

ARTS AND CULTURE MASTER PLAN FOR TOFINO



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Executive Summary



The basis of Tofino's small-town cultural identity comes from the natural setting. Tofino's artistic expression flows from its cultural identity, which is rooted in the community's small-town ambiance and natural environment.

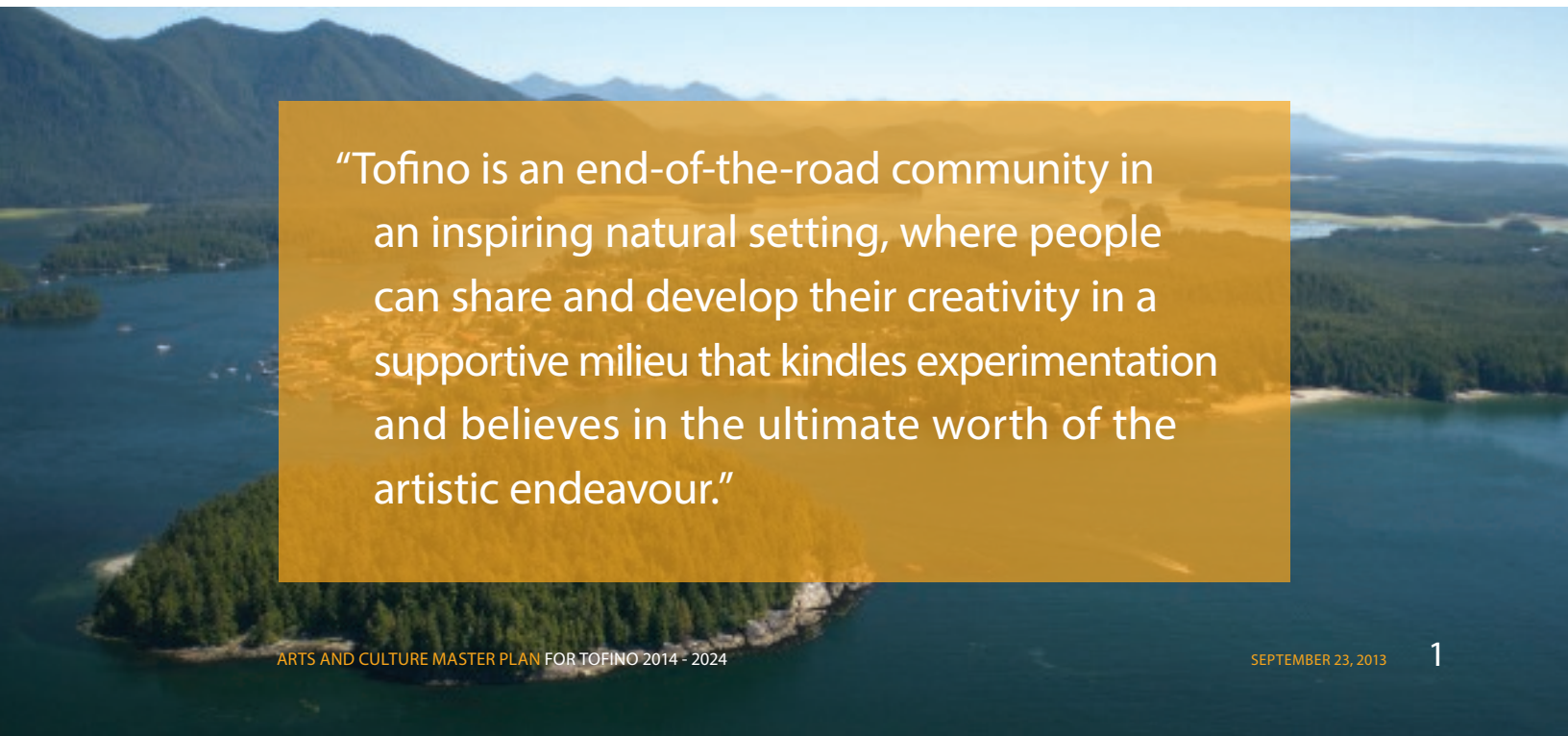
The presence of the Nuu-chah-nulth First Nations in Clayoquot Sound dates back at least 5,000 years. The traditional territory of the Tla-o-qui-aht people includes the land upon which the District of Tofino is located. The name "Clayoquot" comes from an interpretation of the word Tla-o-qui-aht, and was used by early traders, surveyors, and cartographers.

Tofino's definition of culture encompasses not only traditional art forms (e.g. drama, music, and painting), but also includes the lifestyle and activities of residents and visitors. When looked at through this broad lens, it is evident that culture contributes significantly to the quality of life in Tofino. This strong, diverse culture attracts new residents, retains talent, fosters economic endeavours, provides a setting for strong, collaborative partnerships, and cultivates a shared community identity.

These strong cultural roots are supported by a foundation of active cultural leadership, and numerous community, civic, business, and tourism leaders. These roots can be deepened and strengthened through the strategies identified in this Arts and Culture Master Plan, which is inspired by the community's unique setting and residents' pioneering and adventurous spirit.

This Plan is the work of many including: the Tofino Arts, Culture and Heritage Committee; art, culture, heritage, and service agencies; environmental and outdoor organizations; local businesses; elected officials; and the District of Tofino.

The vision for arts and culture included in this Plan emerged from consultation with the stakeholders listed above, and reflects a community values-based approach to community-based arts and cultural development in Tofino.



"Tofino is an end-of-the-road community in an inspiring natural setting, where people can share and develop their creativity in a supportive milieu that kindles experimentation and believes in the ultimate worth of the artistic endeavour."



Guiding Principles

The following five guiding principles are values that inform the Plan. They function as a filter through which all actions outlined in this Plan must pass.

1	Accessibility, Diversity, Inclusion:	Ensure that all people in all phases of life have access to cultural engagement and participation.
2	Accountability & Fiscal Responsibility:	Use municipal and private resources effectively and efficiently to address the needs of the community.
3	Innovation:	Support new solutions, ways of thinking and doing to seize opportunities and address challenges.
4	Value Optimization:	Use resources, ideas, and energy already on hand to find efficiencies, create greater impact, and generate more value and benefit.
5	Partnerships & Collaboration:	Foster better results by working together across departments, disciplines, sectors, and interests.

Plan Goals

The focus of the Plan rests on the following four goals, each with accompanying actions, tools and outcomes:

Goal 1: Arts and Cultural Leadership

Develops budgetary, funding, resource, and investment strategy for cultural development, operation, and promotion; convenes an arts and cultural roundtable summit, issues-based forums, and a mayor's award for culture; integrates and includes arts and culture goals and objectives in the OCP; and establishes a shared community-based administrative facility.

Goal 2: Diverse and Dynamic

Addresses arts and cultural facility needs and spaces in the cultural sector; partners with Tla-o-qui-aht First Nations to explore new initiatives; establishes a community-driven calendar of events; and sustains ongoing cultural mapping efforts (Tofino Cultural Scan).

Goal 3: Artistic Expression and Vibrancy

Develops a festivals strategy and public art program; provides community use spaces for artists and creative enterprises; institutes an artful public realm that incorporates local and regional art in the design of public works projects, streets, and places; and establishes a programming plan for the Village Green that increases the level of cultural activity in collaboration with parks and recreation activities and community partners (Chamber of Commerce and Tourism Tofino).

Goal 4: Cultural Leverage

Works with Tourism Tofino to identify, develop, and promote Tofino's unique cultural assets and identity, including heritage, festivals and events, and public art; links arts, culture and heritage to Tourism Tofino's destination branding more effectively; collaborates with the Chamber of Commerce to link the objectives in this Plan with those of the business community; connects the Economic Development Committee with the cultural sector to foster collaborative business opportunities, learning exchange, mentorship, and innovation; strengthens linkages and information exchange with regional educational institutions offering academic and technical curriculum in arts, culture, and business; ensures official District gifts are made by local artists or reflect local arts and culture; and creates a coordinated cultural marketing initiative.

The strategies and actions for implementation provide a road map for how the goals of the Arts and Culture Master Plan can be prioritized, who can take the lead, who can provide support for each proposed action, and what resources will be required for success.

Implementation of the Arts and Culture Master Plan will support many other aspects of District of Tofino policy, including planning and development policies as outlined in the Official Community Plan (OCP) and the Tofino Heritage Master Plan.

1. Introduction To Tofino



Tofino is a district of about 1,900 residents¹ on the west coast of Vancouver Island, British Columbia. It is located at the western terminus of Highway 4, on the tip of the Esowista Peninsula at the southern edge of Clayoquot Sound.

The first use of the name Tofino for the settlement was recorded with the opening of the Tofino Post Office in 1909. Nearby Tofino Inlet was the association, so named in 1792 by the Spanish commanders Galiano and Valdés in honour of Admiral Vicente Tofiño, under whom Galiano had studied cartography.²

Tofino's surrounding natural landscapes provided the impetus for its early industries—fishing and logging. For many families, resource-based jobs meant fishers and loggers would often have to leave the homestead in the family's hands while they went away to work.

One of the key aspects of Tofino's heritage character is the historic infrastructure of the early community that sprang up as the area was settled. The small settlement included early transportation routes (land and water), a school, church and commercial centre. Today, those heritage buildings that remain are reminders of the community's early development.



¹ District of Tofino

² Tofino History and Clayoquot Sound History <http://www.tofino-bc.com/about/tofino-history.php>

Tofino's cultural and heritage resources also extend to the surrounding area and along the Pacific Rim National Park Reserve corridor. The region's beauty—and accessibility to its dynamic environment—provide excellent sources for creativity and inspiration.

The Clayoquot Sound Community Theatre was constructed by community members in the early 1980s, and has a long history of community theatre productions, concerts, films, presentations, community events, and performances from professional musicians. The theatre currently houses a grand piano that is used by community groups and for professional musical performances. The 72-seat theatre is located beside the District of Tofino's municipal offices. The large screen is used for weekly films, and many organizations and community groups present at the theatre, making it a valuable local resource. A non-profit board of directors manages the theatre's use, as well as its maintenance and improvements.

1.1 PACIFIC RIM NATIONAL PARK RESERVE

Pacific Rim National Park Reserve, the largest protected entity in the immediate region, comprises a total area of 500 square kilometres stretching 125 kilometres from Tofino in the north to Port Renfrew in the south. Long Beach is the most visited and accessible of the three regions of the park; it covers the coastal region between Tofino and Ucluelet³. The two other regions, the Broken Group Islands and the West Coast Trail, are located at a distance from Tofino. The Long Beach area of Pacific Rim National Park Reserve contains Green Point Campground, which has 94 campsites for tents and small trailers. There are also numerous trails running through bogs and temperate rainforest areas in this section. Structures in the Long Beach unit include a ranger station and Kw'itsitis Interpretive Centre, the main educational centre, which contains exhibits about local wildlife, plants, and First Nations culture and history.⁴

1.2 AN ARTS AND CULTURAL COMMUNITY IN A NATURAL SETTING

The allure of Tofino is multifaceted: a west coast location, a reputation as a four-season playground, surrounding ocean, mountains, and wilderness. World-class activities and recreation include fishing, hiking, whale watching, surfing, storm watching, culinary discoveries, educational and cultural explorations to name a few. Music, arts, theatre, and writing are at the heart of the community's artistic soul.

Tofino festivals are known for their intimate settings and vibrant energy. Along with Pacific Rim National Park Reserve and the neighbouring community of Ucluelet, a wide range of events are held annually.

Examples of Tofino festivals: Pacific Rim Whale Festival, Tofino Shorebird Festival, Feast!, Clayoquot Island Gardens, Tofino Food and Wine Festival, Pacific Rim Summer Festival, Tofino Lantern Festival, Carving on the Edge Festival, Tofino Film Festival, West Coast Winter Music Series, Clayoquot Oyster Festival, Tofino Winter Celebration Artisan Festival, and Random Acts of Art.

Since the early days, the area's natural environment has inspired local artists, such as Fred Tibbs and Cathy White. Artistic expression runs strong with the people of Tofino and Clayoquot Sound; the first Arts Society was formed in the Gust of Wind Community Arts Centre.

³ Parks Canada, Pacific Rim National Park Reserve <http://www.pc.gc.ca/eng/pn-np/bc/pacificrim/natcul.aspx>

⁴ Ibid

The Tla-o-qui-aht people have had a long history of artistic expression—carving and weaving have always been a part of their lives. Art was also integral to ceremonial displays, whaling canoes, and clothing.

Artist exhibitions came to the area in the 1960s with the arrival of large numbers of young people seeking a new ideology and lifestyle on the area's beaches. A free and communicative flair came out of those times that can still be seen in the works of local artists today. With fishing and pioneering roots, folk art forms developed utilizing nautical and natural themes, and rustic west coast imagery. Now there are established fine art galleries and studios in Tofino showcasing a broad range of the area's wares.

The mandate of the Clayoquot Writers Group is to nurture members and provide a supportive environment for creativity, to improve the writing craft, and to bring original work to the community. The writers work with other arts and cultural groups with an interest in performance, film, and other interdisciplinary work.

1.3 TOFINO'S ARTS, CULTURE AND HERITAGE COMMITTEE

The Tofino Arts, Culture and Heritage Committee (ACHC), formed in 2011 by Tofino District Council, represents the public's and the District's interest in planning arts, culture, and heritage initiatives within the District of Tofino. This Committee, with community support, is the major catalyst behind the development of an Arts and Culture Master Plan.



2. Arts And Culture Master Plan For Tofino



The District of Tofino recognizes cultural vitality—along with economic health, environmental responsibility, and social equity—as an important pillar of a sustainable community that must be integrated into all aspects of municipal and community planning. To achieve this, the Arts and Culture Master Plan will encourage and integrate arts and culture in all aspects of community life in Tofino.

The first phase in creating this Plan was the development of the 2012 Cultural Scan, “Picturing Tofino - a Plan for Arts and Heritage”. The objective of the Scan was to profile Tofino’s arts and heritage community by inventorying the District’s arts and heritage assets (e.g. organizations, art industries, artists, heritage resources, festivals and events, community facilities, and venues), and identifying its arts and cultural strengths, opportunities, perceived gaps, needs, and challenges.

The Arts and Culture Master Plan was undertaken between February and September 2013. The consultant worked with the ACHC and District of Tofino staff.

The Arts and Culture Master Plan focuses on the key challenges and opportunities identified in the Scan, and is an essential first step in preparing cultural policies and strategies. However, the Plan alone is no solution; it depends upon acceptance by the District Council, staff, ACHC, community partners, and the general public in order to achieve common arts and culture goals and outcomes.

The Tofino Arts and Culture Master Plan:

- Is a ten-year strategic document that presents a vision for arts and culture strategies in the District;
- Includes a plan that outlines how this vision will unfold over time;
- Presents a shared arts and culture stewardship role between government and community;
- Focuses on arts and cultural efforts in the coming decade to provide long-term direction for policy development;
- Draws on the collective experience of the community’s arts and cultural stakeholders who have had long involvement with arts and culture development and programming in the District; and
- Recognizes and clarifies partnerships, understandings, and knowledge across the arts and culture community in Tofino.

A glossary of common cultural terms is presented in Appendix A.

2.1 UNDERSTANDING CULTURAL PLANNING

Culture can be defined in different ways. Some definitions refer to particular values, beliefs, knowledge, and traditions of a group of people. Other meanings refer to everyday life and the behaviours of people that flow from their beliefs. Cultural activity mirrors a culture; it is how a culture perceives and expresses itself, and is perceived and expressed by others. It can be defined as the symbolic forms and the everyday practices through which people express and experience meaning. This master plan defines culture and cultural activity as it fits into the areas of arts, multiculturalism, heritage and cultural industries, and the environment.

Tofino's definition of culture not only accounts for traditional art forms (e.g. drama, music, and painting) but also includes the positive lifestyle and energizing activities of residents and visitors. When looked at through this broad lens, it is evident that culture contributes significantly to the quality of life in Tofino. This strong, diverse culture attracts new residents and retains talent, fosters economic endeavours, provides a setting for strong, collaborative partnerships, and cultivates a shared community identity.

"Tofino has potential with infrastructure—it could produce world class artists & events, attracting people from all over the world."

(Community Comment)

2.2 BENEFITS OF CULTURE

Given the broad definition of culture, the following table outlines the range of ways in which culture contributes to economic and community development agendas⁵:

Economic Driver	Growth is inevitable when culture is used as a tool. It brands and creates job growth, spin-off businesses, and competition. ⁶
Urban Renewal & Revitalization	Culture-based initiatives have been essential to urban revitalization and urban renewal programs in Canada. The arts ensure a community's environment reflects who residents are and how they live.
Community Identity & Pride	The arts and culture have been instrumental in facilitating social cohesion, bringing tourism to unlikely places, fostering a sense of belonging, and preserving collective memory.
Positive Change in Communities	Arts and culture make considerable and necessary contributions to the well-being of communities. Arts and culture are powerful tools with which to engage communities in various levels of change. They stimulate 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.

⁵ Simon Brault, "The Arts and Culture as New Engines of Economic and Social Development", Policy Options, March – April, 2005.

⁶ "Several models and strategies for supporting culture have emerged within the past decades that reflect and attempt to balance the intrinsic value of culture (e.g. art for its own sake, and for contributions to cultural development) with its wider contributions to society and economy. Community and economic development theory advocates the promotion of local culture and identity within an economically sound operating structure. Urban revitalization initiatives see the opportunity for infrastructure redevelopment as both economically beneficial and socially and culturally beneficial. Cities have begun identifying themselves as distinctive and unique based on strong cultural industries or arts initiatives and festivals. Creative cities are emerging as urban centres with a high concentration of economically profitable creative industries and an innovative and creative labour force. Currently, culture in Canada has found a fine balance between economics, identity, commerce, and creativity." "Making a Case for Culture- Culture as an Economic Engine" Creative City Network, 2005

Quality of Life/ Quality of Place

Arts and culture is a driver of “quality of life” and “quality of place,” which build prosperous and successful communities. It is about leveraging cultural assets and resources in order to offer residents a quality lifestyle that makes a community a desirable place to live. It establishes cultural considerations in aspects of municipal planning and decision making.

Personal & Social Development of Youth

Arts and culture have the ability to engage and motivate children and youth from all socio-economic levels in education and community.

2.3 DEFINING CULTURAL RESOURCES WITHIN A COMMUNITY

Tofino’s Arts and Culture Plan is adopting a broad definition of cultural resources⁷ that include not-for-profit arts and heritage groups, cultural businesses and creative enterprises, community cultural groups, festivals and events, cultural spaces and facilities, and natural and cultural heritage.

The definition of cultural resources adopted for this plan is illustrated as follows⁸:

“Once you find a place that captures your soul, it inspires you at every changing view of waves, wind and sky.”

(Community Comment)



⁷ Design Regina. Defining Cultural Resources, Regina, Saskatchewan, 2013

⁸ Note: ¹Parks, natural and environmental areas, ² Archaeological sites and ³Stories, customs, oral traditions, and place names.

3. Challenges and Opportunities



3.1 THE CHALLENGES

Tofino's location and size, combined with the diversity of its urban, woodland, wilderness, and other natural elements, present a number of challenges for the development of an Arts and Culture Master Plan. Many of these challenges relate to Tofino's valued cultural activities that exist within and around the District.

Some of the more important challenges that will impact the future of arts and cultural development in Tofino include, but are not limited to, the following:

- **Volunteer Burnout:** Tofino is a small community where volunteer support for arts and culture activities is an ongoing struggle.
- **Population Flux:** Audience support for arts and cultural activity is not reliable or stable because, as a popular summer tourist destination, Tofino's population swells to many times its winter size during the peak tourist season.
- **Political Commitment:** The makeup of District Council changes every three years which can lead to inadequate acknowledgement and support for the value of arts and culture.
- **Transportation Services:** Getting to arts and culture venues is an ongoing challenge for residents, resulting in lower community participation in arts and culture events and programs.
- **Better Venues:** Community spaces are not large or flexible enough to meet community program needs (e.g. theatre, rehearsal, exhibition, art display, venue space, etc.).
- **Information about Local Cultural Activities:** There is no coordinated information or access about the arts and culture programs being offered in the community.
- **Consultation with Local First Nations:** Tla-o-qui-aht First Nations have a rich cultural history in the region. Joint partnerships and education have potential to provide greater opportunities to celebrate local First Nations art and culture.

The non-profit Pacific Rim Whale Festival Society, established in 1986, has delivered 26 annual festivals through a large volunteer base from both Ucluelet and Tofino. The Society's mission is to inspire, educate and entertain by celebrating our coastal traditions, unique environment, and the spring return of the grey whale.

3.2 THE OPPORTUNITIES

The following are opportunities for the District and the community to jointly manage arts and culture development in the community:

- **Natural Environment:** Tofino includes rare and interesting coastal and forest landscapes.
- **Talented Residents:** The community has a broad range of talented people from professionals to artists and those interested in maintaining a livable cultural place.
- **Tla-o-qui-aht First Nations:** The region boasts rich First Nations arts and cultural history, working artists, cultural sites, native plant foods, and strong communities.
- **Tourist Destination:** Tofino is well known as an international tourist destination.
- **Cultural Venues:** Community has facilities that include a Legion hall, theatre, library, and community hall.
- **Valued Community Organizations:** Tofino's organizations provide the expertise to uncover, express, and purpose the assets of place from buildings and public spaces to community stories.
- **Look of the Community:** A quaint community character that includes beaches, operating docks, fish boats, historical and heritage buildings, and a small-town feeling where people have places to play.
- **Community Programs:** The community offers arts grants, festival support, parks and recreation programs and services, and tourism services.
- **Great Events:** The community supports a variety of events, including Saturday markets, Pacific Rim Whale Festival, West Coast Winter Music Series, Carving on the Edge Festival, Monday Night Movies, surf competitions, and others on an ongoing basis.
- **New Civic Complex:** Discussions have taken place for the development of a multi-use civic complex on the existing District Municipal Hall site that may provide opportunities for dedicated arts and cultural space. However, no final decisions, plans or budget allocations have been made.

"Culture makers, people in the arts side of life, just keep doing it, they continue to make culture, they don't stop."

(Community Comment)

The community's cultural assets, challenges, gaps, needs, opportunities, and facilities are presented in Appendix B.

3.3 COMMUNITY PARTNERSHIPS

Achieving arts and cultural planning objectives is a collaborative process that involves District of Tofino staff, property owners, community organizations, the business community, First Nations, and residents. Strong interest in planning arts and cultural development and community-based activities exists across organizations. These organizations not only have a long history of work in the community, but each has its own ties to other cultural interests across diverse disciplines.

Tofino's Arts and Culture organizations and volunteers are "keepers" of knowledge that is critical to developing and maintaining its arts and culture sector. The development of strategies to best use this unique resource, the encouragement of local enterprise in arts and culture-related areas, and the transfer of knowledge to support the community's creative spirits will be critical in the years ahead and will ultimately determine what skills, knowledge, and resources are available to future generations.

These organizations can sponsor community projects and may be willing to partner on cultural initiatives. Such partnership opportunities should be explored whenever possible to ensure that broad public support can be attained whenever possible to support the District's initiatives.

The Tla-o-qui-aht First Nations have a long-standing presence in Clayoquot Sound. The main communities are Esowista, Ty-Histanis, and Opitsat.

Throughout the community of Tofino, archaeological sites that provide physical evidence of First Nations occupation and use through many centuries have been recorded. In addition to promoting ongoing identification and stewardship of archaeological and cultural heritage sites, shared initiatives that interpret First Nations history should be fostered. Wherever possible, the Tla-o-qui-aht First Nations should be consulted and included in the development of cultural interpretation programs and exhibits.

The business community understands the commercial potential of arts and culture, especially relating to cultural tourism initiatives. The business community includes a variety of individuals, business groups, and organizations such as property owners, property developers, real estate agents, private companies, Tourism Tofino, the Tofino-Long Beach Chamber of Commerce, corporate sponsors, merchant groups, and those involved in the arts (e.g. theatre, film) industry.

The Wickaninnish Elementary School provides art experiences in every classroom throughout the school year. Area artists and parents with particular skill sets volunteer and assist teachers in a number of projects. Local arts organizations, such as the West Coast Winter Music Series and Carving on the Edge Festival, offer professional music, art, and heritage workshops to the students during the school year. Pacific Rim Arts Society also offers a theatre/performance workshop and production annually.

4. The Plan Process

The Arts and Culture Master Plan is built on community engagement.

The process involved:

- Considering the outcomes of the 2012 Cultural Scan and 2012 Official Community Plan workshop;
- Involving members of heritage, cultural, and tourist organizations, key leaders, and Tofino Arts, Culture and Heritage Advisory Committee, Council and staff, and the general public;
- Having an online presence on the District's website;
- Including roundtable discussion sessions, an open house, and survey opportunities that collected community comments and feedback;
- Employing a variety of different event formats (e.g. community networks and contacts, and local media) to attract a range of participants; and
- Opening pathways for more collaboration and partnership opportunities that will be important additions to the District's cultural vitality.



Three roundtable discussion sessions were held at the District of Tofino Municipal Hall Council Chambers.

The threefold purpose of the focus groups was to:

1. Provide community members with a better understanding of the Arts and Culture Master Plan's purpose and objectives;
2. Help the consultant learn more about the community's perspectives on how to best nurture their cultural future; and
3. Allow community members to have a dialogue about arts and culture in Tofino.

"Picturing Tofino – a Plan for Arts and Heritage", completed in 2012, identified 10 key directions for heritage in Tofino (Appendix B). A summary of the round table responses are presented on Appendix D.

Arts and Culture Master Plan Process




4.1 VISION STATEMENT

The natural features and cultural environment of Tofino defines its identity, gives it a distinct character, and contributes to the residents' quality of life. The Arts and Culture Master Plan respects these cherished values and embeds them in its recommendations.

The vision of this Plan has been derived from consultation with the broader community and reflects a community values-based approach to heritage resource management.

The following vision has emerged for the Heritage Master Plan:



"Tofino is an end-of-the-road community in an inspiring natural setting, where people can share and develop their creativity in a supportive milieu that kindles experimentation and believes in the ultimate worth of the artistic endeavour."

Pacific Rim Art Society is a non-profit, charitable organization that has been the regional arts council since 1970 serving Ucluelet and Tofino. The Society's vision statement: "We envision a lively, diverse arts and culture sector that is an integral part of healthy and viable communities of the Pacific Rim West Coast". PRAS employs one part time employee, project coordinators as needed, and engages 80-100 volunteers annually. PRAS has offices and gallery space in Ucluelet. Annual programs include Missoula Children's Theatre, Art Splash! Art Show, Arts & Culture Week, Pacific Rim Summer Festival, and the Cultural and Heritage Festival.



5. Moving Ahead



5.1 IMPLEMENTATION FRAMEWORK

The following implementation framework provides a road map for how the goals of the Arts and Culture Master Plan can be prioritized, who can take the lead, and who can provide support for each proposed action. Goals and accompanying actions, tools, and outcomes are organized within four categories:

Goal 1: Arts and Cultural Leadership

Goal 2: Diverse and Dynamic Cultural Sector

Goal 3: Artistic Expression and Vibrancy

Goal 4: Cultural Leverage

Many of the strategies are provided as motivation for collaborative action by the community. In some instances, leadership by others or essential partnerships have been identified. Other strategies are solely within the District's mandate. Any of the strategies may be the subject of departmental work plans and budgets throughout the term of the Plan and beyond.

The implementation timeline for specific actions are to be implemented as follows:

- Phase 1 (1 to 3 years);
- Phase 2 (4 to 6 years); and
- Phase 3 (7 to 10 years).

In consultation with the community, it became clear that the Plan's most important function at the outset was to identify broad goals and ideas about how they can be fulfilled. The work to rally support and action around particular ideas is the next step.

As a result, strategies are not intended to be specifically endorsed by Council, as they will shift and transition over time according to the availability of collaborators and resources. They do, however, provide a reliable roadmap of intended direction, based on research and community input, and present an opportunity for the community to actively seek out others who can provide funding and collaborative strength.

Going forward, it will be important that District Council and staff, arts and cultural organizations, citizens and stakeholders remain engaged with and informed about progress toward implementing the Plan. The need for enhanced communication, coordinated planning and project management, along with additional tasks for the District, will require staff and resource requirements to be addressed as the plan is implemented.

5.2 QUICK WINS

The District should aim to achieve some quick wins early in the Plan implementation process. Generating visible results in the first year will serve as a catalyst for subsequent activities and motivate community partnerships.

Recommended ways to achieve several quick wins include:

- Create an annual arts and culture services budget (e.g. staffing, resources, program structure, funding) to support the implementation of the Arts and Culture Master Plan.
- Develop a public art policy and program.
- Make empty or underutilized buildings and spaces available to artists and creative enterprise for exhibits and education.
- Contract local organizations to implement the Arts and Culture Master Plan.
- Create an ongoing coordinated community calendar of events.

5.3 COMMUNICATION

Results of the Arts and Culture Master Plan and its implementation progress should be communicated on a regular basis by the District with the following audiences:

- District Council
- Community partners
- Tofino residents
- Tla-o-qui-aht First Nations
- Parks Canada
- Neighbouring communities



5.4 GOALS AND ACTIONS FOR IMPLEMENTATION

GOAL 1: Arts and Cultural Leadership

ACTION	TOOLS	OUTCOME	TIME	LEAD	PARTNERS
1. Create an annual arts and cultural services budget (e.g. staffing, resources, program structure, funding) to support the implementation of the Arts and Culture Master Plan.	Dedicated arts and culture budget and staff resource in the annual operating budget. Appendix E presents a draft Arts and Cultural Coordinator Job Description. Appendix F presents examples of alternative finance options for arts and culture.	Budgetary, funding, resource, and investment strategy for arts and cultural development, operation, and promotion in the community.	Phase 1	DOT Council and staff	Community partners ⁹
2. Establish an Arts and Culture Advisory Committee (TACC) (or designate an existing community organization) that would provide advice on arts and cultural matters to Council, staff, and the community.	Terms of reference for arts and culture advisory committee and present to Council.	Promotes arts and culture programs and advises District Council and the public of the value of arts and culture in the community.	Phase 1	DOT Council and staff	Community partners
3. Convene an arts and cultural round table summit.	Organize a cultural summit representing community partners involved in the implementation of the Arts and Culture Master Plan.	Mobilizes resources and efforts in the community needed to implement cultural plans and support ongoing cultural development.	Every 2 nd Year	DOT Council, staff and TACC	Community partners

⁹ Community partners are those organizations that participated in the development of "Picturing Tofino - A Plan for Arts and Culture", 2012

¹⁰ Criteria for such an award would be defined but could be linked to strategic themes in the Arts and Culture Master Plan (e.g. youth engagement, business support for the arts, etc.).

	ACTION	TOOLS	OUTCOME	TIME	LEAD	PARTNERS
4.	Hold issue-based community forums (e.g. public art)	Call together issue-based community forums as required.	Sustains community engagement in the implementation of the Arts and Culture Master Plan and focuses on specific issues or actions addressed by the Plan.	As required	DOT Council, staff, and TACC	Community partners
5.	Establish a mayor's award for culture ¹⁰ .	Establish an annual arts and culture mayor's award program.	Provides a vehicle to profile successes and achievements among local cultural groups.	Annually	DOT Council and staff	TACC and community partners
6.	Pursuant to Section 188 of the Community Charter, create a cultural reserve fund for the specified purpose of supporting implementation of the cultural strategies in this Plan, to be funded from sources including donations and land sales revenues, as determined by District staff and approved by Council.	Stand alone cultural reserve budget.	Ensures appropriate levels of funding are available to fulfill the longer-term objectives in this Plan.	Phase 1	DOT Council and staff	Community partners
7.	Update OCP policies to integrate and include arts and culture goals and objectives presented in this plan.	Amend OCP to add an arts and culture section that includes a summary of the Arts and Culture Master Plan vision and goals.	Increases understanding across District departments to factor arts and culture into community planning and development.	Phase 2	DOT staff	DOT Council
8.	Familiarizing District staff with the goals and vision of the Arts and Culture Master Plan to facilitate implementation.	Convene a staff forum representing departments that will be involved in its implementation.	Successful implementation of the Arts and Culture Master Plan, which requires building a shared vocabulary and body of knowledge related to cultural development among staff across all District departments.	Phase 1	All DOT staff	Community partners

9.	Establish a shared community-based administrative facility.	Work with community partners to discuss and consider ways to administer community based arts and cultural programs and activities jointly.	Provides additional cultural spaces in the community to support different forms of cultural expression or activity (e.g. exhibition and performance spaces). Supports non-profit cultural groups, and cultural enterprises on organizational strength and capacity building (e.g. access to meeting rooms, photocopiers, computers, etc.).	Phase 3	DOT Council, staff and TACC	Community partners
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GOAL 2: Diverse and Dynamic Cultural Sector

	ACTION	TOOLS	OUTCOMES	TIME	LEAD	PARTNERS
1.	Address arts and cultural facility needs and spaces by: a) Undertaking an inventory of existing and available spaces to rent until a decision is made on permanent arts and cultural spaces in the district; b) Revisit this inventory every two years to ensure its accuracy and to examine the community's ongoing needs.	Work with community partners to identify and inventory suitable short- and long-term spaces for arts and cultural activities and programs.	An ongoing clear understanding of existing facilities and where needs exist.	Phase 1 and ongoing	DOT Council, staff and TACC	Community partners
2.	Examine feasibility, need, and desire for a centrally located facility (e.g. municipal hall site) that could be a focal point for arts and culture.	Through inventory process, community needs will be identified. Work with partners to determine best way to address those needs.	A determination if the community wants a centralized arts and culture facility. If so, planning in that direction can commence.	Phase 2 or 3	DOT Council, staff and TACC	Community partners

3.	Establish a community-driven calendar of events.	<p>Work with community partners to establish a central community calendar of events (e.g. electronic databases, centrally located electronic events sign, print and electronic media, etc.)</p> <p>Development of a full-time community events coordinator position.</p>	Centralized information managed by one person or agency (e.g. electronic and print media). Enables cultural groups to post activities or programs months in advance; has the added advantage of helping groups to avoid scheduling conflicts and competition for audiences and participants on the same date.	Ongoing	Community partners	DOT staff and TACC
4.	Sustain ongoing cultural mapping efforts (Cultural Scan).	<p>Investigate, identify, and implement a mapping system that is suitable to the needs of Tofino.</p> <p>Examine leading practices in Canadian municipalities to identify an ongoing cultural mapping system best suited to its needs.</p>	Maintains Tofino's cultural mapping (Cultural Scan data and updates) on an ongoing basis.	Ongoing	TACC and community partners	DOT staff

GOAL 3: Artistic Expression and Vibrancy

ACTION	TOOLS	OUTCOMES	TIME	LEAD	PARTNERS
1. Develop an overarching festivals strategy.	Bring together festival organizations to maximize marketing, funding, joint ventures, infrastructure, consistency, event tools, partnerships, etc.	<p>Creates a unified festivals brand and marketing strategy promoting festivals year-round. Distinguishes different types of events in order to focus festival development successes.</p> <p>Considers the range of possibilities for a new signature event aimed at culturally rebranding the community.</p> <p>Develops a proactive recruitment strategy for the next generation of volunteers.</p>	Phase 1	Community partners and TACC	DOT Council and staff

2.	Establish a public art policy and program (i.e. funding, types, and ways to create art).	A working group to set the parameters for establishing and implementing a public art policy with access to appropriate examples.	Provides opportunities for the development of a collection of commissioned artworks funded by the District, a District-owned collection received by donation, and/or community public art created by community organizations and residents.	Phase 2	DOT Council, staff and TACC	Community partners
3.	Provide community-use spaces for artists (i.e. temporary or permanent).	Explore with the business community and property owners about potential use of spaces for short-term rental opportunities.	Utilizes empty or underutilized buildings and spaces for exhibits and education, and office space for creative enterprises.	Ongoing	DOT Council, staff and TACC	Community partners
4.	Institute an artful public realm that incorporates the skills of local and regional artists in the design of public works projects, streets, and places, where opportunities arise (e.g. hydro boxes, manhole covers, culverts, railings, street lighting, benches, banners, etc.).	Identify criteria, projects, and locations where art can be integrated as part of planned infrastructure improvements in the public realm. Appendix G presents "Placemaking for Cultural Vitality Checklist" that can assist in creating an artful public realm.	Endorse the concept of Placemaking (example presented in Appendix F) in the physical fabric of the community.	Ongoing	DOT staff and TACC	Community partners
5.	Invest specifically in the transformation of the main gateway into Tofino through public art.	Investigate opportunities, options to create a formal gateway to Tofino.	Raises the identity and image of the community as an arts and cultural place.	Phase 1	DOT staff and TACC	Community partners
6.	Develop programming for the Village Green that increases the level of cultural activity in collaboration with parks and recreation activities and community partners (Chamber of Commerce and Tourism Tofino).	Establish a working group to identify ways, means, and supports to increase cultural activity in the Village Green.	Establishes central venue for seasonal cultural activities, including consideration for covered outdoor space.	Phase 1		Community partners

GOAL 4: Cultural Leverage

ACTION	TOOLS	OUTCOMES	TIME	LEAD	PARTNERS
1. Link arts, culture, and heritage more effectively to Tofino's destination branding by working with Tourism Tofino to identify, develop, and promote the community's unique cultural assets and identity, including heritage, festivals, events, and public art.	Work with the Chamber of Commerce and Tourism Tofino to measure economic benefits of arts and culture in the community.	Arts and culture becomes a dynamic feature, resource, and tool in the area's tourism promotions, activities, and appeal.	Ongoing	DOT Council, staff and TACC	Tourism Tofino
2. Collaborate with the Chamber of Commerce to link the objectives in this plan with those of the business community.	Regularly liaise to promote joint business and cultural development opportunities.	Links business activities and investment to arts and culture interests, planning, and funding.	Ongoing	DOT Council, staff and TACC	Chamber of Commerce
3. Liaise with the Economic Development Committee to enhance connectivity between the cultural sector and foster collaborative business opportunities, learning exchange, mentorship, and innovative solutions.	Regularly liaise to promote economic and cultural development opportunities.	Makes economic development, arts and cultural priorities and business as community priorities.	Ongoing	DOT Council, staff and TACC	Community partners and business leaders
4. Strengthen linkages and information exchange with regional educational institutions offering academic and technical curriculum in arts, culture, and business.	Regularly liaise to promote cultural and educational opportunities.	Ensure that arts and culture interests are discussed and considered as part of the any regional education initiative.	Ongoing	DOT Council, staff and TACC	Community partners and education institutions
5. Ensure official District gifts are made by local artists or reflect local arts and culture.	Establish a District gift policy with criteria and procedures manual.	Local artist recognition as part of District gifts protocols to important visitors and dignitaries.	Ongoing	DOT Council, staff and TACC	Community partners
6. Create a coordinated cultural marketing initiative.	Work with Tourism Tofino, Chamber of Commerce, business hospitality community and regional and provincial governments.	Broaden awareness and support audience development (e.g., newspaper and magazine ads, print-based brochures and materials) and non-traditional (e.g., internet, social media) tools and channels.	Phase 2	Community partners	DOT staff and TACC

5.5 MONITORING

Arts and cultural planning and development is an ongoing process. Once updated policies, procedures, and regulations are established, it is necessary to continue to monitor the Arts and Culture Master Plan to ensure its ongoing effectiveness. A cyclical re-examination of the Arts and Culture Master Plan —of planning, implementation, and evaluation—should be initiated to review the results and effectiveness on a regular basis.

This assessment could occur at the end of the implementation cycles, with a review at the end of three, five, and ten years to ensure that the Arts and Culture Master Plan remains relevant and useful.



6. APPENDICES

APPENDIX A:

GLOSSARY OF COMMON CULTURAL TERMS

Arts: Includes all genres within the following disciplines (list is not exhaustive and two or more genres or disciplines may be combined):

- Performance (music/dance/theatre/spoken word/improvisation)
- Visual (2 and 3 dimensional/performance/fine or artisanal craft/site-specific or temporary installation)
- Literary (poetry/prose/storytelling)
- Media/new media (film/video/still photography)
- Design (fashion/graphic/industrial/interior)

Arts Policy: A consolidated statement of vision, purpose, goals, objectives, scope, and roles with attendant analysis, recommended actions, and implementation strategies for the description and development of arts activity, production, service, and related resources.

Community Public Art: Art produced by artists collaborating with communities, which responds to neighbourhood needs, aspirations, or some other community issues.

Creative Community: Communities where local government considers urban investment in culture and creativity significant to prosperity and quality of life. These are municipalities where creative and cultural activity is considered important to the community's quality of place, and to help reclaim and revitalize neighbourhoods. In creative communities, local government enables more innovative thinking and problem solving across all departments and sectors of the economy to shape a community's identity in the face of increasing competition for talent, investment, and recognition. Creative and cultural activity is supported as a powerful vehicle for community development and engagement, providing opportunities for economically disadvantaged neighbourhoods and social groups. These communities represent a new generation and an evolving model for community planning and culture.

Creative Economy: The creative economy is an economy driven by ideas, innovation, knowledge, diversity, collaboration, and creativity. It encompasses the creative industries in which ideas and intellectual property produce value and generate wealth. It represents an aggregation of a complex collection of industrial and creative service sectors including design, media, advertising, film, music, performing arts, publishing, and interactive software development.

Culture: The arts, multiculturalism, and heritage resources and activities as practised and preserved in a community. These practices reflect the beliefs, experiences, and creative aspirations of people in a specific geographic and/or political area.

Cultural Development: A process that supports and facilitates cultural resource development and includes skilled creators, artists, and craftspeople as transmitters of aesthetic expression, ideas, aspirations, and values in relation to the sociological, economic, environmental, and creative aspects of their communities.

Cultural Mapping: Cultural mapping (or scanning) is a systematic approach to identifying and recording both tangible (physical or quantitative) and intangible (expressive or qualitative) cultural assets and is a defining characteristic of municipal cultural planning. Cultural resource mapping is built on a consistent set of categories that capture baseline data of the tangible cultural assets in a community within a specific set of categories or Cultural Resource Framework. Cultural identity mapping deals with the intangible assets that define a community's identity, memories, visions, and values.

Cultural Round Table: A strategic leadership group with members drawn from the six pillars of the community for the purposes of implementing municipal cultural plans and identifying ongoing cultural planning. Most Cultural Round Tables established for this purpose include members of Council, municipal staff, representatives of the creative and cultural sector, and the business community, important community agencies such as the United Way and Community Foundations, and educational institutions.

Cultural Tourism: Cultural resources are integrated as part of tourism initiatives to build tourism strength and competitiveness in the market. Cultural resources are developed to meet the particular needs and interests of travellers whose main motivation for travel are experiences in the performing arts, visual arts and crafts, museums and cultural centres, historic sites and interpretive centres, cultural industries, and cultural events.

Cultural Vitality: The evidence of what makes a community exceptional or remarkable through creating, disseminating, validating, and supporting cultural activities and expression as a dimension of everyday life in communities. Cultural vitality is dependent on the protection and advancement of cultural resources to facilitate and continue cultural engagement.

Diversity and Inclusion: Diversity means all the ways we differ as individuals. It includes visible differences such as age, gender, ethnicity, and physical appearance, and underlying differences such as thought styles, religion, nationality, socioeconomic status, belief systems, sexual orientation, and education. It means respecting, valuing, and harnessing the richness of ideas, backgrounds, and perspectives that are unique to each individual (i.e. a new worldwide source of creativity). Inclusion means an environment where everyone contributes his or her skills and talents for the benefit of the community. The aim is to create a community in which individuals are involved, supported, respected, and connected.

Festival: A special event designed to present and celebrate—through public access, productions, or services, an arts discipline(s). It is often multi-faceted and occurs during a brief period of time, often annually and usually in a reasonably contained area (indoors and/or outdoors).

Heritage: Heritage resources include artifacts and architecture, historic and prehistoric resources, and archival and interpretive material and activity. Significant objects and structures are protected by legislation distinguishing between items that are merely old and those deemed valuable according to notable public aesthetic, educational, and social significance.

Production, Performance, and Exhibition: Production refers to a particular play or dance piece. Performances refers to the number of times a piece is performed in public. Exhibition refers to a particular visual art show.

Quality of Life: A community's capacity to do the following: meet basic needs; offer opportunities for the attainment of personal goals, hopes or aspirations; facilitate social interactions and a sense of belonging and inclusion in community life; support the safety and security of its residents; promote a fair and equitable sharing of common resources; sustain diverse economic opportunities; and limit the impact of built environments on natural environments.

Special Event: An activity similar to a festival but that often has a specific purpose, focus, and public involvement (for example, an arts celebration for a centenary).

APPENDIX B:

TOFINO'S CULTURAL ASSETS, CHALLENGES, GAPS, NEEDS, OPPORTUNITIES AND FACILITIES¹¹

CULTURAL ASSETS	
Natural Environment	Unique accessibility to a rare variety of beautiful and interesting coastal landscapes and forested areas.
Local People	A talented community that includes those with a range of professional skills, a large number of working artists, a youthful population, and people interested in new ideas, and strong individual contributors to culture.
First Nations Heritage	A region of rich arts and cultural history, working artists, cultural sites, native plant foods, and strong communities.
Marketplace, Tourism, and Tofino Brand	Tofino's brand as a tourist destination is known internationally, creating a strong tourism economy.
Heritage Awareness	Presented through Tofino Time, Adrienne Mason's work, Tonquin Foundation, Tonquin anchor project.
Operating Venues	Legion hall, community theatre, library, and community hall.
Organizations	Examples include: Tofino Ucluelet Culinary Guild, Raincoast Education Society, Tofino-Clayoquot Heritage Society, Clayoquot Biosphere Trust, Clayoquot Writers Group, Pacific Rim Arts Society, Clayoquot Sound Community Theatre Association.
Look of the Community	Quaint, operating docks, fishing boats, heritage buildings, small-town feeling.
District of Tofino Programs	Arts grants, festival support, recreation services.
Unique Interests	Surf culture, food arts, healthy lifestyles, etc.
Great Events	Examples include: Saturday markets, Pacific Rim Whale Festival, West Coast Winter Music Series, Carving on the Edge Festival, Monday Night Movies, surf competitions.

¹¹ "Picturing Tofino – A Plan for Arts and Heritage", Tofino Arts and Culture Committee, 2012

CHALLENGES

Volunteer Burnout

Work falls to a few to provide cultural activities; need strong commitments from individuals who run societies, turnover of society members is a loss of continuity; difficult to build a solid base for arts development from volunteer-run non-profits.

Population Flux

Audiences are not reliable or stable.

District of Tofino

Council changes every three years, information and commitments can be set aside.

Transportation issues

Transportation issues for the First Nations villages and youth result in less participation in events.

GAPS AND NEEDS

Better Venues

Need better venues than those currently available, community hall is uncomfortable for many activities, need a larger theatre with rehearsal space, more music venues.

Improved Access to Information

Better local and visitor access to information: hotels need to advise guests, better networking so people know what's going on.

Arts Centre

A central arts location, on a scale so that Tofino to promote arts.

Public Exhibition Space

Gallery and exhibition space for major showings, but not at the expense of supporting local galleries.

Outdoor Covered Areas

In Village Green and other locations, Tofino has an outdoor culture.

First Nations Culture Access

Through displays, videos, installations, signage, name use, language, storytelling, a traditional village site.

Cultural Heritage Activities/ Installations

Walking tours, virtual museum, films, etc., that tell and show the stories of the region.

Arts and Heritage Committees

Provide advice for cultural development.

Natural Heritage Preservation

From trees to berry patches, the natural variety of the landscape, respecting wildlife habitat within the District.

BENEFITS AND OPPORTUNITIES

Visiting Artists and Audiences

People are enthused to come to Tofino.

Dedicated Culture Makers

Community members and businesses.

Visitors Support Events

Arts, culture and heritage activities.

Healthy Living Focus

Businesses and residents value healthy lifestyles.

Creative Economy Possibilities

Spectacular environment and community.

TYPES OF ARTS AND HERITAGE FACILITIES OR VENUES NEEDED IN TOFINO

Archives and Cultural Heritage installations

Accessible storage and places to host cultural heritage events.

Improved Community Hall

Retrofitting to make it more useful for various sizes of groups and activities, use of skylights.

A Larger Theatre

Ideally, a 150-seat theatre in the hub of town, a place that people know about and can find, quality and multi-purpose— similar to the existing theatre plus dressing rooms, banked soft seating, and sound-proofing, nice kitchen.

Community Social Space

Where people can interact, play cards, etc.; an activity hub in a central location with expandable rooms that is comfortable and pleasant.

Arts Centre

Include a space for artist residencies, craft-making, small theatre, multi-purpose space, exhibit area, museum/cultural heritage installations; centrally located, within walking distance to other community sites, dedicated to arts and artist studio spaces.

Civic Centre

A centre that incorporates many needs of the community.

First Nations Culture

Encourage through partnerships and support an education facility.

Legion Renovation

Create a better, expanded venue space, use conference room, Legion should stay a venue for music.

Other Notable Comments

- Public Library expansion
- Surf Museum
- Cinema
- Allowance of late-night events in already established venues
- Facilities and venues are lacking for events in the community
- Gazebo in park is underutilized
- Theatre could be used more often, good rehearsal space
- Legion is more useful than the community hall
- A local carving shed with enough outside space for canoe-steaming (with a large fire pit for heating rocks) and finishing a canoe. Ideally close enough to the school to involve students in the projects
- District needs more natural areas for wildlife and humans
- Information centre downtown
- Use of Monks Point property
- Museum of historical art – downtown

APPENDIX C:

COMMUNITY PERSPECTIVES ON TOFINO'S ARTS AND CULTURE

"Picturing Tofino – A Plan for Arts and Heritage", Tofino Arts and Culture Committee, 2012

Survey and Arts and Culture Interviews

Direction and suggestions about Tofino's arts and culture development were gathered through online surveys, several one-on-one interviews, and focus meetings.

"Picturing Tofino" Survey and Arts and Culture: 10 Key findings

1. Central Arts Location: A dedicated centre, linked with the dynamics of the landscape, with the following: artists' residency programs to attract visitors, a place to showcase the works that are produced here, a building that would contain venues for various events. It is the hope that this centre would be a world class arts and leadership centre; an arts and culture destination for growing audiences and arts; and a school that could include visual, music, literary, and First Nations elements (e.g. carving). Such a venue would influence youth, attract major teachers from across Canada and the Pacific Northwest, and benefit visitors and the local community. Incorporating a school into the need for the building of local cultural facilities would be a win-win situation.
2. Exhibition Spaces: Featuring local and First Nations artists and artwork, collaborative spaces that blend art and culture of the area, public exhibition space (not in competition with local galleries).
3. Archives and Cultural Heritage Installations: Develop with District of Tofino.
4. Showcase First Nations: Creating opportunities to learn and exchange culturally and socially.
5. Better and Centralized Venues: Accommodate arts and heritage activities.
6. Better access to information: Centralized board, newspaper twice a week, central coordination.
7. Integrate Art into Local Infrastructure: 97% of survey respondents said yes to more public art.
8. Arts and Culture Economy: Develop a creative economy linked with education and tourism, utilizing the region's natural beauty and rich history.
9. Support for Arts: Through culture grants, culture-friendly bylaws, affordable studio/workspace, and initiatives that help artists.
10. Notable other responses:
 - Create a master plan with a clear vision
 - Upgrade community hall using local expertise
 - Create spaces for classes and workshops
 - Expand use of Village Green and First Street Dock
 - Create venues that reflect and give identity to Tofino
 - License street food vendors and musicians

APPENDIX D:

TOFINO ARTS AND CULTURE ROUND TABLE MASTER PLAN DISCUSSIONS

February 7, 2012

1. When you think of Tofino, what is the first image, event, or place that comes to mind?

- ☐ Beach, surf, trees
- ☐ Vista from Tofino toward mountains
- ☐ Hill just before Long Beach – feeling of arriving home
- ☐ Clayoquot Days – memories of a great festival celebrating arts, sports – bring it back
- ☐ Eagle Aerie Gallery – just being in the gallery immersed in culture
- ☐ The old days: Common Loaf, bustle of people, singing
- ☐ Clayoquot Biosphere Reserve: integral to natural environment we live in although it has no legal weight to prevent abuse of environment
- ☐ Harbour, Catface
- ☐ War in the Woods – put Tofino on the map; without it the natural environment and tourism wouldn't exist
- ☐ Preservation of wilderness on Meares Island
- ☐ Stunning geography
- ☐ First Nations heritage and amazing number of artists in town and on the islands
- ☐ Gust-o-Wind – artists, music, dance, theatre
- ☐ Seafood – variety and availability
- ☐ Scenery – view into Clayoquot Sound
- ☐ Chesterman Beach
- ☐ Oyster Fest
- ☐ View of Strawberry Island from Campbell Street, just past Olsen Road
- ☐ Visible presence of First Nations and their art
- ☐ Tofino downtown and small-town feel
- ☐ 1st Street Dock – view of old original town and activity in harbour
- ☐ Nature, outdoors
- ☐ Refuge – town and wilderness landscape co-existing
- ☐ Fishing village
- ☐ Fishermen
- ☐ Schooner Café
- ☐ Decent working place, residents enjoying each other's company
- ☐ Big Tree Trail on Meares Island
- ☐ Oyster Fest and all other festivals
- ☐ Twelve feet of rain – “the elephant in the room”

2. What are the three most important tangible arts and culture resources in the community for you (e.g. places, facilities, sites, festivals, or businesses or enterprises)? This can be anything you consider an arts and culture resource.

- ☐ Winter Music Series
- ☐ School – has integrated First Nations language, arts and culture.
- ☐ Theatre – does function, but not adequate facility; interest has dropped away but a renaissance going on with workshops, acting classes
- ☐ Festival seasons: Whale Fest, Feast, Winter Music Series, Oyster Fest, Shorebird Festival, Carving Festival
- ☐ Festival culture: lack of arts and culture – dependent on Parks and Recreation daytime programs; community hall not always the best venue
- ☐ Botanical Gardens and Darwin's Café – affordable
- ☐ Vickers Gallery (Eagle Aerie) – storytelling with Roy Henry Vickers
- ☐ Common Loaf Bakery
- ☐ Beach and beach culture – get kids into water activities such as surfing and kayaking
- ☐ Feast Tofino – food and rawness of area
- ☐ Family Ties and the daycare – key to creative development of kids
- ☐ Music – need Civic Centre for events
- ☐ Tofino Time magazine, bulletin boards, social media
- ☐ "Humanity" (since closed)
- ☐ Legion
- ☐ Village Green
- ☐ Peace Day
- ☐ Pleasure Festival
- ☐ Dancing and karaoke at the Maquinna (since closed)
- ☐ Impromptu musical events in Village Green
- ☐ Saturday market in Village Green – music, locally produced food, etc.
- ☐ Tourism Tofino website – anyone can post their events to website
- ☐ Underutilized space at Middle Beach Lodge, room above Marina West, great room at Long Beach Lodge
- ☐ Old "Insider's Guide"
- ☐ Gisele Martin's Canoe Culture Adventure Tour (since closed)
- ☐ Artists and people with knowledge of community, both First Nations and others; youth don't want to be bothered and those with the knowledge are aging
- ☐ Community Theatre Association
- ☐ Enhancement Society
- ☐ Pacific Rim Arts Society (PRAS) – encompasses entire peninsula and under its umbrella are: Missoula Children's Festival, Art Splash (biggest summer festival), Cultural and Heritage Festival
- ☐ Ucluelet Community Centre – points out Tofino's lack of same type of facility
- ☐ First Nations art
- ☐ Government funding, private funding
- ☐ Clayoquot Biosphere Trust
- ☐ Artists in Residence by Parks Canada
- ☐ Interpretive Centre in Park and Green Point Campground theatre for venues for PRAS to spread events between Tofino, Ucluelet, and the Park.

- ☐ Henry Nolla (local carver now passed away) – put tools in your hands and had you carve
- ☐ Whale Festival – cedar bark weaving lessons
- ☐ Studio tours, which aren't happening anymore – used to be June through September at the artists' actual studios and included signage and a brochure; killed by cost, no visitors to studio, and lacked long-term vision of participating artists
- ☐ Tourism van at several locations throughout summer
- ☐ Random Acts of Art
- ☐ Martin Brothers canoes, totem poles
- ☐ Missoula Theatre – opportunities for youth
- ☐ A system for different generations; access to mentors
- ☐ Regular First Nations cultural events are held at the Community Hall
- ☐ Tofino Arts Council (speaks for artist communities in Tofino and Ucluelet) just starting but will advocate for arts and culture

3. When you are hosting a guest who has never visited the area, what aspects of the area's history do you most want them to see?

- ☐ Lantern Festival in Botanical Gardens
- ☐ Roy Henry Vickers Gallery (Eagle Aerie)
- ☐ Whale Fest
- ☐ Food and Wine Festival
- ☐ Cycle to Long Beach, stop at Tourist Info Centre for face-to-face info sharing with visitors
- ☐ Wickaninnish Inn for artwork, building itself, carving shed
- ☐ Henry Nolla's legacy – Common Loaf building, Wickaninnish Inn, Eagle Aerie Gallery
- ☐ Eat, buy art, whale watch, and surf
- ☐ Cultural events, theatre, whatever events are on, particularly food-based events
- ☐ Beach, kayak in the harbour
- ☐ Love Feast on Valentine's Day
- ☐ Village Green market during summer – featuring locally grown/made products
- ☐ Galleries, especially for First Nations art
- ☐ Small studio artists
- ☐ Interpretive Centre in Park and on walking tour of town

4. Are there arts and culture programs, services, or facilities (including partnerships/collaborations) that are not currently available in Tofino that you would like to see established?

- ☐ Performance venue – multi-purpose/flexible space
- ☐ Upgrade Visitors Centre – something interactive to engage in culture, both First Nations and non-First Nations; perhaps a “Jan Janzen” structure, signage – make it inviting and say “you’ve arrived”
- ☐ Teen-focused activities
- ☐ Logging culture – evolution from stump to dump
- ☐ Increased promotion of arts and culture and arts and culture events
- ☐ Integration of arts and culture programs with history
- ☐ Funding
- ☐ Education about lack of partnerships
- ☐ District of Tofino building – could celebrate Tofino’s arts, culture, and heritage
- ☐ Cohesive approach to funding projects
- ☐ Jan Janzen/Tofino Bus/District of Tofino for funding bus shelters; within shelters could be arts and culture promotional advertising
- ☐ Skills training – central resource for information on such things as grant applications, liquor licensing for events
- ☐ Provincial funding for arts and culture
- ☐ Long-term care facility for programs for seniors
- ☐ Small studio tour – funding lacking, especially grants from non-profit organizations; function of small studio tour is for artists to sell
- ☐ Using Main Street for festivals
- ☐ Venue is #1 priority – accessible and visible and in town; specific to arts and culture with perhaps a gallery, demonstration space, workshops, studios
- ☐ “The Shore” and Harold Monks property as possible venues
- ☐ District plot of land for public art project
- ☐ Relaxing event signage bylaws
- ☐ Glassed-in board right outside the District Office to post arts and culture events, easily viewed by foot traffic on Campbell Street
- ☐ Government and business leadership
- ☐ Connection between art and environment
- ☐ Political leadership at municipal level
- ☐ Make most of what we have for natural association to Tofino
- ☐ One person in local government as liaison between District of Tofino and arts community
- ☐ Something similar to Banff – bring artists to community to work here. A centre/venue/opportunities for residency. Professional companies can be attracted but we have no suitable venue
- ☐ Make place welcoming to artists; affordable accommodation
- ☐ Performance centre for people to learn skills, e.g. First Nations teachings to be passed on
- ☐ Public shared space, not commercial space, for events
- ☐ Donation of spaces for events (no charge)
- ☐ Designated spaces in buildings for artists
- ☐ Accessibility to First Nations art and culture outside of high-priced art in galleries/resorts, etc.
- ☐ Bigger real, working theatre – purpose-built or re-purposed
- ☐ A District Council approach that’s open to arts and culture

5(a) What are the five most important words you would like to see in a vision statement for the Tofino Arts and Culture Master Plan?

- ☐ Resources
- ☐ Support
- ☐ District recognition and support
- ☐ Specifically committing to working with First Nations, i.e. council-to-council work
- ☐ Younger First Nations members need to be more active, e.g. preserving Nuu-chal-nulth language
- ☐ First Nations skills and arts
- ☐ Environment – tourism is a renewable resource
- ☐ Community
- ☐ Aboriginal beadwork
- ☐ Programs for seniors
- ☐ District of Tofino – celebrating Tofino’s arts, culture and heritage
- ☐ Use theatre more for arts and culture events
- ☐ Workshops – musical events, art, or school
- ☐ Opportunities to participate in easy, hands-on way in spontaneous art projects
- ☐ Sidewalk chalk art
- ☐ Poet’s corner
- ☐ Advertising times five
- ☐ Central sharing, coordination of events with various groups
- ☐ Getting “local” audience and funding for events
- ☐ Demonstrate value of connecting arts and culture to businesses and local government
- ☐ Volunteer bank

5(b) Identify three “big ideas” or strategies needed to achieve your vision of a culturally vibrant community?

- ☐ 1% of new developments put aside toward public art; art could include benches, crosswalks, street lighting, bike racks
- ☐ Arts and culture centre
- ☐ Multi-cultural events, e.g., celebrating Korean and Filipino residents’ arts and culture
- ☐ “Artists Tofino” organization for one-stop shopping for common funding and advertising opportunities, coordination with business events
- ☐ Blocking off streets for events
- ☐ Relaxing laws to make it easy to come out and enjoy events (e.g. liquor laws)
- ☐ A program similar to “Renew” program in Australia whereby the local government manages vacant space for artists to use on the understanding that if a tenant comes along, the artist moves on
- ☐ New civic centre – larger, more flexible theatre suitable for larger performing arts, musical events, suitable lighting, sound, dressing room, kitchen, studio space, art gallery, museum, offices
- ☐ Real purpose-built gallery space for locals and non-locals
- ☐ Love to see more public art in Tofino – sets mood that you’re in a creative place, e.g., murals telling stories of history in Tofino, First Nations and non-First Nations
- ☐ Destination facility for artists to attract international artists in off-season
- ☐ Public space to attract different communities

- ☐ Signage for Community Hall and events happening in town
- ☐ Put pressure on Community Hall to be better space for artists to display
- ☐ Artistic community should pool resources
- ☐ Poetry Collective
- ☐ Poet Laureate for Tofino
- ☐ A performing arts hub, purpose-built performance arts building with shared office space for various festivals
- ☐ Refit Community Hall to enhance performing arts events use
- ☐ Social media/virtual hub to promote event and access information on events
- ☐ A champion for arts and culture to build relationships with Council
- ☐ One booklet containing all festivals for upcoming year
- ☐ District of Tofino website should advertise schedule of arts and culture events
- ☐ Festival and general arts Coordinator
- ☐ Creating First Nations relationships at very beginning of project, whatever it is
- ☐ A proper Aboriginal Day that includes everyone
- ☐ Better communication between First Nations and non-First Nations communities
- ☐ More spontaneous “pop-up” type events and venues
- ☐ Use vacant spaces for artistic venues
- ☐ Covered areas in Village Green to encourage spontaneous gatherings, e.g. family picnics, social space for visitors to mingle and meet locals
- ☐ Street food scene morphing into evening street cafes for three or four months a year during busy season
- ☐ Night cafes/coffee houses (no alcohol) open to 1 or 2 a.m.
- ☐ Picnics in Village Green
- ☐ Closing down a street, setting up a big long table to be set with tablecloths for formal dining for locals/visitors, sponsored by local restaurants
- ☐ Covered kiosk in Village Green where arts events could be posted, with a matching website “An Arts Umbrella”

6. What are the biggest challenges to realizing these opportunities?

- ☐ Coordination and common goal
- ☐ Volunteers and donations – being tapped out
- ☐ Need clear definition of responsibilities
- ☐ Communication – tapping into wealth of knowledge
- ☐ Fractured arts and culture organizations/societies, both First Nations and non-First Nations
- ☐ No umbrella to cover all groups to cover funding and strategic approaches
- ☐ No real centralized approach to promote arts and culture
- ☐ Granting model is for “planned” events only – currently you plan the grant and then apply, then plan your event; no room for spontaneous events. Need long and short-term granting
- ☐ Alberni-Clayoquot Regional District – if you’ve received a grant, they won’t give one
- ☐ Lack of business community involvement

- ☐ Cost of advertising
- ☐ Limited volunteer base
- ☐ Volunteer training
- ☐ Time available – 9-to-5 hours not a regular thing anymore
- ☐ Getting local government to buy in (budget)
- ☐ Cyclical nature – in summer locals are too busy to participate, and in winter they leave to rest.
- ☐ High rents for any suitable space
- ☐ People in District haven't done enough to promote arts and culture
- ☐ Gallery/performance space
- ☐ Businesses whose space is being used for an event can't advertise event
- ☐ Rain
- ☐ Prioritizing
- ☐ Bureaucracy
- ☐ Geography
- ☐ Venues!!! With focus towards performance artists preferably with dance space and ability to serve alcohol

7. Please share any additional comments that you may have regarding the Arts and Culture Master Plan for Tofino.

- ☐ Plan may provide opportunities
- ☐ As much integration of human element as possible and place to discuss issues
- ☐ More structure, consistency, support and assistance from Village council
- ☐ Space needed
- ☐ Stewards – creative ways for funding
- ☐ Vision and facility
- ☐ Work with First Nations to celebrate First Nations arts and culture.
- ☐ Obstacles to heritage – several properties owned by federal government – local laws don't apply, e.g. new Fisheries and Oceans building on First Street

APPENDIX E:

DRAFT ARTS AND CULTURAL COORDINATOR JOB DESCRIPTION

POSITION OVERVIEW

This specialized position involves the development of arts and cultural activities, community-wide arts education programs, fine arts programs, special events, exhibitions, public and community art projects and town-wide festivals. The work involves planning, coordinating, administering, and providing leadership within the District of Tofino and the community.

Examples of key work include:

- Develop and implement arts and cultural activities with various non-profit groups, District staff, agencies, artists, cultural industries, and media
- Raise awareness of the arts and provide opportunities for arts education within the community
- Develop the appropriate infrastructure to support the arts and provide opportunities and partnerships for artists
- Build and foster relationships with a variety of organizations and groups to advance the arts in Tofino
- Plan, implement, and manage arts and cultural activities, programs, special events and performances
- Recruit, supervise, and train union staff, contract instructors, and volunteers
- Prepare, administer, and monitor budgets
- Liaise with a variety of District departments to maintain and enhance the delivery of arts and cultural activities

EDUCATION AND EXPERIENCE

University graduation with a Bachelor's degree in Fine Arts, Arts Administration, or a related discipline. Two to five years of experience in an arts and culture setting or related facility. Experience in planning and implementing community-wide programs and activities of an arts and culture nature.

KNOWLEDGE, SKILLS AND ABILITIES

- Knowledge of the cultural needs, interests, and resources in the community as related to activities, programs, and special events
- Knowledge and experience in developing marketing and promotional strategies for arts and cultural activities and programs
- Knowledge and experience in fundraising events
- Ability to recruit, supervise, train, and evaluate staff, instructors, and volunteers
- Ability to prepare, administer and monitor budgets
- Ability to write grants and reports
- Ability to work as part of a team to deliver arts, cultural and heritage services within the community
- Ability to address complex situations that require sound decision-making skills
- Ability to exercise considerable independent judgment, action, tact, and initiative in performing the work
- Ability to establish and maintain effective relationships with a variety of groups and businesses
- Ability to successfully pass a criminal record check

APPENDIX F:

ALTERNATIVE FINANCE OPTIONS FOR CULTURE

Three Approaches to Cultural Funding

The following three potential financial approaches could work singly or together to support cultural development and implementation of the Arts and Culture Plan.

These sources establish an investment portfolio that could be used to match further investment from individual donations, earned revenues, foundation support, fundraising, and more.

In Canadian and US communities, investment strategies that combine government dollars, private sector support and a percentage allocation from a hotel tax revenue stream have resulted in realistic and successful financing for the arts. These strategies, particularly the use of hotel room tax revenues, acknowledge the significant economic and quality-of-life impacts that result from local creative/cultural activity, and recognize the value of channeling some of that economic return back into the sector so that the cycle can continue without undue or increasing dependence on government.

Provincial and Federal Government Funding

Research into arts grant allocations from other levels of government indicates that there is equal investment from municipal senior levels of government.

In major Canadian cities where municipal investment in the arts is higher, provincial and federal investment in the arts is also higher.¹²

The District and community must lead the way in the investment area if it expects other funders and sectors to come on board.

Recommendations:

Using the current municipal per-capita cultural investment of \$18.65 as a baseline:

- Use Canadian Arts Data (www.lecadac.ca) and other information sources to track current levels of provincial and federal support for culture in Tofino;
- Set a three- to five-year target for annual increases to municipal per-capita cultural investment; and
- Continue to monitor provincial and federal levels of support and document any trends which link them to levels of municipal support.

¹² Report prepared by McMeekin Leffler, November 2001, for the City of Ottawa Arts Plan.

Private sector support (generally)

Private sector support of arts facility development is strong in cities across the country. Based on other city and community reviews, specific industries and market sectors (e.g. for Tofino: aquaculture, communications, construction, finance, insurance, professional services, tourism, and real estate) have the potential to come on board as facility development partners if the municipal government provides the seed support.

Research indicates that funding models used to support arts and culture are as unique and varied as the municipalities that use them. There is no one funding model that can be used for every culture and arts-space initiative or one model that is used in its true form.

Securing arts-space funding often requires a number of innovative funding methods

The following models are being utilized by local government to encourage private developers to contribute to the development of cultural amenities and spaces:

- Since 1997, Burnaby has received amenities valued at an estimated \$20 million through its density bonusing agreements, including five childcare centres, affordable housing, additions, or improvements to the city's system of parks and civic facilities, and environmental and urban design enhancements.
- The City of Vancouver charges a flat rate of \$3/square foot or an on-site amenity is negotiated (i.e. long term leasing of space for a neighbourhood public library at the King Edward Village). The City of Toronto uses this model to extract social housing, public art, and cultural facilities.
- The City of Whitehorse imposes development charges on applications for residential building permits or the subdivision of land. These funds assist in the expansion of municipal infrastructure, facilities, and other growth related infrastructure. The funds are placed in a reserve account and are used for capital payments that provide, alter, or expand utilities and other benefits to the municipality. The city has identified a percentage of the development costs for recreational facilities.
- Tax Incentive Zones have been created to stimulate the economy through the improvement of economic development opportunities and job creation. This concept is used in Prince Edward Island, Newfoundland and Quebec. Vancouver also uses this model to relieve cultural projects of development charges in specific cultural areas. The City of Toronto has also included a Tax Incentive Zone in their 10-year Culture Plan by stating: "City incentives could include property tax relief, a streamlined planning process and relief from development charges for cultural developments in cultural areas".

Hotel tax

A Hotel/Motel Tax or Hotel Room Levy, common in the United States, is often used to support the tourism industry. This model recognizes the interdependent relationship between hotels and the tourism industry, and works to assist both entities.

The Province of British Columbia has had a Hotel Room Tax Act in place since 1987. This act enables the province to collect up to two percent tax on hotel accommodation sales in designated areas to promote local tourism and related community priorities (i.e. arts, culture, and heritage programs and projects). In many cities, grant funding for arts and culture comes from dedicated sources other than municipal general revenues and property taxes. A frequently used source is a hotel occupancy tax. The table below provides examples from the US.

US Cities and Counties with Lodging/Hotel Tax Revenue Allocations to Arts and Cultural Programs¹³

City	Tax Rate	% for Arts & Culture	Use of Funds	Year Policy Adopted
Austin, Texas	7%	15%	Cultural Fund	1992
Chico, California	10%	40%	Tourism, economic development, community centers, community art projects, or similar.	N/A
Miami-Dade County, Florida	2%	20%	Promote cultural tourism by sponsoring tourist-oriented culture, cultural and specific events such as visual and performing arts.	1990
Multnomah County, Oregon	2.5%	1.6 M (+/- change in total revenues from previous year)	Portland Center for Performing Arts, cultural tourism, regional Arts and Culture Council.	1972
Orange County, Florida	5%	3%	Cultural activities and/or capital improvements for and construction of cultural museums that benefit tourism.	1985
Palm Beach County, Florida	3%	22.51%	Cultural use for tourism.	1994
San Francisco, California	8%	\$9.5 M (+/- change in total revenues from previous year)	Cultural endowment, Asian Art Museum, Fine Arts Museum, Cultural Community Centers	1961
King County, Washington	2%	70%	Cultural Development Authority, cultural development endowment, heritage projects.	1989
St. Louis, Missouri	3.75%	27%	Regional Arts Commission	1975

¹³ Brad Carlin, Location Option Tax Strategies for Supporting the Arts, Prepared for the Americans for the Arts, 2004-2005

In Canada, Montreal has established a hotel tax where a portion of the funds are allocated to culture. Toronto and Ottawa are also exploring this funding approach as well. In Halifax Regional Municipality, one-third of the two percent tax is used as a reserve for special events. In British Columbia, hotel room taxes (now called the Municipal and Regional District Tax) are collected in Kelowna, Chilliwack, North Vancouver, Oak Bay, Parksville, Prince Rupert, Qualicum Beach, Richmond, Rossland, Saanich, Smithers, Surrey, Vancouver, Victoria, and Whistler. Use of the US model to apply a portion of this tax to cultural development is not widespread in BC but is under discussion in some larger centres such as Vancouver.

Pursuant to British Columbia's Hotel Room Tax Act, and the additional regulations specific to the City of Kelowna, section four provides that: "The City of Kelowna may spend the amount paid to it out of the revenue collected from the additional tax for tourism marketing, programs and projects." To date, expenditures have been exclusively dedicated to tourism marketing, but the legislation contemplates that, with mutual agreement of the City of Kelowna and Tourism Kelowna, these funds could be used for other tourism related purposes including development and support of cultural facilities, programs and events which have a link to tourism visitation. There is no recommendation at this time to change the current model for use of the Hotel Room Tax in Kelowna; this information is provided by way of example only and as an invitation to consider and discuss future options.

APPENDIX G:

PLACEMAKING FOR CULTURAL VITALITY CHECKLIST¹⁴

Placemaking Element	Rationale	Implementation
1. Provide ample sidewalks and differentiated paving (e.g. stone or cement pavers) in high-traffic pedestrian areas.	Customized paving that is climate-appropriate and wider sidewalks provide a safer, more inviting and accessible pedestrian environment, and create opportunities for more activity in the public realm (e.g. sidewalk patios, street performances).	Coordinate and Identify opportunities to build wider sidewalks and custom paving on commercial streets, in conjunction with infrastructure projects (e.g. pipeline repairs) or intensified development.
2. Street furniture: benches, light standards, waste/recycling bins, transit shelters, bike locking posts.	Street furniture helps create a safer, cleaner, more inviting and accessible pedestrian environment by providing amenities that encourage people to spend more time in the public realm. Customizing the design of these elements is also an opportunity to reinforce the community's identity, or that of a specific area.	Coordinate and identify opportunities to incorporate street furniture elements into plans for intensified development and/or capital works on commercial streets (e.g. transit right-of-way project on intensified street), with accompanying maintenance plans and budget implications outlined.
3. Accommodate design and construction of accessible sidewalk and courtyard patios.	Sidewalk and courtyard patios increase the commercial viability of businesses and provide an additional space for people to enjoy the public realm in the presence of others.	Revise zoning bylaws to specify that plans for new buildings or redevelopments, including cafés, bars or restaurants, can accommodate the design of a sidewalk patio.
4. Designate opportunity sites for public art projects.	Public art can tell the story of a place and its people, while also enriching the aesthetic quality of a street.	Public art projects can be implemented by the District on public lands. The District will greatly benefit from a public art policy to manage these efforts (e.g., allow increases in permitted height and/or density through the zoning bylaw in return for community benefits) – this could include public art projects.
5. Commercial façade improvements.	The ability of business owners to design a façade that complements their building and the nature of their business is important to their commercial success and the street's cultural vitality. The larger-scale result is a diversity of façades that together depict the diversity of activity on a street.	A community improvement plan and façade improvement program could be initiated anywhere within this area.

¹⁴ City of Kingston Cultural Plan, 2010

Placemaking Element	Rationale	Implementation
<p>6. Planting and/or maintenance of street trees and other plantings.</p>	<p>Trees help create a more attractive public realm, produce shade and oxygen. They are an important feature contributing to the cultural and economic vibrancy of many renowned streets (e.g. Princess Street, Kingston; La Rambla, Barcelona; Boulevard Haussman, Paris).</p>	<p>Planning staff or peer reviewers can require planting of new trees or maintenance of existing trees (does not apply to residential properties) in accordance to the guidelines of a forest management plan. *Design considerations: selecting a diversity of native species; providing adequate root zone based on tree's mature size; considering continuous planting beds instead of individual planting holes.</p>
<p>7. Preservation of heritage buildings, structures, or sites.</p>	<p>Strong economic, environmental, educational and aesthetic rationales have been established for the preservation and restoration of historically significant structures and sites. Among them is the role these assets play in telling the story of a place, while still often providing great spaces for contemporary cultural activity to take place.</p>	<p>Communities can consider how urban development can complement the historic urban fabric in ways that support cultural vitality.</p>

APPENDIX H:

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