is a hub of social and cultural activity, holding a place in the growing identity of Willow Point. Situated on the waterfront, the cottage is

located next to Frank James Park and the Rotary Seawalk on Highway 19a. Owned by the City and managed by the Campbell River Arts council, the cottage is open to the public and hosts many different community groups at affordable rates. A historical landmark (with its own heritage association), the cottage is an identifiable place that is connected to the life and work of the artist, Sybil Andrews. The potential for heritage tours, story walks and other cultural tourism opportunities are untapped. The Public Art Committee could facilitate the development of a story walk in Willow Point area, possibly in collaboration with the Museum, Willow Point BIA and CR Rotary through the Community Public Art Program.

The Haig Brown House, managed by the Museum at Campbell River, is situated beside the historic Campbell River, just north of Campbellton. It is the site of a festival, a bed and breakfast, a writer-in-residence program and public gardens. The house is a place of significant historical value, connected to the life of Roderick Haig Brown and Anne Elmore, who were pivotal in the cultural, social and political development of Campbell River. There is incredible potential for this place to be linked to public art programs that support cultural tourism.

Recommendation: Commission a series of public art works that link together Sybil Andrews Cottage and the Haig-Brown House. A public art tour, with a series of heritage walks, could bring visitors to a series of node points. Starting from Willow Point and moving to the Museum at Campbell River, through Historic Pier Street, to Spirit Square and the Art Gallery. Visitors would then move towards Campbellton, visit Tyee Spit, and continue on to the Haig Brown House, with the final destination being Elk Falls suspension Bridge. This could also be designed with the starting point at Haig-Brown House or Elk Falls and moving southward. This cultural tour could be drivable or cyclable, and have sections made for walking. This kind of tour links together culture and heritage with education, literacy and identity, serving both residents and visitors. A First Nations element could be designed or commissioned in partnership with the Wei Wai Kum, the We Wai Kai, and Homalco First Nations (working with Tyee Spit, for example). Other cultural or eco-tour opportunities could be linked through a public art/cultural tourism map or phone app.

Questions about Place

- What are the identifiable places in Campbell River?
- What are the stories connected to those places?
- Where do these stories come from, who tells them?
- What are the known or unknown histories of place?
- What are the politics of a place and its identity?

Questions about Placemaking:

- Is public art an ameliorative gesture, attempting to beautify something 'other'?
- Are there questions about social relationships that need to be asked?
- Why do people not spend more time downtown?
- Why does Spirit Square not attract more people?
- In what ways can public art address root causes?

Recommendations: With the upcoming initiative of CR Live Streets (2017) this summer, the public art committee and the City may consider gather data on the success or failure of the various programs. This data will provide insight that can guide and assist future decision making. Also, terms of reference around place and placemaking need to be clarified. To produce artist calls that are effective, the committee must be courageous in addressing issues of place and place identity. Specifically, when it comes to the differences between European and First Nations cultural identities, histories and stories of place.

Link: <http://www.downtowncampbellriver.com/cr-live-streets>

Urban Renewal and Revitalization

When looking Canada-wide, Campbell River is aligned with other municipalities that are adopting community revitalization initiatives. The Creative City Network provides extensive research and resources for Cities working with Culture to foster revitalization efforts.

Here is an example:

'The contemporary interest in urban space has also resulted in cities recognizing the importance of urban revitalization through the arts as a means of regenerating communities and of developing community cohesion and community identity. Cities and local organizations have encouraged these mandates with initiatives such as: community and city branding initiatives and community signage; building façade initiatives and streetscape initiatives; the development of culture-specific spaces (e.g., First Nations); the construction of public squares and community houses (Quebec); and the construction of memorials, museums, and landmarks of historical significance.'

(p 7 Urban Renewal and Revitalization, www.creativecity.ca)

Facade Improvement Fund

The City of Campbell River has a Facade Improvement Program that seeks to improve the visual quality and character of buildings. The program provides matching funds for businesses to improve the appearance of storefronts and signage. The facade improvement area starts at the Maritime Heritage Centre and continues down Shoppers Row to Robert's Reach. Public art works are funded under the program, specifically in the form of murals, which must be facing the street. The city website provides a pattern book and guidelines for building owners to apply:

<http://www.campbellriver.ca/planning-building-development/downtown-revitalization/fa%C3%A7ade-improvement>

Pattern Book and Guidelines

http://www.campbellriver.ca/docs/default-source/planning-building-development/pattern-book-and-guidelines_dfip_2016.pdf?sfvrsn=2

Recommendation: Become familiar with the City's pattern book, including colour pallets and suggested design styles. Consider partnering with a building owner and apply for a facade improvement grant to produce a mural in an underdeveloped part of Shopper's Row.

Public Art and Community Identity

'Arts and culture can re-identify negatively stereotyped communities. Cultural branding and community identity building, through commonly designed or characterized infrastructure, can create a new character in a typecast community. (Drummondville, PQ)'. (p 2, Urban Renewal and Revitalization, www.creativecity.ca)

Source: [https://www.creativecity.ca/database/files/library/urban_renewal_revitalization\(1\).pdf](https://www.creativecity.ca/database/files/library/urban_renewal_revitalization(1).pdf)

Resources: Creative Cities Network of Canada- Urban Renewal and Revitalization
<https://www.creativecity.ca/publications/making-the-case/urban-renewal-and-revitalization.php>

Public Art and Temporary Communities

Public art is an expanded field of practice that includes temporary, community-engaged and social practice works. Temporary communities will form around artistic projects that are engaged with the public realm, inviting residents into new cultural experiences, animating social spaces and revitalizing village centres. Many projects have utilized vacant storefronts, establishing central hubs of activity and creating satellite projects in outlying areas of the community.

Example: *The Cube- Incubator for Art and Change*

'The Cube' was created by the Campbell River Arts Council in partnership with a local real estate agent and building owner. A multi-disciplinary art space, the Cube hosted many events and happenings including, *the Storytelling Project*, a community engaged art project by Aubrey Burke. Funded by the Canada Council for the Arts in 2015, Burke's project shows that artists will bring cultural resources into communities that provide spaces for artistic activity.

Other activities and benefits of the Cube included:

- Providing valuable studio space for artists downtown
- Building partnerships with the John Howard Society
- Performing outreach activities with Family Services
- Art classes with Head Injury Support Society
- Site for Youth Arts Engagement Project, linked with local high school
- Exhibition space for local artists, art talks and community dialogues

Culturally active spaces draw people of diverse backgrounds together. It is people who initiate change, by creating events and happenings that build new social connections. Over time, these types of artistic activities lead to new cultural forms, attract new people, build a sense of community value and shared identity.

Sustainable Official Community Plan, Statement on Culture, pg 30

*'Culture can be a successful component of both economic development and social strategies. Cultural tourists seek out authentic experiences, artists come from diverse backgrounds, and festivals present local, national and international talent that attract tourists and affirm local identity by showcasing 'home-grown' artistic work. **Culture and creativity are major contributors to the uniqueness and allure of Campbell River.** The community is home to regular art shows, fall jazz nights, the Tidemark Theatre, Spirit Square and diverse talents, the world renowned Campbell River Shoreline Arts Society's "Transformations on the Shore" Chainsaw Carving Competition, an outstanding museum showcasing accomplished local First Nations Artist's work, a salmon festival and sport fishing, the Tye Club, an annual Canada Day celebration that draws over 5000 people, and more. This plan supports collaboration with local First Nation and community cultural leaders to expand opportunities and capitalize on the initiatives that showcase our creative talent, from the arts, culture, heritage, new media industries and our diverse cultural communities. **This plan also supports broadening opportunities for eco- and cultural tourism and implements City Public Art program.**'*

Instrumentalization vs Representation

The Creative Community section of the SOCP (p 111), shows that increasing the number of public art expressions is an immediate goal, along with partnering with First Nations communities, identifying heritage assets and improving it's urban image and quality of life. Culture is also linked to the growth of the City's 'economic development and marketing strategy'. Caution is required when governments use Culture to service pre-determined commercial or economic outcomes. Fair and equitable systems of representation are imperative when working with Cities that have an underlying mandate of economic development and little working knowledge of Culture. **The City of Campbell River has yet to create a staffed position in their 'Culture' department, a gap that was identified ten years ago in the Culture and Heritage Plan (2007).** Effective cultural development, management and delivery of cultural programs requires professionals who are trained in Art, Culture and/or Heritage. Without representation, a voice, or seat at the table, Culture will continue to be marginalized and attempts to use Culture to bolster economic development will be weakened.

Recommendation: Advocate for a Cultural representative in the Parks, Recreation and Culture department. Reanimate the Arts and Culture Alliance to represent the values and goals of cultural institutions in the City and advocate for a position in City management.

Appropriation vs Reconciliation

The appropriation of First Nations culture and identity, through the use of images, stories and symbols is problematic, as is the governmental designation of First Nations people and history

as 'cultural assets'. Appropriation of First Nations culture by non-First Nations people is a serious issue. Any use of First Nations culture by a City government must be done with the full consent and, ideally, the leadership of First Nations people. Since the publication of the SOCP, major developments in Canada have taken place concerning the health and wellbeing of First Nations people, namely the Truth and Reconciliation Commission. Several documents and reports have been published through TRC public inquiry into the effects of residential schools on First Nations peoples across Canada.

Resources:TRC: <http://www.trc.ca/websites/trcinstitution/index.php?p=9>

Truth and Reconciliation Commission, Call to Action:

http://www.trc.ca/websites/trcinstitution/File/2015/Findings/Calls_to_Action_English2.pdf

From SOCP, Collaborative Inter-Cultural Planning & Governance Partnership Strategy

*'By 2020, 'We have developed a unique working relationship based on recognition of Aboriginal rights and title, **reconciliation**, inclusion, mutual trust, respect, cooperation and communication.'* p 98

*9.1 Overcome the past history of relations through **reconciliation**, recognition, acknowledgement and respect.*

*9.2 Increase the scale, effectiveness, results and **recognition of collaboration**.*

*9.3 Create meaningful, **inclusive and effective** working relationships that generate mutual results. (SOCP, p100-103)*

Recommendation: Become familiar with Reconciliation and read the 'Call to Action'. Invite a First Nations representative onto the Public Art Committee. Consider creating a branch of the Community and Civic Public Art Programs that addresses issues of reconciliation, First Nations history and/or cultural identity. Develop a public art program that works in partnership with First Nations artists and government , to identify areas of economic, social, cultural and political concern.

Sustainable Official Community Plan, Creative Community (p 111-116)

Below is the Creative Community section of the SOCP in its entirety. Highlighted are specific passages referring to public art and areas related to public art.

Campbell River will be a creative and diverse community where arts, entertainment, culture and heritage flourish through engaging and connecting people, supporting innovation and providing a foundation for a vibrant community.

By 2020:

The City partners with community groups and local First Nations to build on existing assets and launch new cultural events, facilities, and programs.

Campbell River increases the number of public art installations and expressions.

A growing number of heritage assets are classified and restored.

Campbell River emphasizes arts, entertainment, culture, and heritage in the ongoing development of its urban image, quality of life, economic development, and marketing strategy

By 2060:

Campbell River is creative and diverse, with a larger base of residents employed in creative industries.

Arts, culture, and heritage assets are mature and protected, and known across British Columbia.

Arts, entertainment and cultural facilities meet the needs of all Campbell River residents.

Campbell River is recognized as a centre for arts and culture

Context

Arts, heritage, and cultural activities play a vital part in fostering a sense of belonging, building social cohesion, creating a sense of civic pride, preserving collective memory, and providing perspective and encouraging discourse on critical issues.

Cultural activities can help build economic vitality by increasing tourism and entertainment opportunities, enhancing education and skills development, and attracting businesses.

Arts, culture, and heritage help create prosperous, diverse, and unique communities

In Campbell River, just less than 2% of the labour force in the Campbell River area is engaged in arts, culture, and recreation. According to the Campbell River Cultural Impact Assessment “the abundance of creative individuals residing in Campbell River and region comprise a valuable workforce particularly in the area of design (including industrial design, fashion, environmental and urban design, graphics, and web design)”

Campbell River has many arts, culture, and heritage assets.

According to a visioning workshop for the Sustainable Official Community Plan, these include:

- *the beauty of the natural environment, including the waterfront;*

- *the region's history and stories, and a welcoming, vibrant community;*
- ***a strong arts community- including the First Nations peoples- and public appetite for public art; and an array of facilities and centres including the Campbell River Museum, Campbell River Art Gallery, Maritime Heritage Centre, Tidemark Theatre, Sybil Andrews Cottage, Shoppers Row and historic Pier Street, sculptures, Kwanwatsi Big House (The House of Thunder), Haig-Brown House, the Tyee Club, and more.***

Definitions

"Arts" encompasses all art forms from music, dance, writing, film, performance, craft, new media and visual arts, while "culture" is the means by which we identify ourselves through shared knowledge, beliefs and the arts, preserved over time. "Heritage" is a representation of our history through such things as artifacts, stories, structures and significant sites, both built and natural, maintained in the present for the benefit of future generations."

Campbell River Arts, Culture, and Heritage Ad Hoc Committee

*While arts, culture, and heritage are funded by and within the purview of senior governments, the City plays an important role in supporting them through: regulation of heritage preservation; **provision of vital community spaces and facilities; and promotion of arts and culture in programming, public spaces, and the built environment.** The City of Campbell River relies on input from Campbell River's creative community- including artists, craftspeople, cultural groups, and others-and the Culture and Heritage Subcommittee play an important role in making these links.*

Objectives & Policies

11.1 Partner with community groups, First Nations, and other cultural and ethnic groups to launch new cultural events, facilities, and programs.

11.1.1

Community celebrations and recognition of the many diverse cultures in Campbell River will be encouraged.

11.1.2

Partnerships specifically between the Wei Wai Kum, the We Wai Kai, the Homalco First Nation, and City of Campbell River will be supported for shared cultural events, facilities, and arts, culture, and heritage initiatives and programs.

11.1.3

Partnerships between the City of Campbell River, community groups, and other diverse partners will be supported for shared cultural events, facilities, and arts, culture, and heritage initiatives and programs.

11.2

Increase the number of public art installations and expressions.

11.2.1

Mechanisms such as density bonusing, height relaxations, and property tax reductions may be considered in associated with rezoning and development applications that provide public art installations and expressions.

11.2.2

The City will assess opportunities to support establishment of public art in civic projects and key public spaces through such initiatives as a public art policy or providing for public art in major capital projects.

11.2.3

Public art installations and expressions may be required as part of major developments. They will include professional and/or community-based artwork.

11.3

Preserve and restore a growing number of heritage assets.

11.3.1

Heritage assets including buildings, structures, features, and sites will be protected, preserved and promoted where practical.

11.3.2

Volunteer organizations will be supported in identifying heritage assets.

A community heritage register will be used as a basis for the management of these assets.

11.3.3

Parkland acquisition may be used to support protection of sites with identified historic or archaeological value.

11.3.4

Partnerships with the local First Nations communities will be explored to assist in recognizing important historical and heritage assets.

11.3.5

The following buildings and lands are designated as a Heritage Conservation Area in accordance with provision of the Local Government Act: Centennial Park at 230 4th Avenue, Campbell River Museum at 470 Island Highway, and Sequoia Park at 431, 471, 481 and 491 Island Highway. The subject lands are legally described as Lot 1, Lot 2, and Park, District Lot 73, Sayward District, Plan 11693. Maritime Heritage Centre at 621 Island Highway. The subject lands are legally described as Lot 1, District Lot 73, Sayward District, Plan VIP72566.

11.3.6

The following alterations may be undertaken within a designated Heritage Conservation Area without requirement for a Heritage Alteration Permit: Regular maintenance and construction of recreation or heritage related facilities; Regular maintenance, installation, and/or removal of trees, as well as other landscaping features, for safety or environmental reasons; and Regular maintenance, construction, and repair of public works by the City or its authorized agents, providing the works are completed in accordance with Objective 10.3.

11.4

Ensure arts, entertainment, culture, and heritage are a growing contributor to the development of Campbell River's urban image, quality of life, economic development, and marketing strategy.

11.4.1

As part of ongoing and planned capital improvements related to the public realm and public facility projects, the enhancement of the Shopper's Row Cultural Precinct will be supported.

11.4.2

Artist live-work spaces as defined and regulated by the Zoning Bylaw will be permitted in all land use designations, except in the Business and Industrial Service Centre land use designation, where artist live-work spaces are discretionary.

11.4.3

The use, maintenance and development by both public and private proponents of public outdoor places that support programmed or spontaneous performance, artistic expression and play will be strongly supported.

11.4.4

The use, development, and maintenance of theatres, venues, and other indoor spaces that support public participation, education, and enjoyment of arts and culture will be encouraged and supported.

11.4.5

Arts, entertainment, culture, and heritage will be integrated into coordinated marketing strategies, economic development initiatives, tourism promotion, and public awareness raising efforts.

11.4.6

Artists will be invited to participate on design teams to provide input for City infrastructure, architectural, and related planning projects.

11.4.7

Digital, animation, and film will be promoted and supported through initiatives such as a digital media incubation centre established through partnerships between the City, other governments, industry and the education sector.

2) A Culture and Heritage Plan for the City of Campbell River, 2007

The intention behind the Culture and Heritage Plan was to ‘recognize the potential for culture and heritage to stimulate community and economic development’, as well as present a set of strategies to support the future of cultural services in the city. The plan recognized that the cultural sector has a role to play in both community and economy development, is a pillar of a sustainable economy, and improves quality of life, by supporting a healthy community. The sector plays a key role in bringing forward community-based learning, continuing education, cultural tourism and knowledge-based economies.

Although the Culture and Heritage plan was created in 2007, the strategies in the report are still relevant today. Mainly, because the plan was not enacted, due to the City’s lack of capacity. Ten years later, the City is only beginning to recognize the potential for arts and culture in community and economic development. The Culture and Heritage Plan offers a contextual framework and clear action steps that will provide valuable insights in support of a Public Art Plan.

The Culture and Heritage plan offers a general context for culture in the region. The report acknowledges the three distinct First Nations in the area (*We Wai Kai, Wei Wai Kum and*

Homalco First Nations), but does not provide any significant data about these groups (historical reference about the three distinct groups is provided in the SOCP, by the Museum at Campbell River.) The main focus is the establishment of a European settlement, incorporated in 1947, and the subsequent development of an industrial, resource-based economy. Campbell River is currently undergoing changes to its economic base, with the closure of the Elk Falls Pulp and Paper Mill (1952-2010), marking the end of a fifty year legacy of industrial paper production. This closure has affected the local economy, leaving an absence of jobs, but reflects a larger shift in the world economy, where the traditional resource-based economy is changing into a service-oriented economy.

Demographically, Campbell River has a massive aging population that will require more services. According to the Vital Signs report, there will be a 236% increase in the number of people 85 years and older by 2035. As a result of changing economies and demographics, the city will need to attract a new and educated workforce. Research shows that educated people are drawn to places that are culturally engaging and have a high quality of life. This new, educated workforce will bring with them different skill sets and creative energy, they will grow new businesses and develop a new economy that is driven by technology, innovation and internet-based systems. Additionally, the tourism sector is now the leader in both provincial and regional economies. The report suggests that if recreational and cultural tourism strategies are combined, a city can build 'lucrative tourism products' that will draw more people to the region.

An economy of the future is sustainable, knowledge-based and driven by 'creativity and innovation'. Public Art has the ability to address these changing demographics and economies, not only by demonstrating the City's willingness to embrace new ideas, but by also by reflecting new cultural and social values. Public Art is an element of 'creative placemaking', which is the practice of making a city more attractive and livable. By combining culture and heritage programs, with cultural tourism and recreation experiences, a creative place is born. Public Art has the ability to reflect the changing economy, offering new cultural experiences, stimulating new ways of thinking about place, while attracting tourists, new residents and businesses.

Major talking points about the importance of cultural development:

- culturally engaging cities attract new businesses and a more educated workforce
- culture keeps people in places longer and helps them to grow roots
- creative placemaking helps to create identifiable spaces and grow cultural tourism
- culture is the connective tissue of healthy communities, improves quality of life and social well being, fosters cultural dialogue and social change.
- cultural development creates spaces to grow cultural identity, where people express their unique heritage, history and pride of place.
- access to cultural experience improves overall health by lowering social isolation

Challenges and Suggestions

- **Infrastructure:** the City provides more than \$500,000/year of grants-in-aid to cultural organizations and for the maintenance of city owned buildings that are used for cultural

purposes. The City does not have the capacity to develop or deliver culture and heritage programs.

- **Capacity:** a capacity shortfall was identified ten years ago, when the Campbell River Arts Council proposed a fee-for-service arrangement for Arts and Culture delivery. What has changed? What is the city doing to address its capacity issue?
- **Administration:** a combined 2-in-1 model is suggested for administration, where Culture and Heritage are brought together into one department, instead of being separated by city structures that designates Culture as 'Recreation' and Heritage as 'Planning'.
- **Delivery:** a fee-for-service model is suggested, where local non-profit organizations are contracted by the City to deliver culture and heritage programs. Research shows how this new model could address the service gaps identified by the plan.
- **Sustainability:** a fee-for-service model allows non-profits in the culture sector to become more sustainable by supporting their long term growth and development. The four pillars of a sustainable economy are cultural, environmental, economic and social.
- **Responsibility:** allow Culture to be an equal partner alongside Recreation and Tourism, to develop strategies and programs. Create hubs and spaces that will foster cultural tourism, community development and new knowledge creation. Create new jobs in Culture to support the development of a sustainable economy.

Public Art and the Public Art Committee

The Public Art Committee is unique to Campbell River and is the first of its kind. The PAC plays a significant leadership role in bringing forward ideas about art, culture and heritage. Public Art has the ability to stimulate dialogue about the ways we engage with the places where we live. It can also demonstrate how different sectors of the economy can intersect to produce new work, grow cultural identity, create identifiable spaces and support community cultural development.

Leading Questions for the Committee

As these questions are extracted from the Culture and Heritage Plan of 2007, the committee may benefit from revisiting them and determine their relevance in relation to public art.

- What are the relationships between culture, heritage and public art?
- Will public art reflect the existing stories of place?
- How will public art interface with the surrounding environment?
- Can public art link to cultural institutions, festivals and public education?
- Will public art link together localities, such as the museum, pier, art gallery and theatre?
- When will First Nations communities be invited into dialogues about public art?
- Should public art address questions of race, place, identity, culture and heritage?
- Will there be space for divergent thinking, social critique or protest?

Quotes from the Culture and Heritage Plan:

'Strong cultural institutions attract a more highly educated and diverse workforce, which is essential as Campbell River's economy evolves from a resource base to a broader service-oriented base.'

'Preservation of historic buildings and the presence of cultural institutions and programming attract tourism, which is rapidly becoming the world's- and British Columbia's- leading industry, as the service sector overtakes the resource sector. Tourism will become all the more important as the resource industries lose dominance in Campbell River.'

'The full integration of culture with urban planning and development is consistent with the growing acceptance of culture as one of the 'four pillars' (along with social, economic, and environmental considerations) of sustainable cities and communities.'

Who are the 'Lead Players' in Culture and Heritage?

The Culture and Heritage Plan lists these community organizations as the lead players: Campbell River Arts Council, The Arts and Culture Alliance (which is not currently active), heritage organizations and programs. Culture and heritage facilities include, The Museum at Campbell River, Tidemark Theatre, Campbell River and District Public Art Gallery, Maritime Heritage Centre, Campbell River Regional Library, Nuyumbaless Cultural Centre, Wei Wai Kum House of Treasures, Gildas Box of Treasures Theatre and the Kwanwatsi Blg House.

Heritage Places: The Haig-Brown House, Sybil Andrews Cottage, Pier Street Farmers Market. Maritime Heritage Centre. (There is a growing list of heritage places in the SOCP.)

Other Heritage Properties: The Museum at Campbell River has provided a preliminary list of potential heritage sites, plus a working list of historical archaeological and ethnographic sites. Who has these lists? Where are they?

Important Heritage Landmarks: Quinsam Hotel, Willow Point Hall, Tye Clubhouse on Tye Spit, Campbell River Men's Club, Grotto, Hudson's Farm, Big Rock, Estuary

Festivals and Major Events: The Haig-Brown Festival, Words on the Water, Campbell River Children's Festival, Transformations on the Shore Wood Carving Contest, Showcase Festival, Canada Day, Salmon Festival, Logger Sports, Painters at Painter's.

Who are the Supporting Cast?

Campbell River and District Chamber of Commerce, Tourism Campbell River and Region, Campbell River Band, Cape Mudge Band, Homalco Band, School District No. 72, Volunteer Campbell River, Immigrant Welcome Centre. (Rotary Club of Campbell River?)

Other Cultural Organizations :

Campbell River Children's Choir, CR Singers, Pacifica Ukes, Driftwood Club, River City Players, Shoreline Musical Theater Society, Independent Film Festival Theatre BC, Island Voices,

Belcanto Voice Studio, Antique Car Club, Campbell River Gun club, Glacier Heritage Power and Antique Equipment Club, several private dancing studios
Other Venues: Timberline theatre, Quinsam Centre

Strategies and Actions

There is an extensive section in the plan that emphasises nine key themes or areas.

1. Increase awareness and perception of value
2. Ensuring accessibility and affordability
3. Provisions, policy and resources for services
4. Building capacity, coordination and collaboration
5. Relationships with First Nations
6. Identifying heritage resources
7. Programs to preserve and protect
8. Cultural Facilities development
9. Marketing

Recommendation: When building the public art plan, invite members from the organizations listed above to be involved in its development. The communities that have grown around culture and heritage organizations and facilities will be supportive. By inviting these groups into the plan, they will become advocates and audiences for future public art works, projects and programs.

3) Cultural Impact Assessment 2009

This assessment provides a clear snapshot of the community as it appeared in 2009. The Campbell River Cultural Inventory is 'a review of the cultural factors and circumstances that contribute toward cultural tourism, economic prosperity, quality of life and community pride.' The Cultural Inventory is an effort to identify some of the 'cultural experiences, participants and destinations in the region'. The goal is foster cultural community development and economic growth. The inventory includes: Festivals and Events, Performing Art Facilities, Art and Culture Groups, Music Facilities, Musicians, Visual Art Facilities, Artists, Museums and Heritage, Natural History, Cultural Places, Media Arts and Communications, Literary Arts, Literacy, Specialty Foods, Cultural Experiences. Education and Enabling Organizations and Other groups.

The assessment was prepared for:

- Campbell River Community Arts Council
- Campbell River and District Art Gallery
- Campbell River Department of Parks, Recreation and Culture
- Museum at Campbell River and Tidemark Theatre

Recommendation: The inventory provides a list of groups that could be contacted when building an audience for future public art plans and projects. Also, members of these organizations may want to register for the arts directory, volunteer for PAC, or respond to a Public Art call.

4) Campbell River Transformation Charrette Report 2010

A 'charrette' is a meeting that attempts to resolve conflicts and map solutions by bringing together all stakeholders in an intense period of planning or design. The Charrette Report came out of a thirty day 'Think Tank Tribe' that resulted in the proposal for a 'Campbell River Centre of Transformation'. The goal of the charrette was to assist the City to 'rebrand, reposition and re-engineer' itself in the New Economy by marketing itself as 'a place of transformation, a place of creativity, and a place of story'. The idea was to bring together several different sectors into the same place to form a 'creativity cluster' and cultivate an environment that would stimulate the 'new economy'. This place would be known as the 'Centre of Transformation' and would be a building located either in the old cruise ship terminal or on the co-owned City/First Nations land on the waterfront. The centre would be also be a non-profit society with an executive director and board. The organization would be responsible for strategic planning, building community relationships, collaborations and be a resources for 'transformation, growth and change'. There was an emphasis in First Nations language and cultural property, digital and new media technologies, green energy and creative tourism. As a physical space, the Centre of Transformation would be a multi-use, state of the art building, with space for conferences, classrooms, offices and workshops. The centre would form a 'nexus of creativity, education and business'.

Keywords: Artistic, Narrative, Collaboration with First Nations.

Definitions: New Economy, Authentic Transformation, Creativity Cluster

Note: The 'New Economy' is usually described as the transition from heavy industry to a new technology based economy and includes industries, such as biotechnology and the Internet, that are characterized by cutting-edge technology and high growth. Alternatively, it is term used to describe a movement towards social justice, sustainable growth and democracy in both economic and civic life.

4b) The Urban Transformation Sub-Roundhouse Report

There were four main areas the report suggested to work with to build a 'Storyed City'.

1. Story Walks
2. Buskers Association
3. Story Events
4. Storyed Airport

The Urban Transformation Sub-Roundhouse brings up several strategies and suggestions to use artists as drivers in the creation of a 'Storyed City'. The proposal cites a funding model that

is linked to Canada Council for the Arts grants. The assumption is that arts will create more meaningful experiences for people (visitors, tourists) who are experiencing a place.

'Approach to 'Place Branding' is a design strategy that creates an additional experiential approach to tourism that is specific to the location. The business concept is based on the simple compelling insight that travellers want to 'personalize their leisure experiences and explore personal development' as a part of their journey.'

The concept of 'personalizing a leisure experience' and 'exploring personal development' is interesting when considering the development of a public art walk or circuit. This would imply that the tourist is engaged by the artwork(s) in a way that invites them into contemplation or self reflection. Not merely a passive viewer, the audience is an active character in the work. The story or experience of a place is informing the development of the viewers own personal narrative.

The narrative 'arc' that is created through a 'transformation' art walk is rooted in the art of storytelling. The role of storyteller is significant here and should be respected when designing the walk. The impending phone 'app' that the viewer will use to navigate the walk, cannot replace the storyteller. Technology is a vehicle for the voice of the storyteller to reach the audience, as well as for the voice of the viewer to reach other audience members. Social media now provides a platform for images and words to be broadcast through a hybrid network, where viewers are both interpreters and producers of meaning.

Recommendation: The public art committee may consider hiring a storyteller and social media specialist when designing the public art plan, so that the elements of narrative, identity and character are intertwined with audience participation. When designing and commissioning works for the walk, consider the overarching narrative of transformation. This could be developed through a conference of sorts, where artists, storytellers, writers, and social media makers are invited into dialogue about the nature of identity, place, story and movement. Social media can be integrated into the process, to expand the reach and discovery of the original group.

Note: The 'Transformation Art Walk' cited in the Refresh Campbell River document (p36) reflects the 'Storied City' concept found in the Transformation Charrette Report. In the subsequent years after 2010, the visions of the Charrette report remain largely unaddressed. The development the public art policy remains the only initiative that has moved forward.

Questions for the Public Art Committee

- What is Transformation? How does it happen?
- How can a public art walk evoke a feeling of transformation?
- How are elements of change or movement used in storytelling?
- Who is the audience for the art walk? Young, old, visitor, resident?
- What kind of effect would a 'Transformation Art Walk' have on a viewer?

- Art there elements of social media engagement integrated into the artworks?

5) Supporting Our Social Mosaic 2010

Supporting Our Social Mosaic: Social Development Priorities for the City of Campbell River. Summary Report, September 2010 (SPARC BC). Authors: Campbell River Social Planning Committee, Social Planning and Research Council of BC, with support from the City of Campbell River.

Supporting Our Social Mosaic is a summary report outlining Campbell River's social development priority areas, developed through a series of community workshops in 2009/2010, *Anne Elmore's Legacy Workshop* and *Supporting Our Social Mosaic Workshop*. The report provided input for the City's Sustainable Official Community Plan (2010), by addressing gaps in social and health services, and identifying key priority areas for building a stronger social safety net.

Social Development Priority Areas:

- 1) Food Security, Social Inclusion and Accessibility
- 2) Public Safety
- 3) Training, Employment and Income Security
- 4) Housing, Shelter and Homelessness
- 5) Health and Well Being
- 6) Children, Youth, Seniors, and Families
- 7) Community Development

A key component of the Social Mosaic event was the creation of the *Social Tangram*, by eight participating local artists. The tangram was gifted to the City as a visual inspiration to assist in City Council decision making. It was intended to be hung within council chambers. The public art committee has asked about the whereabouts of the tangram, but City staff have been unable to locate it. Where is the tangram?

Recommendation: When building the Community Public Art Program, consider the gaps that were identified by the *Supporting Our Social Mosaic* report. Consider ways that artworks could address the areas of social concern that are ongoing in the community.

6) Campbell River Vital Signs, 2016

The report is produced by the BC Community Foundation and is issued every two years by drawing information from over thirty different sources (from Statistics Canada to Community Foundation surveys). The report is divided into twelve areas that are based on subjects of social concern, which include: Arts & Culture, Belonging & Leadership, Children & Youth,

Environment, Getting Started in Our Community, Health, Housing, Income Gap, Learning, Safety, Seniors, Work.

'By compiling local information and tracking it over time, we will deepen our knowledge and understanding of Campbell River and area. This report is a valuable tool for our foundation, local government, community groups and residents. It provides a basis from which to celebrate our community's assets and to develop innovative solutions to build a stronger Campbell River.'

Culture Statistics

The 'Culture Sector' of the workforce includes occupations in art, culture, recreation and sports. There were 420 people employed in cultural occupations in 2011, up from 275 in 2006. Approximately 2.5% of the workforce was employed in cultural occupations in 2011. In 2015, there were 28,000 museum visits, 175,408 library visits and 127,174 recreation facility visits.

Children and Seniors

Over a quarter of the population is under 25 and 23% of children live in poverty. While, 14% of Seniors live in poverty and 1 in 4 Seniors live alone. The number of seniors 85 years and older will increase 236% by 2035.

Public Art, Social Inclusion and Outreach

Public Art has the ability to serve a community in unique ways. If there is an isolated seniors population, a series of public art works could direct people towards movement, providing an impetus to get exercise. When combined with spaces that encourage gathering or interaction (elements of placemaking), public art has the ability to create better conditions for social inclusion.

Recommendations: Build Community engagement or outreach elements into the plan.

Consider projects that foster Intergenerational relationship building, participation and acts of storytelling. Introduce educational components into the plan as bridges with schools and Youth populations.

Campbell River's Public Art Policy states that inclusion is an important element of its mandate.

*4.24.3.3 Incorporate Public Art into the design and execution of selected civic and private developments. Encourage partnerships between creative professionals, community groups, **social development programs, artists, children and other cultural groups.***

Public Art Policy and Social Concern

The Public Art Policy outlines a socially inclusive, public art program for the community on page 32, will goals to foster 'socially progressive, creative partnerships' with community members.

4.24.16.2 PUBLIC ART PROGRAM FOR THE COMMUNITY

The goal of a Community Public Art Program is to create artwork that is accessible to a large public, not simply by its placement in a public space, or its content, but through the engagement of community members in defining and shaping their environment.

Create an Artist Residency Program that is designed to embed artists within a community and engage the public on issues of joint interest or concern. Provide opportunities for creative community engagement over a period of time and involves community members in a range of creative activities and problem solving projects.

*In addition to traditional art, community programs will encourage Special Projects that are intended to support socially progressive, creative partnerships. **It will provide project Funding for groups that take creative risks in order to develop new models.** Consideration will be given to projects that are beyond the usual programming activity and **give priority to practices that are innovative, collaborative and interdisciplinary in nature.***

7) Refresh Campbell River 2017

Refresh Campbell River is a new City planning document that re-imagines the downtown core using contemporary street design, landscaping, street furniture, lighting and public art. It envisions enhancements to the street layout, including and roundabouts at the Maritime Heritage Centre and Robert's Reach. The plan designates four distinct city precincts: Waterfront, Cultural, Cedar and Civic. The plan uses Sybil Andrews artwork as a unique colour palette for a west coast design style, encourages murals on building facades, and has multiple areas designated for public art, street furniture and lighting. Page 36 of the document outlines a 'Transformation Art Walk' that is loosely based on the 'Storied City' proposal from the Campbell River Transformation Design Charrette (2010). The Refresh Campbell River plan suggests the development of a public art walk is to be connected to the Public Art Inventory, map, and upcoming Public Art Plan.

'The Refresh Downtown base map has been overlaid with the Public Art Inventory (map) and proposed Transformation Art Walk. This will be coordinated with the development of a Public Art Management Plan'. pg 36

Artists on Design Teams

Refresh Campbell River 2017 is a new document, around which much discussion is upcoming. This discussion offers an important opportunity to further many of the objectives noted in the SOCP, regarding public art, downtown revitalization and improvements to the public sphere. Many of the design element included in the Refresh plan, such as street furniture and lighting,

are considered integrated public art elements and the Public Art Policy states that artists will be included in the design process.

4.24.3.4 Inclusion of Artists in the design process of municipally owned spaces, including parks, pathways, benches, streets, lighting, etc. (Public Art Policy, pg 25)

4.24.4.8 ARTISTS ON DESIGN TEAMS

*The City will include an Artist on a pro bono basis on the design team for Capital Projects that are above ground and have a budget of at least \$100,000. Artists will collaborate with architects, engineers and designers to create integrated plans during the early stages of infrastructure design. **As a member of the design team, the artist contributes to the overall design process, identifying opportunities for public art and heightening awareness of social values.*** (Public Art Policy, pg 27)

Questions for the Committee

- Who will invite ensure that artists are invited onto design teams?
- If the artists are working 'pro bono', what kind of incentives can the Public Art Committee use to recruit artist for design teams?
- What are the protocols for artists on design teams?

Transformation Art Walk, Refresh Downtown Campbell River, pg 36

Here is a full quotation of the Transformation Art Walk plan outlines in the Refresh Downtown document:

'A continuous local walking loop through the downtown along Shoppers row (northside) can link the waterfront with the downtown core area that would include bikes and pedestrians. This loop would feature pieces of artwork and sculpture that reflect the growth and history of Campbell River, with 5 minute walking intervals between each stop of interest.

This concept was developed from the Creative Industry proposal, "Campbell River Transformation" and represents an opportunity to inform a Public Art Plan that Identifies new and existing art and storytelling installations.

During public consultation, the community indicated a firm preference for expanding this art walk to other areas of downtown. This will coordinate with a future public art plan and inventory.

The Refresh Downtown basemap has been overlaid with the Public art Inventory and proposed Transformation Art Walk. This will be coordinated with the development of a Public Art Management Plan.'

The Transformation Art Walk designates eleven spots for public art, using the map created by the Public Art Inventory. Two of these locations are already designated. 1) *First Nations Totem Art Feature*, beside the Ferry Terminal. 2) *Logger Mike Art Feature* at Spirit Square. Eventually, the public art inventory needs to be updated to include basic documentation information:

- title of the work
- medium or methods of fabrication,
- name of the artist(s)
- year of creation

Contextual data, including the subject of the work or references to the personal history of the artist, can also help to bring the audience into the work and create more interest.

There are nine remaining spots for public art on the proposed walk, which could become the starting point for the public art committee to begin building a Civic Public Art Program.

8) City of Campbell River Public Art Policy

Research and development for the Public Art Policy was contracted out to the Campbell River Community Arts council, via the Parks, Recreation and Culture department in 2010. Much work was done to create the Public Art Policy, which now lives on pages 24-36 of the City's Property Policy. As the Public Art Committee continues to evolve and grow a Public Art Plan, revision of the Public Art Policy may be required. Until that time, the policy provides specific details and directions for the development of community, civic and private public art programs.

Civic Program Public Art Program, from Public Art Policy

4.24.16.1 CIVIC PUBLIC ART PROGRAM

The program will provide an impetus and flexible framework for incorporating public art, at the planning stages, into new or existing capital improvement projects. The program will require the full cooperation of municipal staff, engineers and design professionals in developing and implementing public art initiatives.

The Public Art Advisor and Committee, along with other City staff, will review and recommend policy guidelines, procedures and budgetary allocations for civic sector development, public/private partnerships and temporary public art projects.

*Develops a stable fund to ensure that resources are available to create, preserve and inventory public art works. **The program will involve the community and the artist throughout the planning and development process.** It will incorporate the ideas and work of various artists and artistic disciplines in the public realm. **The program will advance capital project goals or other municipal objectives, such as economic development and tourism through Public Art Projects.** It will strengthen community identity, spirit and collective cultural experiences.*

Role of the Committee and City, from Public Art Policy

PUBLIC ART COMMITTEE

4.24.10.1

*The Public Art Committee, or PAC, **advises Council on the effective implementation of a Public Art Policy.** PAC is established by Council to **advise on Public Art Planning** and the **allocation of Municipal funds for Public Art Projects.** PAC is responsible for the **selection and placement of all Public Art Works** projects that are driven by Public Development and the **development of a Public Art Selection Process, Program and Collection.***

CITY ROLES

4.24.11.1

*City Representatives and staff will assist the Public Art Committee with **site selection, installation, insurance, design specifications, technical consultation and information concerning bylaws and Civic processes** with support from the Operations and Parks, Recreation and Culture Departments.*

4.24.11.2

The City will insure that Artist(s) are invited to sit on the City's design teams.

Funding Strategy, from Public Art Policy

The Public Art Policy shows that initially there was a 'percent for public art' funding strategy for the 'acquisition, administration and management of public art'. This clause in the policy was deleted, via Resolution 13-0505, with the intention of a bringing a funding strategy 'forward at a later date'. Will the downtown revitalization initiative, proposed in the *Refresh* document, include a percent-for-art funding model?

4.24.5 FUNDING

4.24.5.1 GOAL

To establish a sustainable fund that supports the City's commitment to a Public Art Program.

4.24.6 PERCENT FOR PUBLIC ART

A Public Art Policy provides a **'percent for public art' funding strategy** for the acquisition administration and management of public art.

[The remainder of this section has been deleted by Resolution 13-0505 and a funding strategy will be brought forward at a later date.] (pg 27)

Question for the Committee:

- What was resolution 13-0505, and why was the percent for art deleted from the policy?
- Will the committee continue to advocate for a percent for art funding model?
- What other funding strategies can PAC explore to match or leverage city funding?

Terms of Reference for New Members of the Committee:

<http://www.campbellriver.ca/docs/default-source/your-city-hall/legislative-services/terms-of-reference-public-art-subcommittee.pdf?sfvrsn=0>

Recommendations Towards a Public Art Plan

The following is a list of recommendations for the Public Art Committee, as it moves towards the development of a Public Art Plan:

- Review the Public Art Policy to understand its scope and clarify the various aspects of the policy before making any recommendations to City Council.
- Specifically, discuss the vision and goals of the three main programs outlined in the public art policy (Community, Civic, Private) to understand the differences.
- Review the City roles and Committee roles outlined in the public art policy.
- Review the *Refresh* document and the *Transformation Art Walk* proposal.
- Advocate for a 'percent for art' funding model for new City projects.
- Establish the job description, terms of contract, for a Public Art Coordinator position.
- Develop future programs for Public Art within the context of a 'Fee for Service' model.
- Develop a thematic framework to establish three key areas of focus (i.e. Ecology and Culture, First Nations Reconciliation, Intergenerational Dialogue)

Remember to enjoy the process of imagining a wide spectrum of possibilities for public art. Create an atmosphere that allows freedom of thought and expression. Open a space for fun, humour and creative thinking, where imagination leads. Explore an abundance of possibilities (the big picture) before narrowing the scope of the plan and focusing on details and constraints (time, money, contracts etc.) Explore through a spirit of vitality and possibility.

Appendix

From Denise Cook's Public Art Plan Presentation, <http://denisecookdesign.ca/>

What is a Public Art Master Plan?

- A broad working document that identifies the potential for public art in the context of the cultural life of a place.
- Ensures an open, consistent and broad approach that reflects the community

Components of a public art plan

- Vision and goals
- Community identity and character
- Programs
- Administration
- Implementation
- Process

Selection process and criteria

General criteria in master plan. Specific criteria for each project.

Types of award:

- Open call
- Limited call
- Direct commission

Strategies for public art

Integrated into City planning framework and supported by affected departments:

- Planning
- Engineering
- Parks

- connecting to the development community
- building relationship with Tourism + economic development

Vision for a public art plan

- Engaging everyone in art in the public sphere
- Vibrant culture, vibrant community
- Connection to our diverse public world
- Asking questions, telling our stories

Adaptive protocols

- Protocols that respond to local culture
- Broaden selection criteria in master plan
- Adapt art plans
- Explore other ways of submitting

Next Steps:

- Community engagement
- Survey (currently online)
- Workshop/cultural mapping
- Create a thematic framework
- Map potential locations
- Conduct research
- Prepare plan