

PRESENTATION TO NANAIMO CITY COUNCIL

JANUARY 2019

Presenter: Dennis McMahon
5471, Leslie Crescent
Nanaimo, BC, V9V 1G7.

Your Worship and Councillors, I thank you for this opportunity.

I recognize that many of you may not have a historic knowledge of issues affecting the arts community in Nanaimo.

Much of this presentation is weighted towards the visual arts, but these same issues also apply in varying degrees to the performing arts (music, theatre, dance).

The following is a time line of the main issue affecting the arts community in Nanaimo, namely the lack of suitable and affordable space.

2011:

(see tab A).

The Nanaimo Art Gallery changed its mandate which effectively closed its exhibition space to local artists and art organizations.

2015:

(See tab B).

After four frustrating years of searching for suitable space, I brought the issue to the City of Nanaimo Arts & Cultural Committee, with the specific request that they place this issue on their agenda as a priority. No action was taken.

2016:

(See tab C).

After a year of no action, I again brought the issue to Council.

Citing the Arts and Cultural Plan 2014-2020, I formally requested that Council "place the issue on its agenda" and that "a committee.....be formed and tasked to bring a recommendation to Council for inclusion in its planning process and financial plan."

Council did not consider that request and no further action was taken.

2017:

(See tab D).

Determined not to let the matter fade into history, I applied and was appointed to the newly created Community Vitality Committee which had Arts and Culture as part of its mandate.

At the 7th June 2017 meeting, I made a motion "that The Community Vitality Committee recommend Council amend "The Cultural Plan for a Creative Nanaimo 2014-2020, section 5.5 – "Cultural Asset Priority Plan" to include the following item:

- To support a multi-use arts space.

The motion passed unanimously.

At the 10th July 2017 meeting, Council formally adopted the amendment.

September 2017:

(See tab E).

Staff hosted a "Cultural Gathering" the purpose of which was to garner information from the arts community about their needs. Over 70 artists representing the visual and performing arts attended and gave their input. The overwhelming agreement was that Nanaimo requires "suitable and affordable space" for artists. In other words, they need a home base in which to meet, exhibit, practice, sell, plan and develop, offer workshops and have studio space available to this community.

Unfortunately, no direct action in the form of "Recommendations from the CVC to Council" occurred due to the election process and the suspension of committees.

However, during the recent City Budget Process, an opportunity to provide a temporary solution to the lack of space for the arts community presented itself.

Upon completion of the new fire hall, 580 Fitzwilliam Street, a city owned, heritage building that is seismically upgraded will become available.

With relatively inexpensive renovations (compared to a new structure), this building could serve the arts community and citizens as a "Centre for the Arts."

Therefore, I request that council:

Provisionally designate 580 Fitzwilliam Street for future use as a Centre for the Arts. This will then enable the Arts Community to prepare a project proposal for consideration.

Thank you for your attention to this matter.

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Gallery History and Vision

Nanaimo Art Gallery enhances the cultural environment of Nanaimo and the South and Central Island, serving a regional population base of approximately 225,000, through exhibitions, outreach, and programming that encourages active public involvement with the visual arts.

The Gallery presents a program of excellent exhibitions by professional contemporary artists and dynamic public programs that explore exhibition themes in the gallery and in the community. We offer innovative workshops, lectures, and hands-on activities for both children and adults at Art Lab, our dedicated space for learning, which opened in 2014.

The Gallery maintains a growing collection of art and holds works by significant artists from British Columbia. We connect with over 12,500 children across three school districts each year through TD Artists in the Schools, and operate The Gallery Store which features unique, high-quality, locally made objects, and contributes to the livelihood of artists in our region.

Our audience includes those working in resource-based industries and small business, a large retirement community, diverse Aboriginal communities, a university with regional and international students, the arts community, and families. Our major partners and supporters include the City of Nanaimo, British Columbia Arts Council, Canada Council for the Arts, the Province of British Columbia, and Vancouver Island University.

The Gallery was founded in 1976 as the Madrona Exposition Centre by a group of dedicated faculty at Malaspina College, now Vancouver Island University. Nanaimo Art Gallery operated the purpose-built gallery on campus until May 2015, when we amalgamated at our downtown location at 150 Commercial Street in the heart of downtown Nanaimo.

Our team worked collaboratively to design a vision for the future and we are excited to share it. Read Impact 2021 Strategic Plan to learn about our priorities and goals for the Gallery over the next five years.

Our Vision

Inspiring and challenging our community through art.

Our Mission

Our public art gallery is a welcoming place of enlightenment, enjoyment and education. It is a focal point for the community. Through exhibitions, programs, and our growing art collection, we explore the boundaries of artistic imagination, with and for the people of Nanaimo, the region and beyond.

Our Values

Innovation: We are at the forefront of creativity with quality programs and exhibitions.

Collaboration: We work in partnership with others in the community.

Stewardship: We preserve and promote our artistic resources responsibly and with leadership.

Excellence: We maintain a high level of programming and professionalism.

Advocacy: We raise community awareness about the importance of visual art.

Accessibility: We make art a stimulating experience for everyone.

NEWSLETTER

Sign up to receive our newsletter.

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150 Commercial Street

Nanaimo, BC V9R 5G6

250.754.1750

Tuesday - Saturday: 10 am - 5 pm

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Submissions

Submission Guidelines

Nanaimo Art Gallery welcomes submissions from artists. To apply for an exhibition, artists must meet the definition of a professional artist set forth by Canada Council for the Arts, which is an artist who has specialized training in the field (not necessarily in academic institutions), is recognized as such by his or her peers and is committed to devoting more time to artistic activity, if financially feasible. To meet the definition of a professional visual artist, you must also have produced an independent body of work, had at least three public presentations of your work in a professional context over a three-year period and maintained an independent professional practice for at least three years.

Submissions must include the following:

- brief cover letter identifying artist and proposed work
- one-page artist statement
- recent Curriculum Vitae
- clear images of the work proposed for exhibition; these should be JPEG images (100 dpi maximum)
- an accompanying numbered image list with artist name, title, size, medium and date

Please submit with a zip file or through links to online press kits and websites.

Submissions are accepted by email to exhibitions@nanaimogallery.ca

Please note that our program is determined two to three years in advance, though submissions are accepted and adjudicated on an ongoing basis. Incomplete submissions or hard copies will not be reviewed or returned. We thank all applicants for their interest. Successful applicants will be contacted. No phone calls or emails please.

NEWSLETTER

Sign up to receive our newsletter.

E-mail

CONTACT US

150 Commercial Street
Nanaimo, British Columbia
CANADA V9R 5G6

+1 (250) 754-1750
Tue - Sat: 10 AM - 5 PM
Sun: 12 PM - 5 PM

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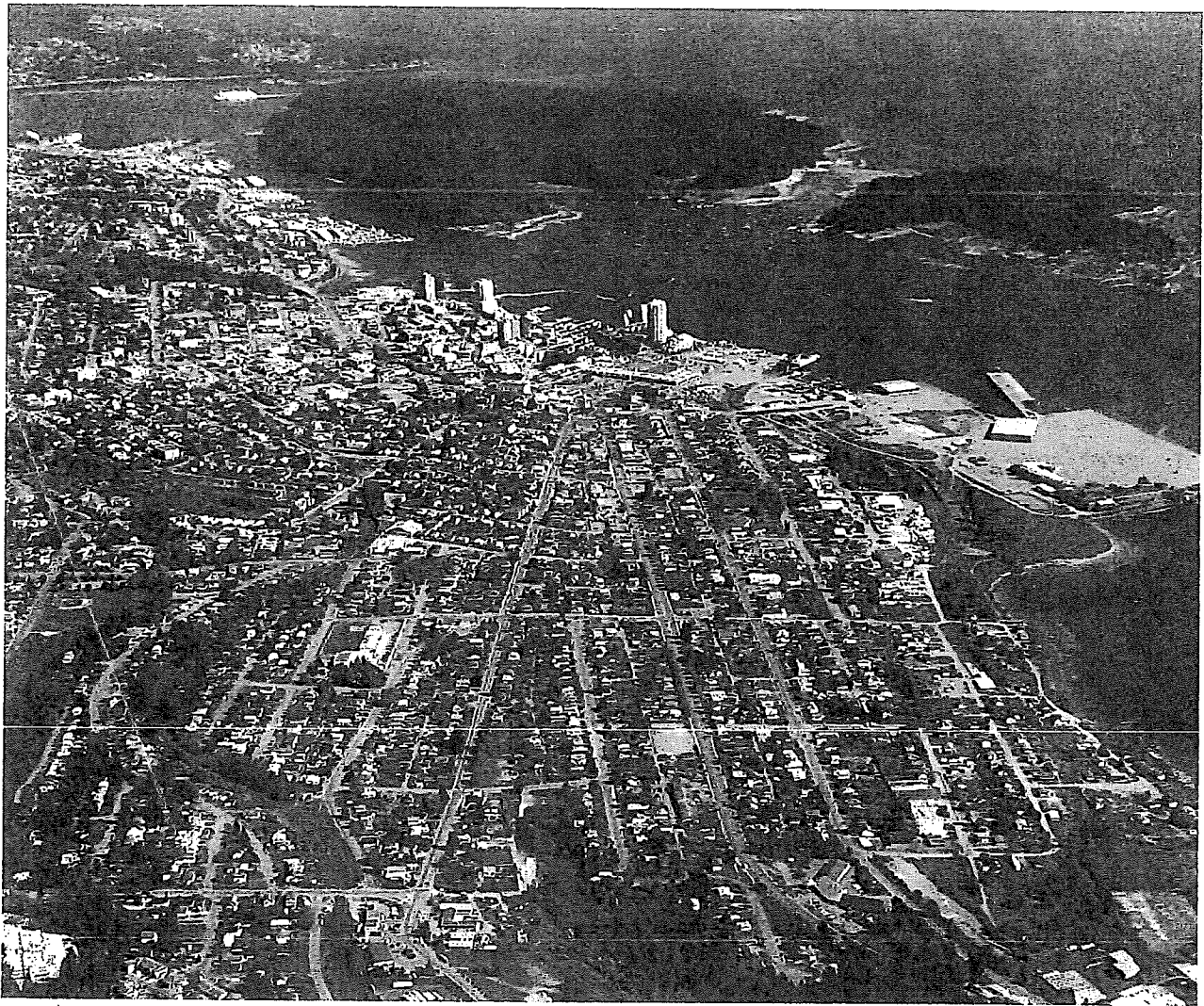
FEATURES



Does Global Curating Serve Local Interests?

SEPTEMBER 28, 2016

BY MARIE LEDUC

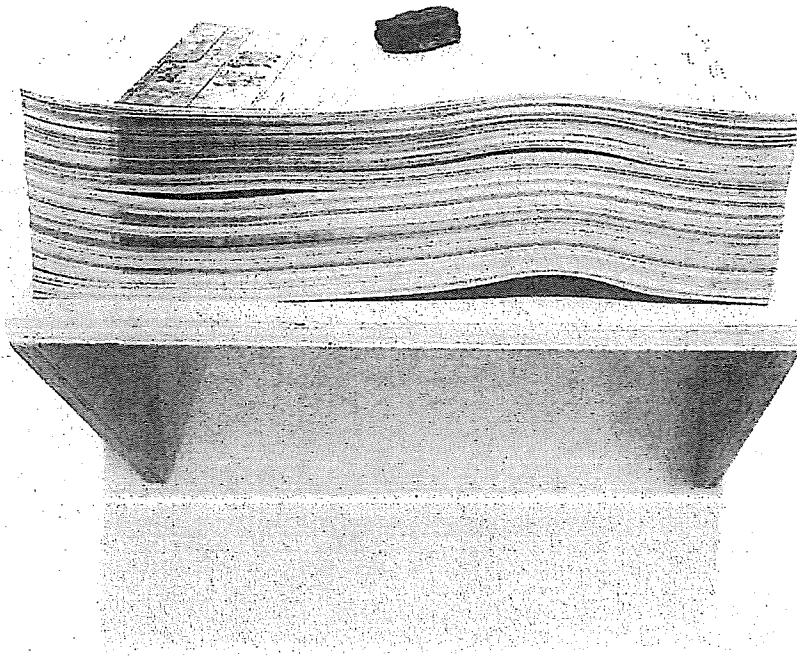


Aerial view of downtown and central Nanaimo and adjacent islands. Photo: Ken Walker.

Nanaimo is a small city of approximately 85,000 on the east coast of Vancouver Island. It was founded on three primary resources: coal, forests and the ocean. Exploring the nuances of these industries and their global connections has been the objective of a series of linked exhibitions curated by Jesse Birch at the Nanaimo Art Gallery.

Birch's interest in Nanaimo and its history is both personal and academic. Birch grew up in Nanaimo, where he realized that the city celebrates its natural resources in place names and monuments, but also tends to "celebrate and ignore its history at the same time."

The first exhibition of this series, "Black Diamond Dust," considered the coal-mining industry and all that entailed from its "fragmented communities through economic development, racial segregation and labour inequity." Birch enlisted artists Raymond Boisjoly, Kerri Reid, Scott Rogers and Peter Culley to explore this history through photography, video, site-specific installations and poetry.



Scott Rogers, *We Too (2014 Edition)*. Open-edition newspaper printed with both a ca. 1940s Gestetner machine and a contemporary photocopier. Text by Eileen Wennekers, and illustrations and technical support from Justin Gradin.

The second part of the trilogy, "Silva Part I: O Horizon" and "Silva Part II: Booming Ground," addressed the forestry industry and followed a "thematic path from the microcosms of the forest floor, to the quantifying and processing of lumber, to the global distribution of forestry products." These exhibitions incorporated the work of 18 contemporary artists including Duane Linklater, Marian Penner Bancroft, Kika Thorne and Liz Magor.

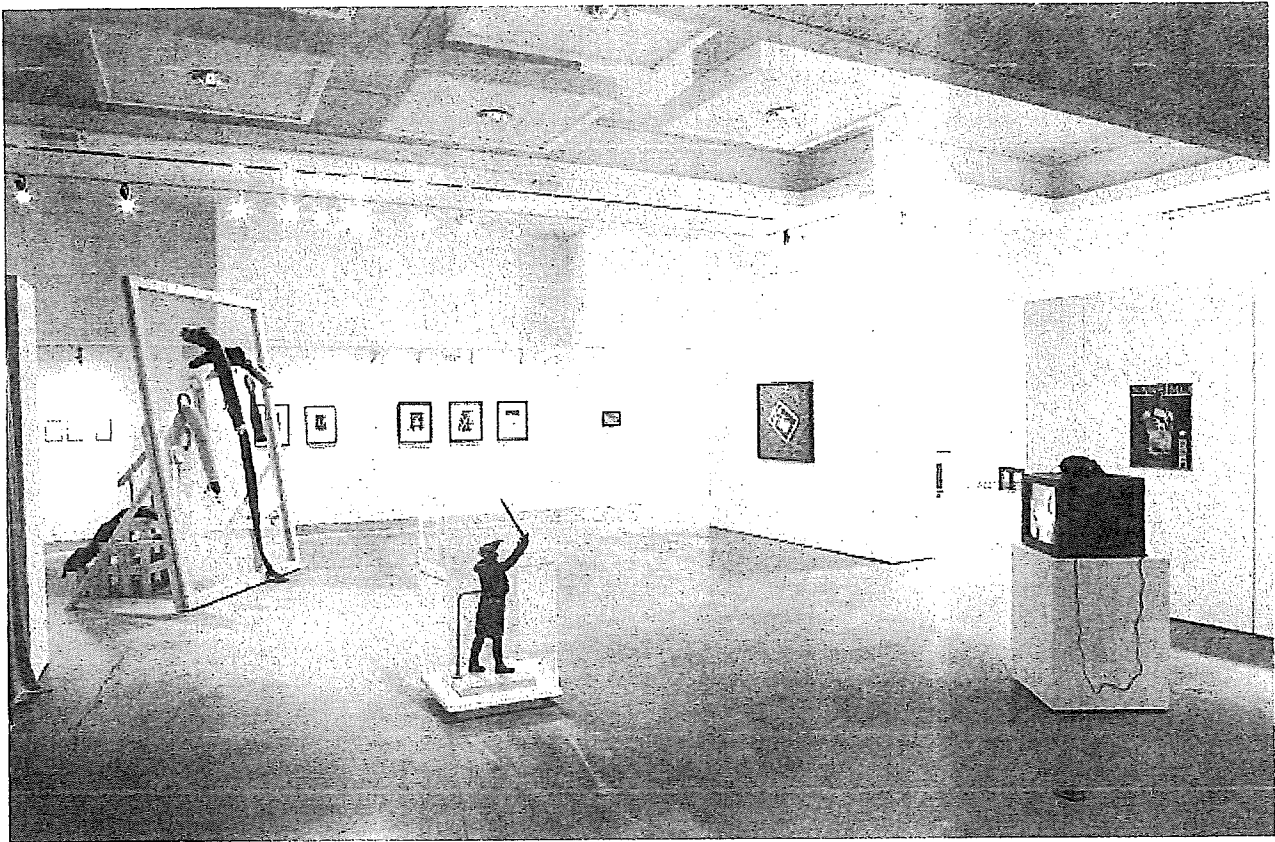
Next year, Birch will close the trilogy by looking at fisheries, oceans and the harbour and asking "what it means to live on an island," a question that will guide the gallery's programming throughout the year.

Since taking his position as curator at the Nanaimo Art Gallery, Birch—as an alumnus of the University of British Columbia's Critical and Curatorial Studies program and a past fellow at the de Appel curatorial program in Amsterdam, and as the former exhibitions curator at the Western Front in Vancouver—has followed a highly conceptual and integrative exhibition program.

All of his exhibitions feature multiple contemporary art practices with a strong emphasis on video, photography and collaborative projects. Like many contemporary curators, Birch sees parts of his work as "research." He takes a particular theme or art practice and explores it along with a select group of artists. In an interview for this article, Birch explained that as a curator he "sets the context" and, with the artists, "builds an experience" for the viewer. His aim, he says, is often to engage the viewer in the thematic questions of the exhibition by providing an accessible entry point and a "way in through the familiar."

While thematic subjects such as coal, forestry and ocean resources provide familiar touchstones for Nanaimo residents, Birch's contemporary programming, his selection of artists and a number of major changes at the gallery over the past four years—professional and aesthetic—have created a certain tension in this small community.

In 2011, the institution's board of directors developed a new strategic plan that would substantially re-shape the tenor of Nanaimo's only public art gallery. At that time, the gallery had two locations: its original site on the Vancouver Island University (VIU) campus (established in 1976) and its downtown space in a repurposed bank building in the heart of Nanaimo's arts and business district that was opened in 1999. The direction and management of these two spaces changed often over the years, with the only constant being a part-time curator seconded from the VIU visual arts faculty.



An installation view of "Spirit Gum," the first exhibition at the Nanaimo Art Gallery after the merging of the two locations in 2015.

The downtown location was, from the beginning, dedicated primarily to the exhibition of local professional and amateur artists, while the campus location featured student, faculty and professional exhibitions—the most notable in recent years being a Gu Xiong installation (2011), a site-specific project by Nathan and Cedric Bomford (2013), a touring exhibition of Takao Tanabe drawings (2014) and "Reconciling Self," an exhibition by Connie Watts, an artist of Nuu-ḥah-nulth, Kwakwaka'wakw and Gitksan ancestry. All of these exhibitions were curated or organized by VIU faculty. The campus location, however, always struggled to gain visibility, and the separation of the two spaces only complicated the gallery's image in the community.

In 2012, the board realized it needed to direct its efforts on the downtown location, re-focus on its primary mandate to exhibit professional contemporary art, and plan, long-term, for a purpose-built Class A gallery—something other small cities such as Kamloops, Prince George and Whitehorse already had in place. The board hired executive artistic director Julie Bevan—another graduate of UBC's curatorial program. This was followed by Birch's arrival in 2014, the renovation of the downtown gallery, a paring down and revamping of all gallery programs, and, by 2015, the relocation of all gallery activities to the downtown space.

After spending a year as interim executive director, Birch became the gallery's first full-time professional curator in 2015. Today, Bevan explains, the gallery better realizes its purpose—to present “contemporary exhibitions that challenge and inspire the community through art, and which develop and support professional practice.”

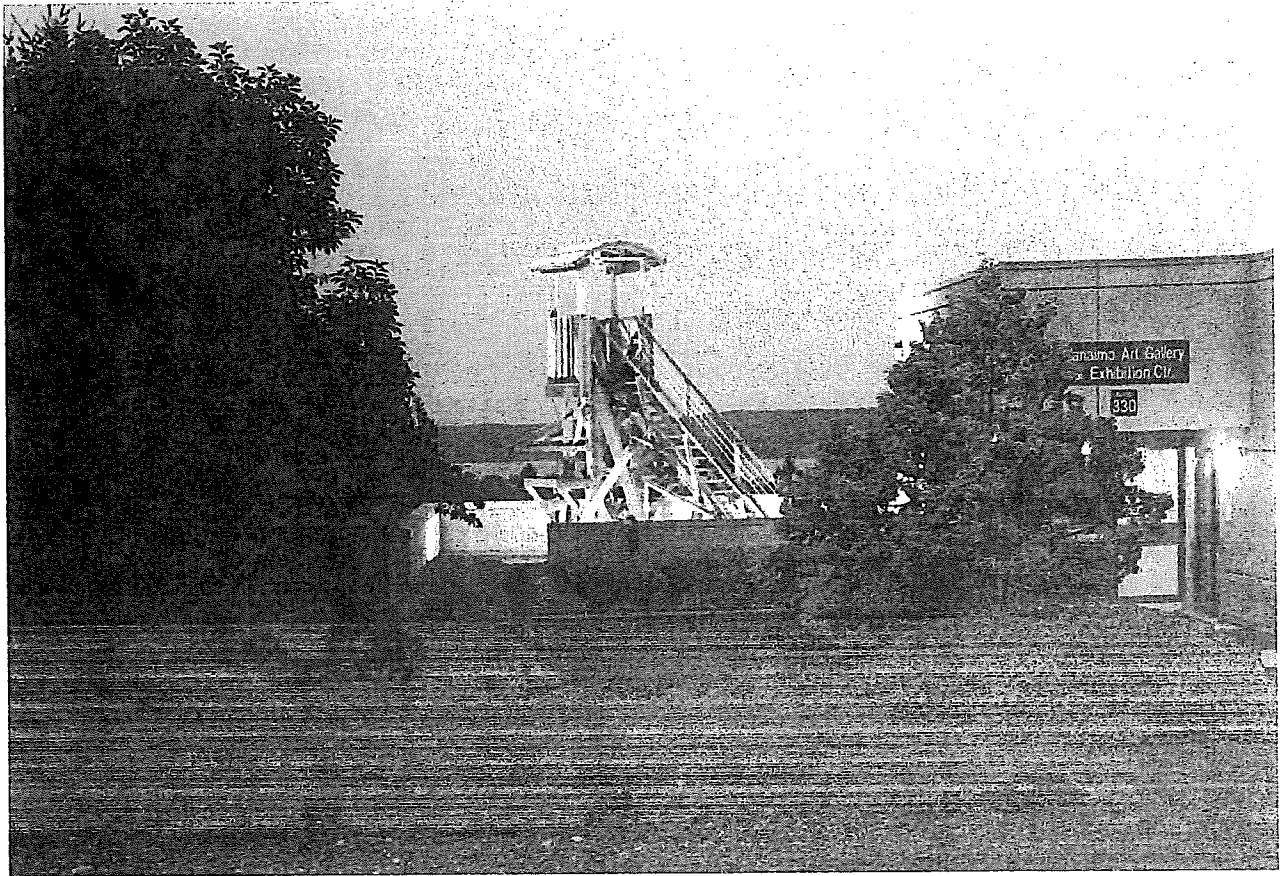
The renewed focus on a contemporary and professional mandate has resulted in a tremendous increase of economic and cultural capital for the Nanaimo Art Gallery. Before the transformation, NAG operated the two locations with a very limited budget sourced primarily from the university, the city, BC Gaming and the BC Arts Council. Applications to the BC Arts Council for increased funding were unsuccessful and the NAG rarely succeeded in gaining Canada Council funding.

Today, as Bevan explains, “we have had an overall boost from all levels of government. City support has doubled...and Canada Council has supported us via project grants.”

In an e-mail, Bevan relates that the gallery now operates with a budget of just over \$500,000; a small figure relative to other city galleries, but one that has allowed NAG to “more than double” its investment in exhibitions from approximately \$70,000 in 2012 to over \$200,000 last year.

“The ambitious and meaningful projects that our team has initiated with artists have resonated with funders and juries, which has allowed us to do a bit more,” Bevan says by way of explanation.

Similarly, since 2013, positive response from government agencies has affirmed the value of the gallery's efforts, and exhibiting nationally and internationally recognized artists like Shannon Bool, Ron Tran and Duane Linklater has also put Nanaimo and NAG on the national art map. For the first time in its history, exhibits at the gallery have been reviewed in the national art press, including this magazine.



Cedric and Nathan Bomford, *The Claim*, 2013. Installation outside the Nanaimo Art Gallery.

And yet, not everyone is happy with the changes at the Nanaimo Art Gallery—particularly some in the local community.

Dennis McMahon, a self-taught photographer, petitioned the city in June to consider providing an art center that would do what the gallery used to do—support local artists. He says that he recognizes that the institution has “changed its mandate” and now “only accepts a certain standard and follows CARFAC guidelines.” The “unintended consequence,” he points out, is that it has “removed exhibition space from community artists.” Many professional and amateur artists like McMahon, who have supported the gallery over the years and enjoyed exhibiting their work in the two locations, have been sidelined by new exhibition criteria and a lack of alternative space. //

But another Nanaimo resident, Sara Robichaud, a professional painter with an MFA from the University of Victoria, is excited about the changes at the gallery. She says she is pleased to see a more “rigorous and professional level of programming” there. “It is something Nanaimo has needed for a long time,” she says.

At the same time, Robichaud notes that she also hears from her students and other artists in the community—both professional and amateur—who are frustrated by a curatorial approach that has been heavily weighted on artists from outside the community and features art that some find inaccessible. Robichaud notes that “people are hesitant to criticize what they also see as a positive change at the gallery.”

For his part, Birch admits there has been “some resistance” to the new approach initiated at the gallery by the board and staff. He says he views this resistance as “normal,” especially “when there is a shift in a space, when people have to move into a different context.”

In a small community where different factions are in close proximity—and in a wider art community where relationships are, more explicitly than ever, a form of capital—the “normal” tensions that come with a “shift in space” are often difficult to express openly.

The tensions over the Nanaimo Art Gallery's transition are not only about the loss of exhibition space; they are also about how contemporary art is being defined *through* the space *for* the community. Contemporary art is a widely varied beast that consists of multiple art forms and practices. Its definition is extremely flexible and open. Since the 1990s, the curator has become the primary arbiter and mediator of this definition. And, with the growth of professional curatorial programs, the definition of contemporary art has become more global and uniform. These new curators, trained in Canada and elsewhere and, like Birch ending up at regional art galleries, bring a global approach that does not always sit well with the local community, especially when there is only one public space to represent the community's artistic interests.

Larger cities, such as Vancouver, where Birch worked on and off for about 20 years before returning to his hometown of Nanaimo, have the capacity to host a broad range of exhibition spaces. Some spaces, like the Western Front or Centre A, cater to a particular sub-genre and a small sector of the art-viewing public, while others, like the Vancouver Art Gallery, have the capacity to present a wider range of contemporary practices. Larger cities also offer an array of alternative spaces for every level of artistic practice, from amateur to emerging contemporary artist. With only one small public space, Birch admits that “we can't be everything to everybody”—a point that McMahon also echoed in the interview for this article.

Like its other resource industries, Nanaimo's venture into exhibiting contemporary art brings it into conversation with larger and sometimes more powerful partners; national and international institutions that often favour certain artists, practices and theoretical approaches. The challenge for a small city gallery and its curator is how to negotiate

these global norms with local expectations. The global outlook of a curator like Birch may bring some difficult changes, but it also introduces the gallery and the city into relationships with artists, galleries, museums and curators from across the country and around the world. In September, for example, the Berlin-based art publisher, Sternberg Press, will issue *Black Diamond Dust*, the first of three books on Birch's resource-inspired exhibits at Nanaimo Art Gallery. Partnerships such as this expand Nanaimo's global presence but also raise the question of how a "small city on the side of Vancouver Island" (as Birch calls it), or any community for that matter, can participate in this larger conversation while still celebrating its own creative resources.

Marie Leduc is an art historian, writer and curator who holds an an inter-disciplinary PhD (art history and sociology) in Visual Art and Globalization from the University of Alberta. From 1998 to 2007, she was director-curator of Keyano Art Gallery, the only public art space in Fort McMurray, Alberta. Marie now lives and works in Nanaimo.

DENNIS' PRESENTATION TO THE ARTS & CULTURE COMMITTEE

7TH OCTOBER 2015

Sitting in the audience today are artists and artisans.

Many of them are angry at The Nanaimo Art Gallery!

They used to be able to hold exhibitions there, but are now excluded from the main gallery.

I am one of the photographers who is angry at this lack of exhibition space and so I sought a way to vent that anger - a way that would get action! I started to research.

That research led me to 3 documents:

- The City Official Community Plan (OCP)
- The Cultural Plan for a Creative Nanaimo, and
- The Nanaimo Art Gallery Proposal entitled, **REALIZING THE VISION**

In addition, I attended the recent Nanaimo Art Gallery AGM and listened to their report to the community. (More about that later).

My research has convinced me that my anger is misdirected. It should be aimed at City Hall, and by extension, to this Commission!

Why is that?

- The Official Community Plan, and in greater detail, the Cultural Plan recognizes the need to support the artistic community.
- Part of that support is emphasized in article 6.4 that states in part:

“....work to ensure affordable and sustainable spaces for artists and cultural organizations and maximize the community's public and private spaces for art & cultural uses, including community

centres, the Conference Centre.... Art galleries..... other government buildings, etc."

and to

"....identify priority additions or enhancements to cultural spaces and places and to incorporate them into the cultural planning process and the City's Financial Plan."

- The opposite has happened. Artists and Artisans have no suitable public place to exhibit.
- For example: The Harbour City Photography Club that used to exhibit annually at the NAG, has given up on the event.
- The Nanaimo Chapter of The Federation of Canadian Artists have been forced to rent hotel space for some of their exhibitions.
- Two years ago, 7 local photographers got together to plan an exhibition of their works. They gave themselves one year to prepare their images for showing. During that year, one of the 7, Mr. Sucha Olleck, searched the city for a suitable venue - he failed!
- This year, we 7 are trying again. We have booked space in March-April of 2016. It is a hallway in the City Museum, close to the washrooms. This is not what anyone would rate as an ideal and desirable exhibition space, but it is the best we could do!

As I prepared this presentation, I decided to bring it to this commission rather than to the City Council.

It is my hope you will agree that changes to the Nanaimo Art Gallery's mandate have created an unexpected problem.

I ask that you fulfill your mandate as advisors to the City Council to place an urgent priority on resolving this issue.

When I attended the NAG AGM, I was impressed by their efforts to reach out to the community through their ART LAB programmes,

artist mentoring and The Artists in the Schools Programme, to name but a few.

Perhaps if this Commission reached out, the NAG could be convinced to further extend their outreach programming to include the local artist community.

They could, for example, allocate various time slots during the year to showcase the work of local artists and art organizations in the main gallery.

This might also assist the NAG in their efforts to secure financial support from Municipal and Provincial Governments.

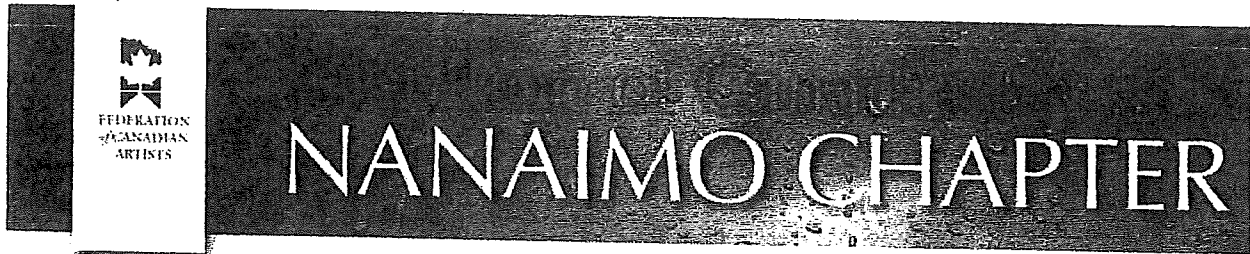
Another solution might be to dedicate suitable space on an annual basis in the Convention Centre.

These are just two suggestions. Hopefully, you and City Staff can produce further solutions, and when you do, I urge you to engage with and include the local artistic community in the planning process.

Included in your package is information on a Community Arts Centre in Saanich. Note how their annual schedule is full. We artists in Nanaimo deserve nothing less.

For two Commission Members, we have managed to obtain complimentary tickets to the opening reception and 3-day passes to the Sidney Fine Arts Show. We do hope you will be able to attend.

(Instructions to obtain tickets: 2 commission members are to present themselves at the doors of the Bodine Hall in the Mary Windspear Centre at 5:30 p.m. on Thursday 15th October. Speak to Debra Drury. They'll be admitted to the Hall for the preview showing and, if there is room, to the awards ceremony at 7:00 p.m. They will also be given 3-day passes to the Show.)



To Nanaimo Culture and Heritage Commission

The Nanaimo Chapter of the Federation of Canadian Artists (FCA) wish to add our voice to those concerned about the lack of appropriate display venue within the City of Nanaimo.

We wholeheartedly endorse the presentation made to the City of Nanaimo, Culture and Heritage Department on October 7, 2015 by Dennis McMahon which addressed the lack of appropriate show space within Nanaimo for photographers and visual artists.

The FCA was founded in 1941 by a group of Canadian artists, including the Group of Seven luminaries such as A. Y. Jackson and Lawren Harris. During the war years the FCA included many of Canada's prominent War artists such as Jack Shadbolt and Charles F. Comfort. The FCA continues to operate as a registered not for profit society with members throughout Canada, including our Chapter here in Nanaimo. Today it is home to many internationally recognized artists.

The FCA is dedicated to raising artistic standards by stimulating participants to greater heights of knowledge and achievement by offering wholly artists sponsored programs. These include an extensive education program which is open to non-members as well as members, offering workshops, classes, critiques and lectures in the fine arts media. Instruction is provided by successful established artists who can help all artists to explore and develop their artistic interests and talents. The Nanaimo FCA also provides a showcase through annual juried exhibitions which strives to provide our community with the highest caliber of exhibited work produced by local artists.

Unfortunately, our organization now struggles to find an appropriate facility for exhibition within Nanaimo. Consequently, many of our artists display their work in Qualicum, Parksville, and Ladysmith where permanent exhibition venues are provided by the community. We ask Nanaimo City to provide "affordable and sustainable spaces for artists and cultural organizations" in accordance with commitments outlined in section 6.4 of the Nanaimo Cultural Plan.

We look forward to working with the City of Nanaimo to achieve a first class exhibition space for visual artists.

Sincerely

Tom Shardlow

President

Nanaimo Chapter Federation of Canadian Artists

MASTER

**PRESENTATION TO THE NANAIMO CITY COUNCIL COMMITTEE
OF THE WHOLE**

27 JUNE, 2016

By Dennis McMahon

5471, Leslie Crescent

Nanaimo, BC

V9V 1G7

Your Worship, Council Members, I thank you for this opportunity.

It is not often that seemingly unconnected events combine to create a valuable opportunity. To take advantage, one has to recognize such connectivity that I'll explain later, in more detail. First, here is some background information.

Five or six years ago both the VIU & Nanaimo Art Galleries restructured & repurposed themselves. The effect was to remove the ability of local artists & art organizations to exhibit in their galleries, especially in the downtown core of the city. (I emphasize, they did not create the problem, but rather brought this issue to light).

For the first time in 5 years, the Harbour City Photography Club held its juried show with an exhibition open to the public. It was held in the VIU Gallery, a venue that was affordable, but in a non-central location that was far from ideal & meant that only family & friends visited the show.

About the same time, the Nanaimo Chapter of The Federation of Canadian Artists held a major, annual exhibition in the VICC. This was a much better location that saw more than 600 visitors in a 3-day period. However, the rental was very expensive and not easily affordable to most local, not-for-profit cultural organizations.

In the recent core review, Nanaimo was compared for best practices to other BC cities of similar size and population. If you Google "Art Centres" for any of these cities, e.g. Kelowna or Chilliwack, you will find they have state of the art centres that reflect their city's dedication & support of the arts. Indeed, Kamloops already had a vibrant art centre when their city recently proposed a new \$38 million facility. Although the project is

not going ahead at this time, their city council considers it important enough that they are reappraising & re-jigging the proposal.

On the other hand, if you Google "Art Centre" for Nanaimo, you will only be directed to Medical Arts Centres.

When local artists wish to exhibit, they must frequently seek venues beyond Nanaimo's borders, e.g. in Ladysmith, Nanoose, Parksville, Qualicum, Comox and even Victoria. Local artists have also rented studio spaces at The Old School House in Qualicum.

This situation is not in keeping with a city that prides itself on supporting the arts.

In 2012 the City of Nanaimo developed and adopted a corporate strategy plan identifying cultural vitality as one of the 4 pillars of sustainability and with a goal of balancing social, environmental, economic and cultural perspectives for generations to come.

Next, the city created & adopted a "Cultural Plan for a Creative Nanaimo 2014-2020.

This document identifies strategies and outlines the responsibilities of City Staff for its implementation.

Within this document is a section describing the need for spaces and places for art. I will quote in part:

"Identify priority additions or enhancements to cultural spaces & places & incorporate them into the cultural planning process & the city's financial plan."

and

"Work to ensure affordable and suitable spaces for artists and cultural organizations."

Despite these positive goals, Nanaimo artists still have no affordable or suitable space within the city.

Nanaimo, is the largest city north of the Malahat, & is probably the only city that does not have a dedicated, publicly supported centre for the arts. Thus, the 4th pillar of sustainability as identified in the "corporate strategy plan" and further developed in "The Cultural Plan for a Creative Nanaimo" has not been implemented.

Page 51 of the Core Review recommends in part, establishing priorities & developing targets for specific outcomes. The Cultural Plan for Nanaimo identifies needs, establishes goals & assigns responsibilities. Therein lies a major part of the problem. As far as I can determine, goals & actions have never been prioritized, nor targets set or outcomes established.

Recently, the Mayor & at least one other councilor attended "Showcase for Nanaimo - 2020"

Dr. Ron Burnett of Emily Carr University emphasized the importance of the cultural industry that accounts for 3.2% (that's \$99.6 billion) of the total GDP for Canada, more than mining & forestry combined. Furthermore, 12% of our GDP is derived from spinoff industries of cultural productions & activities. Therefore, it can be said that Nanaimo will benefit from cultural development in similar ways.

Dr. Burnett continued:

"We need to have places that people want to visit and finally, the key to recreation & tourism is not to celebrate the natural environments to the exclusion of the cultural environment; it is to celebrate the integration of the two."

In Nanaimo, how can we integrate the two, if one of the elements is not supported in a meaningful way?

At the beginning, I mentioned seemingly unconnected events that come together to form opportunity. I suggest these events to be:

- The restructuring of the Nanaimo & VIU art galleries that has had the unintended consequence of exacerbating the lack of affordable & suitable exhibition space.
- The creation of "A Cultural Plan for Nanaimo 2012-2020".
- The Core Review.

Now these events provide a wonderful opportunity to satisfy the needs of the arts community in Nanaimo, as well as the 4th pillar of the strategic plan. Our issues could be solved in three stages over, say 5-6 years:

Firstly, provide immediate exhibition space within the city core that is affordable & suitable.

Secondly, as an intermediate solution, provide exhibition space and a temporary art centre in a decommissioned building, such as Woodlands High School that should be available soon for community use.

Finally, the permanent solution could be the construction & opening of a purposed centre for the arts, integrating it with a First Nations Cultural Centre. With such a vibrant arts community supported by a vibrant, functional centre, Nanaimo artists could flourish and contribute to the city's growth, prosperity & wellbeing. This could be a showcase piece for Nanaimo & a financial asset to the city. It would be, as Dr. Burnett stated, "A place people would want to visit."

The Nanaimo Arts Council is already working to resolve the first two issues & is in contact with your staff for advice & assistance. The third issue of a permanent solution is beyond the capabilities of the Arts Council & will require your commitment & involvement. I understand some discussion is already underway about land usage by the cruise terminal. May I suggest this would be an ideal spot for the needed Arts Centre?

Therefore, I ask that this issue be placed on Council's agenda & that a committee consisting of representatives from Council, the City Staff, the Arts Community, First Nations, DNBIA, NEDC, the Chamber of Commerce, & any other relevant stakeholders be formed & tasked to create options & to bring a recommendation to Council for inclusion in your planning process & your financial plan.

As Kerry Slavens, editor of Douglas Magazine said at the Showcase for Nanaimo,

"Its easy to say it won't work! Instead let's say, Awesome - Let's do it!"

6. OTHER BUSINESS:

(a) Dennis McMahon – A Cultural Plan for a Creative Nanaimo 2014-2020

Committee discussion took place regarding an update to *A Cultural Plan for a Creative Nanaimo 2014-2020*.

B. Anderson advised that to update the *Cultural Plan* it is large undertaking that would need to be endorsed by Council. The probable start time for a full review of the *Cultural Plan* is the year 2019.

Members discussed the need for space for visual artists to exhibit and sell their artwork. In past years, space for this purpose was offered at the Nanaimo Art Gallery but space for community artists is no longer available there since the Gallery's expansion in recent years. An assessment of needs of the arts community would be the first step toward remedying this deficiency.

It was moved and seconded that the Community Vitality Committee recommend that Council amend *A Cultural Plan for a Creative Nanaimo 2014-2020*, Section 5.5 – "Cultural Asset Priority Plan" to include the following item:

- To support multi-use community arts space.

The motion carried unanimously.

7. QUESTION PERIOD:

- Mr. Dan Appell, Nanaimo Arts Council, asked if support for more community arts space for gallery displays and performances, studio rental, and classroom education, might be best utilized in multiple locations rather than just one.

8. ADJOURNMENT:

It was moved and seconded at 6:30 p.m. that the meeting terminate. The motion carried unanimously.

CHAIR

CERTIFIED CORRECT:

CORPORATE OFFICER

(g) Community Vitality Committee Recommendations from 2017-JUN-07

Introduced by Councillor Fuller.

28617 It was moved and seconded that Council amend *A Cultural Plan for a Creative Nanaimo 2014-2020*, Section 5.5 – “Cultural Asset Priority Plan” to include the following item:

- To support multi-use community arts space.

The motion carried unanimously

(h) Finance and Audit Committee Recommendations from the meeting held 2017-JUN- 14

Introduced by Councillor Bestwick.

28717 It was moved and seconded that Council approve the remaining 2017 Downtown Event Grant funding of \$1,280.00 to the Indie J.A.M.Z. Society for the implementation of the Summertime Music Series in Downtown Nanaimo. The motion carried unanimously.

(i) Finance and Audit Committee Recommendations from the meeting held 2017-JUN- 14

Introduced by Councillor Bestwick.

28817 It was moved and seconded that Council approve a \$7,000 funding request from Tillicum Lelum Friendship Centre in support of the TeenFest event, with \$4,000 to be allocated from the Grants Advisory Committee Contingency Fund and \$3,000 from Council's Contingency Fund. The motion carried unanimously.

(j) Finance and Audit Committee Recommendations from 2017-JUN-14

Introduced by Councillor Bestwick

28917 It was moved and seconded that Council approve the Use Fees and Charges Policy as outlined in the Staff Report dated June 14, 2017. The motion carried unanimously.

8. CORPORATE SERVICES:

(a) 2017 - 2021 Financial Plan Amendment Bylaw

Introduced by Victor Mema, Chief Financial Officer.

29017 It was moved and seconded that “Financial Plan Amendment Bylaw 2017 No.7234.02” (To amend the 2017 – 2021 Financial Plan), pass first reading. The motion carried unanimously.

29117 It was moved and seconded that “Financial Plan Amendment Bylaw 2017 No.7234.02”, pass second reading. The motion carried unanimously.

Needs & Opportunities Summary

2017 Cultural Gathering (September 28, 2017)



Space/Facilities

Need/Opportunity	Support Policy In Cultural Plan
1) Need dedicated community based, multi-use, affordable space(s) for gallery, display, and performance use – arts/culture centre, hub space. Can be public or privately owned, however public space should be affordable and accessible for local artists/musicians. Another option is to consider repurposing City-owned or School-District owned spaces (e.g. portion of Conference Centre beside E.J. Hughes gallery, band room at Woodlands) for cultural use space – need to make significant capital investment in this area.	Yes, Section 5.4. (Pg 44-45)
2) Need mid-size (250-400 seat) black box space for performances and rehearsals (e.g. Port Theatre Community Theatre expansion).	Yes, Section 5.5. (Pg 46)
3) Need a separate dedicated concert hall space for up to 300 persons, as an affordable alternative to the Port Theatre.	Yes, Section 5.5. (Pg 46)
4) Need more street performance spots, with power and cover.	Yes, Section 5.2. (Pg 35-41)
5) Need environmentally controlled archival space.	
6) Need more sprung floor dance space.	Yes, Section 5.4. (Pg 44-45)
7) Need to animate Diana Krall Plaza – allow opportunity for small artist kiosks, performance space, etc.) – this space should be a downtown cultural hub utilized by people doing cultural activities.	Yes, Section 5.5. (Pg 46)
8) Need more opportunities for outdoor art – graffiti/street art, murals.	Yes, Section 5.4. (Pg 44-45)
9) City needs to support use of churches as arts venues (e.g. help with equipment for performances).	
10) Change City facility policy which bumps not for profit use of City space, where payed bookings occur.	
11) Utilize Space Finder tool to identify public spaces that are available for rental.	Yes, Section 5.4. (Pg 44-45)
12) Adopt bylaw which ensures owners of building's with derelict/empty space utilize it within a specific time frame (e.g. A&B Sound Building).	

Promotion

13) Need annual event geared toward show casing local artists.	Yes, Section 5.3. (Pg 42-43)
14) Need increase promotion of events. Promote arts/tourism angle (art tours, heritage tours, etc.) Consider using Marquis online tool.	Yes, Section 5.2. (Pg 35-41)
15) Promote Nanaimo arts on B.C. Ferries and in local newspapers (City feature or supplement).	Yes, Section 5.2. (Pg 35-41)
16) Expand Culture/Heritage eNewsletter circulation.	Yes, Section 5.2. (Pg 35-41)
17) Place dedicated events board in Maffeo-Sutton Park controlled by City which provides in on upcoming City park events.	Yes, Section 5.3. (Pg 42-43)

Incentives/Funding

18) Provide tax breaks for privately owned properties who donate space to art or renovate space for arts use.	Yes, Section 5.4. (Pg 44-45)
19) Provide City subsidy (grant program) for temporary and long term rental of studio, exhibition, performance and workshop space for arts and culture groups – space rental needs to be more affordable.	Yes, Section 5.4. (Pg 44-45)

Organizational/Communication

20) Arts community is fragmented – artists must fight for change and form advocacy/umbrella organization (Arts Council/Artist Committee?). Cultural sector needs to work together and have one voice.	
21) Provide help with insurance for space, and licensing permits (liquor, etc.).	Yes, Section 5.1. (Pg 26-33)
22) Need arts coordinator at the School Board level.	Yes, Section 5.1. (Pg 26-33)
23) Need a directory/database/contact list for all cultural/arts groups in Nanaimo to use for coordination, networking, sharing expertise, marketing, as well as events website.	Yes, Section 5.1. (Pg 26-33)
24) Need collaboration between artists and other businesses (graphic arts, craft brewers, concert promoters, etc.) with City support for ideas generated by these collaborations. City should facilitate coordination of big cultural events, with the help of local creative individuals.	Yes, Section 5.1. (Pg 26-33)
25) Need better coordination of vendor/artist showcase on cruise ship days.	Yes, Section 5.2. (Pg 35-41)
26) City should continue to engage with cultural sector through meaningful stakeholder facilitation and consultation.	Yes, Section 5.1. (Pg 26-33)
27) Need Tourism Nanaimo portal	Yes, Section 5.1. (Pg 26-33)
28) Need expert assistance with making grant applications (Local, Provincial, Federal)	Yes, Section 5.1. (Pg 26-33)
29) City should provide more info about funding opportunities (Local, Provincial, Federal)	Yes, Section 5.1. (Pg 26-33)

Equipment

30) Need riser seating and platforms at Beban Centre for events (e.g. ballroom dancing).	Yes, Section 5.4. (Pg 44-45)
31) Audio and event lighting quality is a challenge at Beban Centre – need augmentation.	Yes, Section 5.4. (Pg 44-45)

Political

32) Need voice on City Council to champion the arts.	Yes, Cultural Plan
33) City Council needs to support all arts (not just certain sectors) and be seen to be supporting the arts.	Yes, Cultural Plan

Session Feedback

2017 Cultural Gathering (September 28, 2017)

Tell us about your needs

Space needs:

- Gallery or display space that is dedicated to amateurs, community-based
- Performance spaces
- Current professional venues too expensive for non-profits (even non-profit rates are too expensive)
- Shared space for groups
- How do we get property owners to make space available?
Connections between space and needs
- Questions about insurance when using spaces
- Display and storage space for artifacts from organizations

Other needs:

- Directory for all groups to have networking. Have a photo group display in lobby during performance, etc. Allow natural connections
- Improved calendar of events website and email list to help coordinate
- Portal related to Tourism Nanaimo
- Professional art gallery (established artists)
- Need City spaces for amateur musicians
- City-funded or supported venue for LOCAL artists/musicians
- Annual event geared toward local artists
- Last minute space
- Expertise / marketing
- Database of people who are specialized in arts/entertainment/cultural to help
- Liaison with licensing (liquor, etc.)
- Publicity (City focus on arts)
- Street performance spots = lack of spots / organizations. Need new spaces with power and cover
- Tax breaks for landlords who donate space to art
- Cultural spaces (gallery not available)
- Permanent space (central location, available for booking)
- Money (city assistance for rental of permanent studio / exhibition / workshop space). Meets immediate to mid-term needs, leading to long term solution
- Multi use arts centre
- Riser seating at Beban Centre (competitions, ballroom dance)
- Risers and platforms – seating/chairs
- Environmentally controlled archival space

- Mid-size (250-400 seat) appropriate black box space (ongoing performance rehearsal, affordable)
- Possibility (again/renewed) infrastructure funding (provincial) for matching Port Theatre (may fit mid-size)
- Affordability – venue rental grants from City
- Sprung floor dance space (practice and instruction) more spaces needed
- Artists/painters BIG ASS arts and cultural centre. Arts, meetings, proper exhibition space.
- \$\$\$ all get together – let's push the initiative forward.
- Cultural Centre (Conference Centre/Port Theatre)
- Arts and Humanity VIU in downtown (3 days at Conference Centre = \$7,000 too expensive)
- Downtown permanent arts and cultural
- Diana Krall Plaza – Animate the space (artist studios, small performance spaces, welcoming, occupied space, subdivide space)
- Dedicated arts space. Physical space in Nanaimo! For all the arts
- Stable long-term funding (need advanced notice)
 - City could coordinate with prov/fed
 - How can city remedy lack of funding?
 - Barriers to overcome:
 - Cannot get long term funding
 - City Council not fighting for funding in community
 - Road blocks t the provincial level! Cannot apply for prov/fed funding
- Outdoor art
 - graffiti artists/street artists
 - attracts tourists
 - murals
 - solves vandalism
- Arts in downtown core
 - Space not large enough to accommodate large groups
 - Waterfront space
- Rent in the City is too high for start-up creatives
- Voice on City Council to champion the arts!
- Arts community is fragmented. Must for own alliance to fight / create change. New organization needs to be formed
- Artists need their own voice. City Council needs to take action to show they are interested
- No arts coordinator at the school board level

Identify opportunities to meet those needs

- Have the City make community centres/city space have affordable rates and easy access
- Schools have empty space (band room at Woodlands, etc.)
- More networking opportunities (some sort of committee)
- Collaboration between arts individuals and other businesses (graphic arts, craft brewers, concert promoters, etc.)
- Rethink Diana Krall Plaza as a space for arts performance
- Utilize Tourism Nanaimo to connect stakeholders
- Assistance in grant applications
- City should provide more info about opportunities
- City create mechanism to bring creative people together to plan events instead of relying just on societies and groups to take on big projects. Make use of creative individuals.
- Hub space (will attract others – creative/non-creatives)
- Arts/tourism (art tour! murals, heritage tours)
- Trying to vend on cruise ship day is impossible! Coordinate program to showcase vendors/artists on cruise ship days!
- Churches (can City help with equipment?) They provide great venues. The City should support venues for arts purposes
- Build new building or repurpose Conference Centre
- Space to properly hang work
- Repurpose spaces in downtown – support current infrastructure (old schools, contact band office)
- Paid members of an Arts Council
- City Council to support ALL ARTS (currently fighting other artists, causes fractured community)
- Artists need action

Example: Conference Centre

- We are all paying for it, but it is not utilized. Civic best practices for venue use grants (Vancouver Model)
- Currently contracted out to management company
- Smaller spaces and events have permanent impediments that if removed, would make the space much more multi-use
- Victoria Road event spaces (Caprice Theatre, Harbour City Theatre)
- Harbort City Dance Society
- Beban (e.g. not for profits can be bumped by full payment bookings). This is a huge challenge. Change that policy
- Proper exhibition space (retractable walls, ballroom, sub dividable, floor space, lighting, computer, VISA payments, etc.)

Opportunities:

- Event lighting (Beban especially), Augment the existing and improve the quality
- Audio challenges (Beban)
- Make existing facilities work for a variety of arts and culture users
- Look at even larger changes in existing venues (for example: repurpose many city-owned properties "recycle/reuse")
- Get serious about collaborating with other groups (not "tweaks", but substantial improvements to facilities/infrastructure)
- Get input from many groups. Thank you for today
- Identify common needs "proper" facilitation and consultation with potential end users
- Voice is more powerful when working together
- Get direct input to Council by groups – a single great spokesperson representing all received input
- Strength from broad interest base (not a single special interest)
- Tax incentives
- Identify which public spaces can be made available
- Loud spaces
- Spend \$ on marketing Nanaimo arts
 - Marquis (digital, physical, free)
- Big screen on pack of Port Theatre? (sponsored by Shaw)
- Advertise on BC Ferries (market Nanaimo Arts)
- Arts Re-Cap / Review in Bulletin
- City supplement arts/culture paper
- Visible support from Council
 - More community engagement from councillors
- Newsletter (bigger mailing list)
- Grant info for younger generation
- Re-examine City priorities regarding arts and culture. Use non profits to assist
- Financial support for community to develop strategic plan for the arts
- Tax break for owners to renovate space for arts use
- Repurpose conference centre for arts (for example: rooms beside EJ Hughes)
- Develop bylaw to ensure owners of empty space utilize it within a specific time frame (for example: A&B Sound Building)

Marketing in Maffeo Sutton Park: The poster boards have been removed. Solution? Put a glass covered board (that the City controls access) called "What's Happening in the Park" or something. Allow posters that only cover City park events. Less messy and easier to maintain. Helps the groups who are paying to perform in the park to get the word out about their event.

Additional Input


Submitted via email by Arlene Thompson: As a creative person in Nanaimo, I would like to see the City utilize the resources of its local residents to unlock the potential of Nanaimo. There needs to be a discussion on how to bring together people working across different industries – such as our excellent local breweries and distillers, graphic designers, concert promoters, musicians and artists to collaborate on City events. The City needs to be more open to “out of the box” ideas that these collaborations might spring, and to provide them with the resources to bring these ideas to fruition. There also needs to be a discussion on the use of space in the downtown for cultural purposes. An effort must be made to develop Diana Krall plaza into a space that can be utilized by people doing cultural activities. It is the centre of our downtown core and has an appearance that looks like a derelict space. The City needs to figure out why its not meeting its potential as a cultural space – if there are too many bureaucratic and financial roadblocks for those involved with cultural interests for utilizing Diana Krall plaza. The plaza could become an incredible hub for culture in Nanaimo through the summer season and would increase the profile of Nanaimo as a tourist destination.

Submitted via email by Bruce Farquharson: I would propose that it is time to begin planning for a Concert Hall for Nanaimo. I have in mind a 300-seat auditorium that would serve as a venue for the many performing arts groups in this community (but not for drama groups that would occupy the stage with sets for days on end). Nanaimo has many worthy groups who cannot make use of the Port Theatre due to budgetary limitations and the inability to draw large audiences. As a long-time choral director, I can say that the existing venues for choirs and also for small instrumental ensembles are lacking in many ways (many venues are local churches that were never intended as public performing spaces). It is time to realize that our local talents should be able to perform in a more-rewarding setting and that their audiences deserve more-satisfying experiences. This will not materialize any time soon (it took 25 years for the Port Theatre) but I think it is important to start the ball rolling. I know that the Port Theatre intends to build a small-theatre annex – hopefully in the near future, but this is an answer to yesterday's situation and will be insufficient to deal with demand, going forward.

Participants

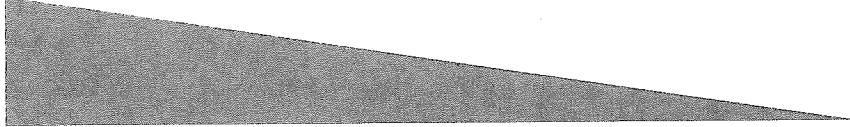
Alyssa Glassford, Humanity in Art
Andrew Homzy, Nanaimo International Jazz Festival
Barbara McMahon, Federation of Canadian Artists
Barbara Scott, Federation of Canadian Artists
Bonnie Stebbings
Brenda Grice
Brian March, Western Edge Theatre
Bryan Faubert, Artist
Carla Stein, Wordstorm Society
Carol Fetherston
Carolyn Phillips-Cusson, CUE Consulting
Charlotte deRook, Harbour City Theatre
Christine Meutzner, Nanaimo Archives
Claudia Lowihen, Federation of Canadian Artists
Dan Appell, Nanaimo Arts Council
Darren Russell
Dave Read, Vinyl Record Guru
Dean Chadwick, Harbour City Theatre
Dennis McMahon, Federation of Canadian Artists
Diana Johnstone
Donna Mattila
Elaine Thompson, Island Ballroom Dance Society
Frank Moher, Western Edge Theatre
Gerda Hofman, Artist
Geri Reamer
Ian Gove
Indigo Moon, Artist
Inga McDonald, Harbour City Photographers
Ingrid Sly, Community Vitality Committee
Jim Menzies, Protection Island Neighbourhood Assoc
Joanne Revel
Jordan Linekar
Joy Bremner, Mid Island Metis Association
Kathryn Hazel
Kim Smythe, Nanaimo Chamber of Commerce
Larissa Coser, CVIMS and MyCDC
Laura Timmermans, Artist
Lindy Sisson, Port Theatre
Lionel Tanod, Malaspina Choir
Marg Bonneau, Federation of Canadian Artists

Marion Clark, Heart of the Island Chorus
Melissa Mills, Tourism Vancouver Island
Michele Hillier, Nanaimo Literacy Association
Neil Thomson, Malaspina Choir
Nicholas May, Art Drop
Norm Abbey
Paula Waatainen, Community Vitality Committee
Randy Fred
Regina Seib, Federation of Canadian Artists
Rob Riches,
Rosina Solylo, Nanaimo Group of Artists
Sandra Leigh,
Sarah Brosseau
Sarah Dafoe, Wellington Action Committee
Shari Barker, Nanaimo Concert Band
Sonja Billard,
Stephen Gower, Island Ballroom Dance Society
Todd Tremble
Tony Martin
Viera Thomson, Malaspina Choir
Zachary Tanner, Hub City Cinema Society
Rene Cusson, Celtic Performing Arts Inc.
Claudia Lohmann
Aunalee Boyd Good
William Good
Roberta Campbell
Bonnie Stebbings
James Pitcher
Larissa
Roberta Campbell
Holly Layte
Tony Martin
Gerda Hofman
Geri reamer
Todd Trimble
Chris Barfoot, Cultural Coordinator, City of Nanaimo
Chris Sholberg, Heritage Planner, City of Nanaimo
Bruce Anderson, Manager, Community and Cultural Planning, City of Nanaimo



Cultural Gathering 2017 **Results Summary and Working Session**

Community Vitality Committee Meeting
November 1, 2017



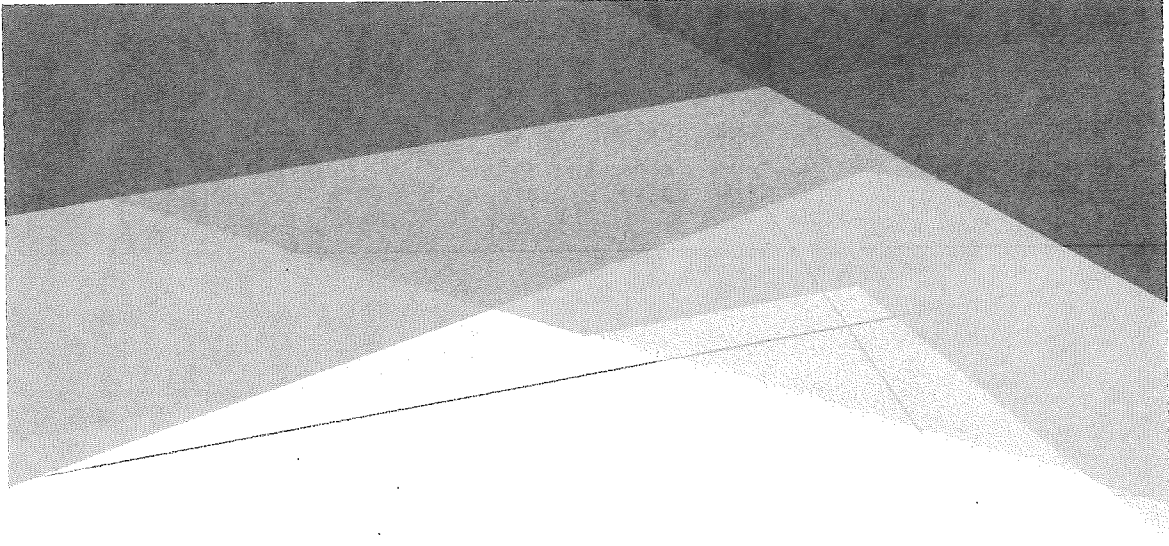


Today's Session:

1. Cultural Gathering Results
2. Review Cultural Plan Goals and Objectives
3. Identify Focus Areas for Possible Draft Actions

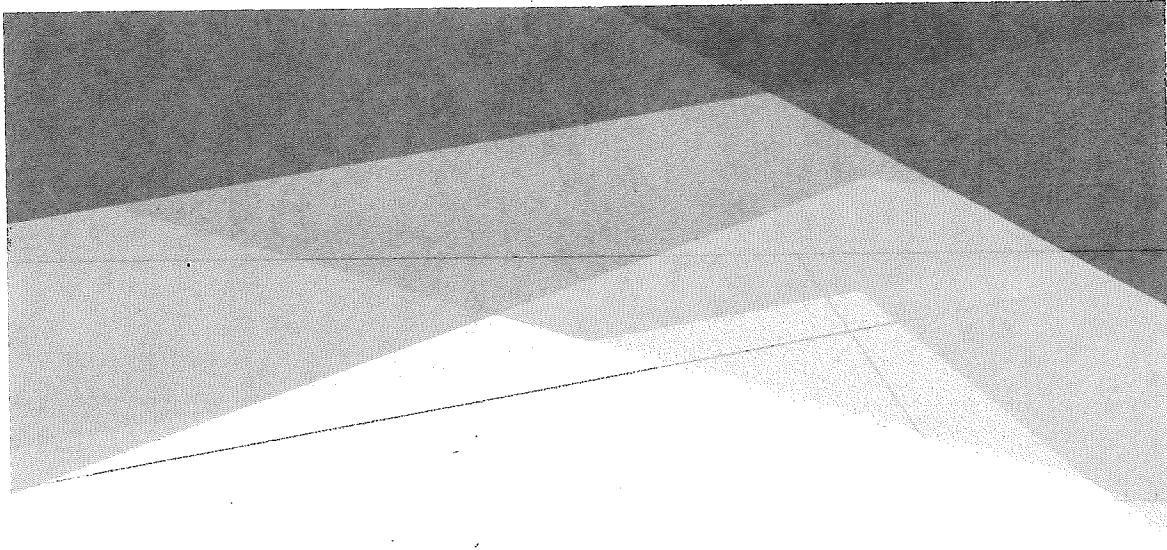
Next Steps:

1. Staff Prepare Draft Actions
2. CVC Reviews Draft Actions as Part of
2018 Strategic Directions Process

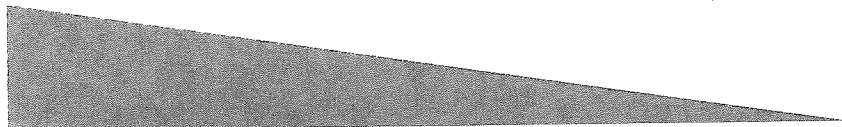




Cultural Gathering Results Summary

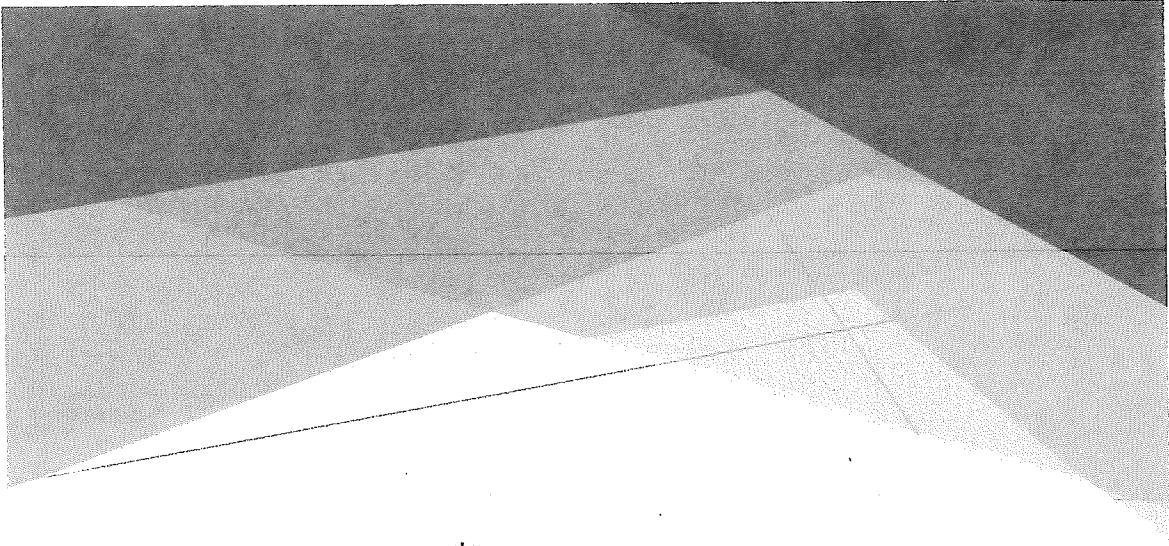


Needs/Opportunities with Policy Support in Cultural Plan

- Space/Facilities
 - Promotion
 - Incentives/Funding
 - Organization/Communication
 - Equipment
 - Political
- 

Needs/Opportunities Without Policy Support in Cultural Plan

- Need environmentally controlled archival space.
- City needs to support use of churches as arts venues (e.g. help with equipment for performances).
- Change City facility policy which bumps not for profit use of City space, where payed bookings occur.
- Adopt bylaw which ensures owners of building's with derelict/empty space utilize the space within a specific time frame (e.g. A&B Sound Building).
- Arts community is fragmented – artists must fight for change and form advocacy/umbrella organization (Arts Council/Artist Committee?). Cultural sector needs to work together and have one voice.





Cultural Plan Goals and Objectives



Strengthening the Creative Sector

(Section 5.1.)

- ▶ **Partnerships and Collaboration:** Build stronger relationships with, and between, cultural organizations and businesses, and increase opportunities for working together to build capacity within organizations.
- ▶ **Cultural Asset Mapping:** Continue to inventory and map community cultural assets and resources in order to identify needs and opportunities for investing in future cultural development and to demonstrate the breadth and variety of cultural activity in our community.
- ▶ **Integration and Sustainability:** Implement "Cultural Vitality" as the fourth pillar of sustainability and integrate cultural planning into municipal planning and decision making (city planning and development through a cultural lens).
- ▶ **Investment:** Invest in cultural planning and development as a core part of community building for a prosperous and successful community.
- ▶ **Governance:** Focus the city's attention and resources on providing support, cultural infrastructure and providing extraordinary cultural services, leadership and engagement for all residents and potential residents.



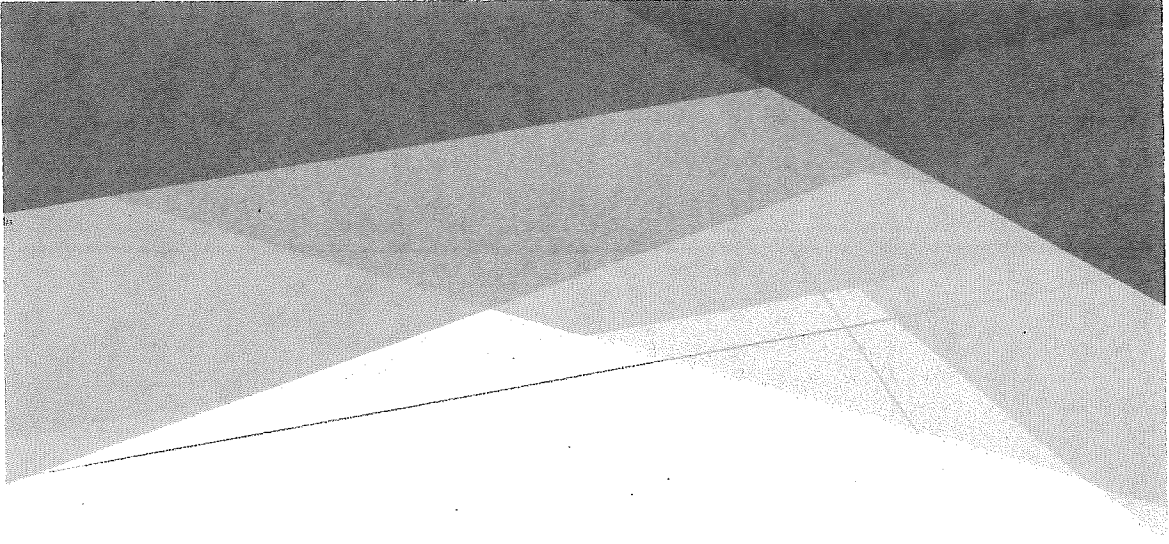
The Creative Economy

(Section 5.2.)

- **Quality of Life and Place:** Make culture an important part of quality of life and quality of place factors when planning for a vibrant, attractive, livable and sustainable community.
- **Creative Industries:** Use cultural planning to stimulate the local economy towards greater economic growth.
- **Cultural Tourism:** Leverage our cultural assets and resources to make Nanaimo a desirable place to visit for interesting and unique cultural experiences.
- **Events and Festivals:** Encourage and support events and festival organizations to collaborate in providing interesting, vibrant and timely events and festivals throughout the year and to elevate Nanaimo's tourism potential as an events and festivals destination.
- **Culinary Tourism:** Develop a Food Strategy and Culinary Tourism Strategy that will make our city attractive for its unique, fresh, healthy local food and its culinary/cultural experiences to both residents and visitors.

Connecting People, Communities and Ideas (Section 5.3.)

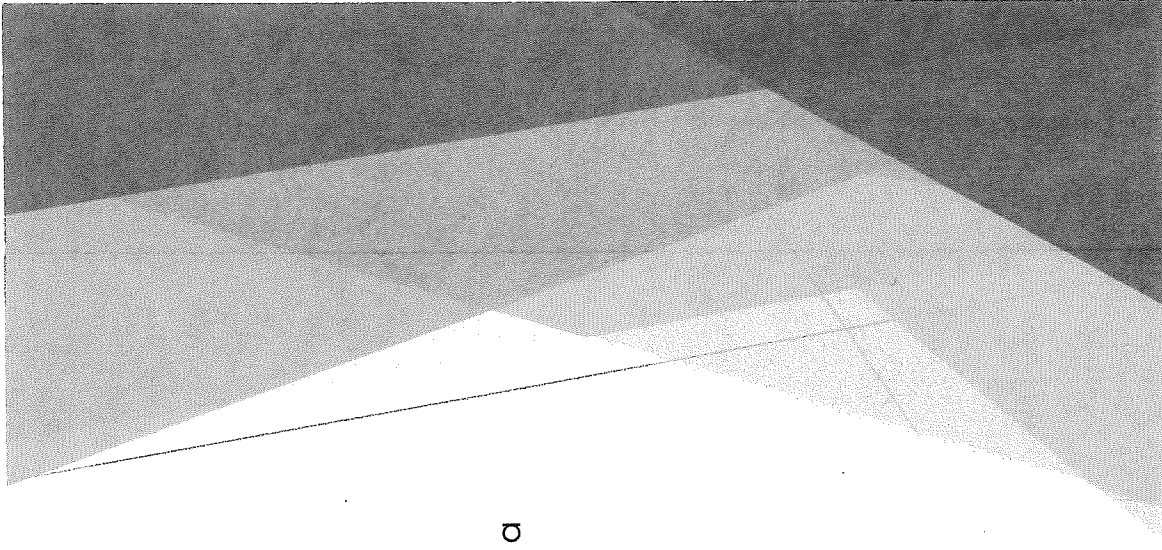
- Improve connectivity in Nanaimo, including physical connectivity for cars, transit, bicycles and pedestrians, and people connectivity through ongoing community engagement, information sharing and consultation.



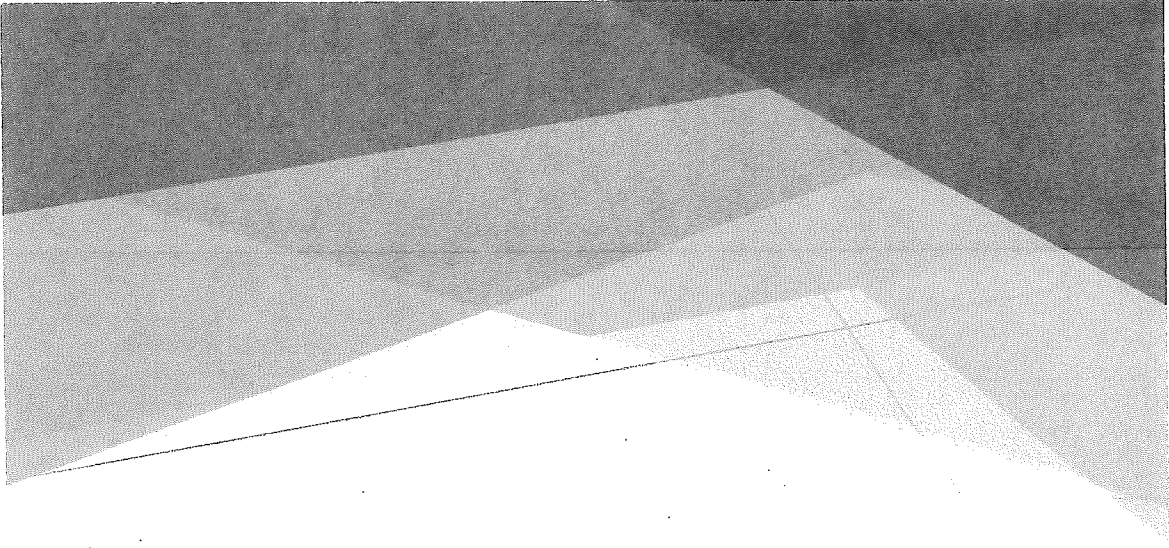
Cultural Spaces and Places

(Section 5.4. & 5.5.)


- Encourage our community at large to value our culturally rich spaces and places as essential assets that we can leverage for economic growth and for making Nandimo a desirable place to live. Ensure that we have quality, affordable, interesting and sustainable cultural spaces and places.



CVC Focus Areas - Discussion



It was moved and seconded that the Community Vitality Committee approve the list of 2018 actions as presented in the report and as follows:

Priority Need / Opportunity Areas	Implementation Actions Achievable in 2018	Implementation Actions for 2019 and Beyond	Stakeholders
1) Need dedicated community based, multi-use, affordable space (s) for gallery, display, and performance use – arts/culture centre, hub space. Can be public or privately owned, however public space should be affordable and accessible for local artists/musicians. Another option is to consider repurposing City-owned or School District owned spaces (e.g. portion of Conference Centre beside E.J. Hughes gallery, band room at Woodlands) for cultural use space – need to make significant capital investment in this area.	<ul style="list-style-type: none"> Promote use of Spacefinder B.C. website by local cultural sector and ensure City owned spaces available for performance, artistic or cultural use are also posted. As part of Spacefinder B.C. initiative, work with public and private sector partners to identify small venues that are accessible (affordable) to emerging artists and small shows. Review existing city-owned facilities to determine if space could be repurposed for use as gallery, display or performance space by the local arts community, and encourage the School District to do the same. 	<ul style="list-style-type: none"> Work to develop plan for a purpose built outdoor performance space in Maffeo-Sutton Park as part of the Park upgrade plan. Continue to support the Port Theatre Community Performing Art Centre expansion initiative. Continue to lease space to the Harbour City Theatre Alliance at 25 Victoria Road after its current lease expires in 2019. Continue to support Nanaimo Art Gallery upgrade and expansion initiative. Explore viability of a dedicated multi-use arts space (Arts Centre), including how this could be financed and possible community partnerships. 	CCP Culture Sector PRE VICC NAC 
2) Need to animate Diana Krall Plaza – allow opportunity for small artist kiosk, performance space, etc.) – this space should be a downtown cultural hub utilized by people doing cultural activities.	<ul style="list-style-type: none"> Work with the City's Parks and Rec. Dept. to update the Diana Krall Plaza development plan with special consideration given to ideas expressed in the design work completed a few years ago as part of the RAIC Conference Diana Krall Plaza design charrette. 	<ul style="list-style-type: none"> Implement actions identified in the updated Diana Krall Plaza Development Plan. 	CCP Culture Sector PRE Library Port Theatre Downtown Businesses
3) Need annual event geared toward showcasing local artists.	<ul style="list-style-type: none"> Organize, with culture sector help, the annual Culture and Heritage Awards Ceremony, and enhance celebration for 2018 (10 year anniversary of Cultural Capital designation). 	<ul style="list-style-type: none"> Ongoing 	CCP Culture Sector Culture Managers
4) City should continue to engage with cultural sector through meaningful	<ul style="list-style-type: none"> Host regular culture sector networking and gathering events to share information, receive input, and provide 	<ul style="list-style-type: none"> Ongoing 	CCP Culture Sector Culture Managers

stakeholder facilitation and consultation.	an opportunity for learning and the exchange of information. <ul style="list-style-type: none"> • Explore interest within the cultural sector in forming a "Creative Network" to provide a more formal structure linking the cultural sector together. 		
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The motion carried unanimously.

(c) Notice of Motion made at 2017-NOV-01 Community Vitality Committee meeting not carried forward

At the 2017-NOV-01 Community Vitality Committee meeting, Dennis McMahon put forward a notice of motion that was not placed on the subsequent agenda for discussion. Council's procedures clearly states that a notice of motion will be placed on the next agenda for consideration and discussion.

Committee discussion took place regarding the reasoning for the motion which included:

- To request clarity on Committee mandates
- To request clarity on how it is determined which issues are presented to which Committee

Dale Lindsay, Director of Community Development, noted that the Legislative Services Department determined that a motion to review the City's Committee structure does not fall under the Community Vitality Committee's scope; and therefore, was not carried forward to a subsequent agenda for discussion. The motion is outside of the mandate of the Committee and would be considered an out of order motion if the Committee was to proceed. Mr. Lindsay stated that it was his understanding that the City Clerk's office has initiated a review all City Committee structures. An update on the results of the review can be provided to the Committee at a future date.

In the next month or so, the Committee will be discussing its 2018 Strategic Directions to assist in determining the Committee's work in 2018. Staff noted that there is overlap in the issues that are brought forward to various City Committees. The 2018 work plan discussion will be an opportunity to add items that the Committee wants to be specifically involved in.

ARTS and positive change in communities

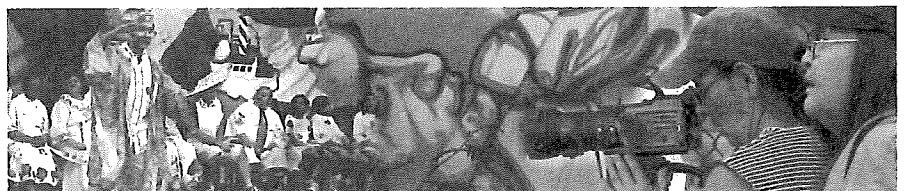
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Conseil des Arts
du Canada



ARTS and positive change in communities

Arts and culture make considerable and necessary contributions to the well-being of communities

Published by
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The arts and culture are powerful tools with which to engage communities in various levels of change. They are a means to public dialogue, contribute to the development of a community's creative learning, create healthy communities capable of action, provide a powerful tool for community mobilization and activism, and help build community capacity and leadership.

- 1 The arts are one of the primary means of public dialogue.**
- 2 The arts contribute to the development of creative learning communities.**
- 3 The arts help create healthy communities capable of action.**
- 4 The arts can serve as a powerful tool for community mobilization and activism.**
- 5 The arts can build community capacity and leadership.**

Key arguments: Arts and culture make considerable and necessary contributions to the well-being of communities

1 The arts are one of the primary means of public dialogue. Communities talk about and express difficult issues, emotions, and the otherwise inexpressible via the arts (Augaitis, Falk, Gilbert, & Moser, 1995).

The arts raise awareness of important issues facing communities and educate the public in powerful and creative ways (Augaitis, Falk, Gilbert, & Moser, 1995).

A positive means to be visible and heard is provided through the arts (Smyth & Stevenson, 2005).

Arts processes facilitate learning within and between communities.

Public art is the agent for the interpretation, negotiation and expression of “communal meanings” and what is considered significant to a community (de Herrera, Garcia, & Goldman, 1997; McCarthy, Ondaatje, Zakaras, & Brooks, 2004).

“Art is a unique form of communication that takes as its subject the whole of human experience and that often engages an individual at the emotional and intellectual as well as the aesthetic level.” (McCarthy, Ondaatje, Zakaras, & Brooks, 2004)

“The arts deal with meanings. Other activities do not do this. Art helps us understand our values. It helps us make sense of life and it reflects what matters to us whether this is through a song, a painting, a quilt or a play. Exploring what life means touches us deeply and enables us to act on and shape our lives. Sharing this process through metaphor, colour, sound [for example,] creativity, also contributes to our understanding of others.” (Voluntary Arts Network, 2005)

“Changes in body image may be expressed through movement and dance. Drama offers the opportunity to explore identity by integrating childhood roles and experimenting with future possibilities. Music expresses emotional dissonance and volatility. The visual arts provide a vehicle for translating inner experiences to outward visual images. Writing and oral history projects bring a greater understanding of one’s family and neighborhood.” (President’s Committee on Arts and the Humanities, 2005)

“Culturally, learning begins with the stories we are told. By sharing stories in the classroom we begin from a foundation of knowing instead of a knowledge deficit. It is this respectful starting point that helps people build bridges to new and meaningful constructs. We also affirm a person’s sense of being by listening to those stories they value. Stories are often a window into a person’s soul that allows us to glimpse values, attitudes, and beliefs. We each have a story that relates to the essence of who we are, where we have come from, and where we are journeying. Storytelling is a powerful facilitator of culture and spiritual identity and growth.” (Cueva & Kuhnley, 2003)

“Creativity allows people to explore their values, meanings and dreams and raises expectations about what is possible and desirable.” (Voluntary Arts Network, 2005)

“The arts speak to the spirit. We can experience the entire spectrum of human emotion and diversity through the arts. The arts work on our imaginations and fire up our creative engines. The arts show us how to change the world around us by allowing us to change our inner world. The arts create beauty and order where there appears to be none. The creative act can reveal and bring into light contrasts and contradictions in ways that speak powerfully and directly to a wide range of audiences, across boundaries of language and education.” (Tresser, 1977)

“The cultural dimension encompasses the world of values, motivations, aspirations, attitudes, creativity; a world where hopes, dreams and plans engage the heart and soul, not just within the psyches of individuals but between them and among them at the heart of communities themselves.”
(Hawkes, 2001)

“Empowerment through the use of community media and art is also about policymaking at the local level and efforts to link local politics with national. It is about another way of constructing local history and providing narratives which are more personal and directly related to the experiences of communities and the people who live in them. There is spontaneity to local culture, which far exceeds the descriptions, and analyses, which can be made of it. The process is in constant evolution and by its very nature challenges preconceptions of subjectivity, public discourse, and modes of communication.”
(Burnett, 1966)

2. The arts contribute to the development of creative learning communities (Wyman, 2004).

When the arts become central in an organization or community, the learning environment improves, and the organizational culture transforms to become more positive, creative, and supportive (Brice Heath, 1999; Catterall & Waldorf, 1999; Fiske, 1999; Murfee, 1995; President’s Committee on Arts and the Humanities, 2005; Seidel, 1999; Smyth & Stevenson, 2005). The arts stimulate creative problem-solving and innovation within a group or community.

Creative thinking abilities – expression, risk taking and imagination – are improved through arts involvement (Burton, Horowitz, & Abeles, 1999; Murfee, 1995; President’s Committee on Arts and the Humanities, 2005).

“Participating in the arts helps people develop their creativity. Creativity involves imagination and the ability to visualize. ‘Seeing’ situations as they might be in the future is a valuable tool for solving problems and changing situations.” (Voluntary Arts Network, 2005)

“Many arts organizations and projects work along non-hierarchical and co-operative structures. People take on roles according to need and are adaptable and flexible. This encourages innovation and promotes positive social relationships.”
(Voluntary Arts Network, 2005)

“Creative projects involve positive, responsible risk taking. Risk taking is a pre-requisite for growth and development. Overcoming risks such as those associated with identity, ability and relationships creates confidence, and flexible and risk competent people are able to deal with the uncertainties and challenges of the future.” (Voluntary Arts Network, 2005; see also Brice Heath, 1999)

“Artistic activity that embraces the ideas and visions of different cultures can lead to new and innovative ideas and inventions.” (Voluntary Arts Network, 2005)

Learning through the arts deepens exploration of complex issues (Cueva & Kuhnley 2003; Murfee, 1995; Seidel, 1999).

The arts encourage self-directed and lifelong learning (Seidel, 1999) and self-efficacy (McCarthy, Ondaatje, Zakaras, Brooks, 1996).

“Participating in arts activities offers people an opportunity to discover new talents and ability. Success and pleasure gained through creative activity encourages adults to pursue further personal development through other education opportunities.” (Voluntary Arts Network, 2005)

“The use of art promotes learning by respecting people’s ability to process information in many creative ways. This personal expression of creativity allows participants to connect with information in new dimensions...Art allows us to expand the possibilities, creating a new paradigm to which people can choose to move.” (Cueva & Kuhnley, 2003)

3. The arts help create healthy communities capable of action.

People’s motivations for participation in arts and culture suggest strong links with other aspects of community life (Walker, Scott-Melnyk, & Sherwood, 2002).

In an American survey of cultural participants, people frequently asserted motives that are related to social and civic purposes, particularly in light of current concerns and comment about the decline of civic culture (Walker, Scott-Melnyk, & Sherwood, 2002).

Reasons cited by percentage of respondents (Walker, Scott-Melnyk, & Sherwood, 2002):

- 1 to get together with friends or family for social reasons (63%);
2. to support a family member or friend (47%);
- 3 to support organizations or events that are important to the community (44%).

Participation in arts activities can reduce isolation in rural and urban areas (Voluntary Arts Network, 2005).

Students reported significantly improved attitudes relating to self-expression, trust, self-acceptance and acceptance of others in the “Arts Alternatives” program in New Jersey (Murfee, 1995). The arts assist community members to socialize beyond their family boundaries (Canadian Council on Social Development, 2001).

Arts involvement creates opportunities for people to develop positive social contacts in pro-social environments (Department of Justice Canada, 1999).

Parents with youth involved in sustained, structured community-based arts programs show a positive increase in the perception of their neighbourhoods (National Arts and Youth Demonstration Project, 2004).

The arts provide opportunities for intercultural learning, community healing, and conflict resolution and resilience.

The arts play an important role in “communication on existential issues,” which has become central to promoting harmony between various “ways of living together” (Jeannotte, 2003).

The arts encourage empathy, intercultural exchange and respect of differences (McCarthy, Ondaatje, Zakaras, & Brooks, 2004; Murfee, 1995; Smyth & Stevenson, 2005).

Youth involved in theater develop higher levels of empathy and tolerance for others (Catterall, Champleau, & Iwanaga, 1999).

Participation in multicultural arts allows people to retain contact with their roots, enhancing feelings of community and self-esteem (Voluntary Arts Network, 2005).

The arts also create fruitful fusions of old and new traditions (Voluntary Arts Network, 2005).

“Public art can also serve as a meaningful form of public relations – engaging a community, adding visibility to a project, and in some instances, resolving controversy.”
(de Herrera, Garcia, & Goldman, 1997)

“At the most basic level, the arts provide opportunities for people to come together through their attendance at arts events and classes, arts festivals, and arts fairs. Regular involvement in these arts activities can produce social solidarity and social cohesion through the creation of community symbols (e.g., neighborhood murals) and community identity.” (McCarthy, Ondaatje, Zakaras, & Brooks, 2004)

The arts and arts processes build cultures of collaboration and creativity. Many arts activities are dependent upon collaborative efforts, teaching valuable teamwork skills. A culture of collaboration is essential for the achievement of sustainable community change (Department of Justice Canada, 1999; Jeannotte, 2003; President’s Committee on Arts and the Humanities, 2005).

“Groups and activities bring young and old together. Young people learn to interact with a wider age range than their peer group and anxiety about different generations is reduced. Arts activities can encourage sociability in areas where sociability has been eliminated by poverty, crime and mistrust.” (Voluntary Arts Network, 2005)

“Because dance, music, photography and other visual arts transcend language, they can bridge barriers among cultural, racial and ethnic groups. The arts also can promote a deeper understanding of similarities and

differences among religions, races and cultural traditions. For some children, the exploration of their unique cultural histories can be critical to their sense of themselves and to others' images of them. This knowledge can help bind them more fully to the larger society of which they are a part."

(President's Committee on Arts and the Humanities, 2005)

"Scholars and social observers interested in civic engagement suggest a relationship between cultural participation and a sense of community. In this view, cultural participation helps people identify with their personal heritage and the larger community in which they live, thus encouraging attitudes, values, and social ties that underpin a well-functioning society."

(Walker, Scott-Melnyk, & Sherwood, 2002)

4. The arts can serve as a powerful tool for community mobilization and activism.

The arts reach many people in communities who are not otherwise being reached. The arts are often the primary, and sometimes, the only motivation for some people to engage in a community activity or issue (Fiske, 1999; Kay, 2000; Voluntary Arts Network, 2005).

Arts approaches can catalyze a community's interest and energy towards change (Rogers & Spokes, 2003). The arts help mobilize communities of support (Fiske, 1999).

Art often has the potential to captivate – that is, the intrinsic ability "calling us out of ourselves and stimulating rapt involvement" (McCarthy, Ondaatje, Zakaras, & Brooks, 2004).

Participation in the arts can lead to more active citizenship and the cultivation of positive civic values (Kay, 2000).

A comprehensive American survey of cultural participants found that personal motives for participating in arts and culture more often reflect social and community purposes than an interest in the artistic and cultural experiences themselves (Walker, Scott-Melnyk, & Sherwood, 2002).

Frequent arts and culture participants are also likely to participate in civic, religious, and political activities that is, arts and cultural events constitute one form of community engagement for people who are active in many ways (Jeannotte, 2003; Walker, Scott-Melnyk, & Sherwood, 2002).

"The experience of having control over one's life, gained both through creative and organizational activities, facilitates participation in public affairs and effective public consultation especially when it addresses local political issues. This experience encourages people at local level to take part in the regeneration of their community." (Voluntary Arts Network, 2005)

"New skills, confidence, a sense of belonging increases enthusiasm for local projects. Artworks are symbols of

energy, commitment and achievement and this fosters pride in where people live.” (Voluntary Arts Network, 2005)

“The arts can reach people, can move them, can inspire and challenge them. It is in the amorphous dimension of art and culture that lies the vital ingredient to any effort to build community capacity to act.” (Rogers & Spokes, 2003)

5. The arts can build community capacity and leadership.

Involvement in community-based arts projects can help people feel better connected, more inspired to get involved, and more confident about their ability to make a difference in their communities (Voluntary Arts Network, 2005; Rogers & Spokes, 2003).

Frequent participants in arts and culture also tend to be very active in civic, religious, and political activities, and this is true at every income level (Walker, Scott-Melnyk, & Sherwood, 2002).

Arts involvement assists community members to learn new skills and build new social networks (Canadian Council on Social Development, 2001).

“People also gain new practical and social skills, which improves their private lives and increases their employability. The skills acquired in the voluntary arts are wide and include work experience, administration, fundraising and training as well as transferable skills such as lateral thinking, creativity, problem solving, organizational and communication skills.” (Voluntary Arts Network, 2005)

The arts contribute to the development of civic values, leadership and active citizenship among youth (Brice Heath, 1999; Department of Justice Canada, 1999).

Arts involvement opens pathways for citizens to make contributions and connections (teaching, coaching, employment, etc.) to their communities (Department of Justice Canada, 1999).

“Volunteering, organizing an arts group, serving on a board, and other forms of stewardship are important ways to build community organizational capacity, identify and develop leaders, and engender a variety of skills needed for community action. These activities can also facilitate the cooperation between arts and non-arts groups that is essential for community organizing.” (McCarthy, Ondaatje, Zakaras, & Brooks, 2004)

“The management and organizational processes which support group projects enable individuals, groups and communities to develop group-work skills: team-work, negotiation, pragmatism, compromise, communication, organizational, administrative. People with these organizational skills go on to set up new activities and groups in the community. This contributes to local self reliance and strengthens community co-operation.” (Voluntary Arts Network, 2005)

“The move from social capital to community organizing involves the development of both a sense of collective efficacy and skills in leadership and organization. The way in which the arts facilitate these developmental processes is through the raising of funds for local arts projects or facilities, the running of arts organizations and community arts projects, and the advising of local arts groups. The arts can also help create linkages across different groups, thus developing intergroup cooperation and establishing partnerships.” (McCarthy, Ondaatje, Zakaras, & Brooks, 2004)

PROFILES

Various Canadian communities

Hip Hop for Human Rights: Music empowers 30,000 students as global citizens.

creativecity.ca/project-profiles/Various-Hip-Hop-Musical-for-Human-Rights.html

Toronto, ON

Building the power of community: Jumblies Theatre's Once a Shoreline community play.

creativecity.ca/project-profiles/Toronto-Jumblies-Theatre.html

Waterloo, ON

Waterloo's Scholars' Green Neighbourhood Commemorative Heritage Project.

creativecity.ca/project-profiles/Waterloo-Scholars-Green.html

Winnipeg, MB

Art City: A grassroots approach to community development through arts.

creativecity.ca/project-profiles/Winnipeg-ArtCity.html

Woodstock, ON

Get connected: Woodstock's innovative partnership in cultural and social outreach.

creativecity.ca/project-profiles/Woodstock-Get-Connected.html

REFERENCES

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