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PLANNING WEST

Summer 2022

*FORWARD THINKING
SHAPING COMMUNITIES*

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PIBC PLANNING
INSTITUTE
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FORWARD THINKING
SHAPING COMMUNITIES

The Planning Institute of British Columbia (PIBC) recognizes, acknowledges, and appreciates that we are able to live, work, and learn on the traditional territories of the First Nations and Indigenous peoples of BC and Yukon. Acknowledging the principles of truth and reconciliation, we recognize and respect the history, languages, and cultures of the First Nations, Metis, Inuit, and all Indigenous peoples of Canada whose presence continues to enrich our lives and our country.



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Under a Toadstool is part of the "An Unexpected Collection" created by artist Michelle Leone Huisman. Read more about her inspiration for this collection on page 10.



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PRESIDENT'S MESSAGE



Just over a year ago I wrote my first President's Message from my cool basement in north-western BC, and I am doing so now as this summer comes with intent. Change, adapt, reconciliation, inclusion, and resilience are among some of the words that have been resonating these past months as the PIBC Board has met, engaged, grown as a group, and worked together. Our revised Strategic Plan is now in place – one that builds on past work and priorities to help guide our Institute and to spur us to meaningful action in ever-changing times. I hope you all take a few minutes to review the plan as the Board now turns our energy and efforts towards implementing new initiatives – including establishing a new committee to advance justice, equity, diversity, and inclusion in our profession – and to strengthen ongoing initiatives such as work on climate action; work on truth, reconciliation, and decolonization; enhancing member services; strengthening organizational resilience; and raising the profile of the profession.

The past months have continued to see a transition to a 'new normal' that, in many ways, is starting to feel at least a bit like the old one. At the same time, we all know that nothing will ever be quite the same, and that the years of global pandemic have meant our lived experience has changed us and the places and communities where we live and practice in both significant and subtle ways. As an Institute (and Board) we too continue to adapt and adjust – as we grapple with new ways of doing things (such as adapting to fewer in-person meetings in the recent past) while also exploring and aiming to understand the challenges and realities that our profession must grasp to remain relevant and to best serve our dynamic, diverse membership.

Earlier this spring the Board met to confirm expanded plans for future meetings, enabling us to meet and undertake outreach with our planning student members and the university planning program at VIU in Nanaimo, as well as continuing regular meetings in Victoria each year to build and expand outreach to key BC government officials and organizations on behalf of the profession. Additionally, the Board finalized the financial audit of last year (2021) which showed that the Institute continued to manage its financial affairs effectively and appropriately, and that PIBC continued to maintain a very healthy financial position. Other work is focusing on moving forward and implementing key goals and tasks in the new Strategic Plan, including preparations for government outreach in the coming months.

I was pleased to join PIBC staff and volunteer member representatives from our various local PIBC chapters for a virtual roundtable check-in meeting recently as well, offering our thanks and continued support for their work at the local level. The re-emerging opportunities to meet in-person have sparked new energy and the range and variety of events that are being offered across our chapters is

great to see. I encourage you to get involved in your local chapter and, if your travels provide the opportunity, to join in any of the other chapter events.

I and other member representatives continue to remain engaged at the national level on several fronts. This includes substantial ongoing work underway on the development of the new National Competencies Profile for the Planning Profession in Canada. PIBC President-Elect Emilie Adin RPP, MCIP serves as our representative on the national Professional Standards Committee, which is overseeing this important work, while I continue to be involved through a sub-committee of the SC. This important and sometimes challenging work has seen the engagement of and input from hundreds of professional members across the country (including many PIBC members), as well as the valuable input of key stakeholders, outside expertise, and others within our profession. Continuing work involves refining the draft profile, developing indicators, and mapping the competencies to the stages of the university accreditation and professional member certification processes. This work is intended to update our foundational professional competencies, setting a high standard for the knowledge and skills required for success as a planner at an entry-to-the-profession level, while ensuring our competencies and the indicators and processes we use to achieve them are clearly defined, robust, and stand up to both external scrutiny and our own internal expectations. Watch for further information on this important and valuable work as it moves ahead in the coming months.

A special thanks to everyone who joined us in Whistler (or online) this past month for our joint national conference – Elevation 2.0 – co-hosted with CIP. Huge thanks to the volunteers, organizers, sponsors, presenters, attendees, and staff who made it a great success. And thanks also to those who joined us there for the 2022 PIBC Annual General Meeting (AGM). If you missed it, I encourage you to visit the PIBC website to review the 2021 Annual Report presented at the meeting.

Lastly, I hope you all, amongst the busy work we all do in our communities across Yukon and BC, find time to relax with family and friends this summer. We all need and deserve some time to refresh and recharge and to keep our own balance and perspective before continuing to tackle the challenges and opportunities ahead of us. Enjoy your summer!

A handwritten signature in black ink, appearing to read 'David Block'.

David Block RPP, MCIP

OUTLINES



What's Trending?... Member in Focus...



Mural by Paige Jung (@paigejung), an illustrator, muralist and small-business owner based in Vancouver who uses her art to craft visual stories about the Asian diaspora.

What's Trending?

by **Cindy Cheung** PIBC Communications & Marketing Specialist

The organizations highlighted in this issue focus on the important work of preserving and investing in the arts, languages, and cultural customs that are integral parts of connecting to the past while building and moving forward into the future. Our focus ranges from an interactive map of Indigenous languages, to the building of a Knowledge Mobilisation Hub, to Vancouver's Chinatown becoming a UNESCO World Heritage Site. Having the tools to ensure we carry forward our past and present arts, languages, and cultural customs is critical to building a heritage-rich future. We also acknowledged and celebrated National Indigenous Peoples Day that took place on June 21st.

First Peoples' Cultural Council @fpcc

Revitalizing First Nations Languages, Arts, and Cultural Heritage in British Columbia is the key mandate of the First Peoples' Cultural Council (FPCC), a Crown Corporation formed by the Government of BC in 1990 to administer the First Peoples' Heritage, Language and Culture Program.

This Indigenous-led organization's initiatives include supporting Indigenous communities & artists in navigating the funding process, as well as language, arts, and heritage programs that help to revitalize and reconnect current generations to First Nations languages, arts, skills, and heritage knowledge.

Useful resources are shared on the FPCC website including an interactive map of First Nations' languages, an

online searchable resource library, and stories that highlight the success and progress of its programs.

Visit <https://www.fpcc.ca> to explore the available tools and resources including:

First Peoples' Map at: <https://maps.fpcc.ca>.

FPCC's overview video at: https://youtu.be/yNk_zk5BcM8

Stay Updated with PIBC e-News!

Keep up-to-date regularly with current Institute & local planning news, events and job opportunities with PIBC e-News! The Institute's electronic newsletter is emailed to members every other Wednesday. Haven't seen your PIBC e-News? Check your spam/junk email folder and be sure to add enews@pibc.bc.ca to your contacts.

National Urban Indigenous Coalitions Council

@NUICCouncil

Stories Have Always Been Our Governance

A growing number of Indigenous people in Canada are living off reserves and moving to urban centres. As reported by StatsCan, approximately one-quarter of Indigenous people living in urban areas are living in poverty. Establishing and supporting urban organizations that understand the needs of Indigenous peoples is vital to the overall wellbeing of urban communities.

Established in 2018, the National Urban Indigenous Coalitions Council (NUICC) is a network of 32 coalitions working to advance the rights & visibility of urban Indigenous residents. Its advisory table is made up of representatives from almost every province and territory; together they work to engage with urban Indigenous organizations to share their unique stories, raise the profile of local perspectives, and further advance national dialogue.

A broader NUICC initiative includes the Indigenous Knowledge Mobilisation Hub, an Indigenous-led platform for open communication and relationship-building between coalition members. The Hub is being built to support urban Indigenous coalitions across Canada so that emergent knowledge and practices can be amplified and disseminated to advance policy and action priorities in local communities and beyond.

Visit <https://nuicc.ca/> for current events and more information.

Watch For... NUICC's upcoming print and online journal – tentatively titled **Stories Have Always Been Our Governance** – that will showcase the research, stories and other works submitted to the Hub.

Chinatown Reimagined – Sessions & Virtual Exhibit

<https://www.chinatownreimagined.ca>

The 'Chinatown Reimagined' community forum took place in October 2021 and was the culmination of a three-year process to explore a UNESCO World Heritage Site designation for Vancouver's Chinatown neighbourhood. The vision is to realize Chinatown's potential as a cultural destination for the world and to pass on its cultural legacy to future generations.

Many topics and resources are available online, including a virtual exhibit that showcases the in-depth panel discussions exploring innovative, community-led approaches on key topics such as tangible and intangible heritage, building a thriving cultural heritage economy, sustainable community capacity building, and stewardship for the future of Chinatown.

Take a moment to explore the conversations and visual exhibits that reflect the Vancouver Chinatown community's resilience in the face of today's challenges. You will find future opportunities to thrive and a celebration of many accomplishments to-date. The exhibit shows how Vancouver's Chinatown can bring together diverse people who are passionate about its future and how this culturally-rich community can thrive as a local and global cultural heritage district.

Visit the Chinatown Reimagine Virtual Exhibit here: <https://www.chinatownreimagined.ca/foundational-content/virtual-exhibition-menu>

Planning West Call for Submissions

Fall Issue:
**2022 National Planning Conference
& PIBC Awards Winners**
Deadline for submissions: Sept 15, 2022

Winter Issue:
**World Town Planning Day
Celebrating New & Long-standing RPPs**
Deadline for submissions: Dec 15, 2022

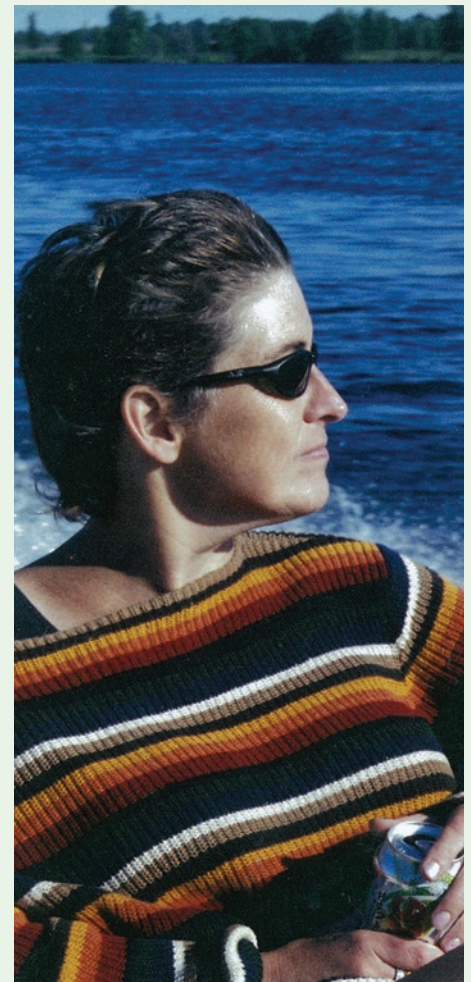
Articles should be 1000-1200 words in length in an unformatted MS Word document. Please note: not all articles may be accommodated based on editorial decisions and the number of submissions received.

Member in Focus

Karen Russell RPP, FCIP

*Manager, Development Services,
Campus and Community
Planning at UBC
Former Vice Chair, Vancouver
Heritage Foundation*

PIBC Member and CIP Fellow Karen Russell turned an early enthusiasm for and fascination with history into a passion and career in heritage planning, development planning, and advocacy. We talked with her to learn more about how heritage planning is an integral part of planning and how her mentors continue to inspire her own dedication to mentoring emerging planning professionals.



You originally started working in planning in Alberta. What brought you to BC?

My passion for planning took root in Alberta – first in planning school at the University of Calgary and then through working in various areas of practice in consulting, provincial and municipal governments. It was a very difficult decision to leave my “dream job” as a heritage planner at the City of Edmonton, but I had an opportunity to broaden my scope and challenge my comfort zone by moving to another part of the country. The City of North Vancouver took a chance on me as I had no experience in BC but what a wonderful opportunity that was - to learn and grow in new ways in a truly exceptional community.

How did you initially discover planning and what sparked your passion for heritage planning and advocacy in particular?

I didn't know any planners growing up and I dithered career-wise for a while before I decided to go back to school for planning. My father was an historian by occupation, so I was exposed to his enthusiasm for history and historical places from an early age. I think I gravitated to planning due to my fascination with historical patterns in the urban landscape - I was concerned about the rapid loss of historical fabric in urban areas and the loss of important historical touchstones in communities due to neglect or the lack of vision for reuse.

You've been a long-time mentor, supporting planning students and emerging planning professionals. What do you find most rewarding and interesting about being a mentor?

I had the good fortune of learning from some truly stimulating planning practitioners who inspired and motivated me along the way. They encouraged me and helped me see planning in a different way – whether it was practical advice, leading by example, or motivating me through their truly infectious love for the profession.



Over the years, I've really enjoyed meeting people who were considering a career in planning, or those that were new to the profession. In every case, I learned a lot from them – there is so much talent out there and they have so much more life experience than I did at that age. I would encourage any planner to consider mentoring – even if they haven't been in the profession for long. There is always something to share that might motivate others.

You were the Vice Chair at the Vancouver Heritage Foundation and a Board member for a decade. You are still an active volunteer. What is a current priority for the Foundation and heritage planning that you think planners should know about?

After 10 years, my term as a Board member on the Vancouver Heritage Foundation ended spring 2022. It was my great honour to be a part of that remarkable organization – and that they kept me so long!

Heritage conservation planning, like planning itself, has the responsibility to adapt and be a part of the way forward. This includes respecting and embracing collective historical narratives and being part of the solution to the great challenges confronting communities today. It also means that, in order to keep historic places that matter to us and bring character to our lives and neighbourhoods as our communities densify, we need to work together to find innovative solutions that integrate retention and memory with new development.

What do you like to do to unwind and relax?

Oh my, a glass of wine? But aside from that, I need to be active. I enjoy water sports – particularly rowing and swimming.

What's one thing that's brought you joy during the course of the pandemic?

I started making mosaics with broken pottery - the smashing part was really therapeutic! ■

CULTURAL RESILIENCY DURING CRISIS

/ Kate Littlejohn

When the pandemic was announced, and cultural organizations had to shut their doors to the public, the survival of many organizations came into question.

“We were all in the middle of finalizing details for summer programming and everything had to grind to a halt. The arts and culture non-profits banded together quickly to discuss our options. Many of us were afraid that the arts would be heavily impacted,” explains Amy Liebenberg, then-Executive Director of the Squamish Arts Council.

Arts, culture and heritage locations were among the first to be closed and the last to re-open. The Creative City Network of Canada saw organizations scramble to stay afloat. As a national, non-profit made up of members working to support cultural development, Creative City Network was in a prime spot to record what happened.

A recent report shows that the 594,000 employment and self-employment positions in the culture sector in 2020 represented the lowest jobs total since culture specific records began in 2010. The total value of all goods and services sold in the culture sector decreased by 10% between 2019 and 2020, reaching its lowest level since 2015. The performing arts and festivals have been the hardest hit area of the culture sector, losing 36% of jobs and 52% of sales between 2019 and 2020.¹

In 2021, Creative City Network of Canada (CCNC) surveyed the sector to understand how groups managed through the worst of the pandemic, and what could be learned from this process. Kathleen Darby, Executive Director of CCNC observes,

Making arts and culture experiences became nearly impossible during the pandemic. We know that bare survival was the only option in many cases. What creatives did to make art, engage audiences, and find new

revenue sources, tell the stories of resilience in the sector at a very dark time. When almost all news was bad news, this project tells another side of the story.

What emerged was the document *Innovation and resilience in the arts, culture and heritage in Canada*. The report captures 29 stories of artists and organizations that used innovation to find resilience during the COVID-19 pandemic.

The stories are from all 10 provinces and two territories, and include urban, rural, regional and Indigenous communities. They include a wide range of disciplines and organizations both big, small and individual artists.

From the research and the stories, 12 key takeaways emerged:

1. Innovation works best when customized: Though innovation often involves technology, many of the stories involve changes in organizational processes. Rice and beans theatre transformed a live theatre piece into an installation.
2. Flexibility and adaptability of mindset, objectives, and resource allocation were key ingredients for innovation and resilience. Michelle Leone Huisman (featured in this issue) and the Squamish Arts Council exemplify that.
3. Support is varied but crucial: Whether through financial or in-kind support, every innovation relied on staff, collaborators, and a range of funders to pitch in. This is where governments on all levels play an important role.
4. Digital, organizational, and financial challenges: All innovations faced incredible challenges during the pandemic. Artists, arts managers, and heritage workers overcame key digital, organizational, and financial barriers in implementing changes.



5. Small can be mighty: Many innovative ideas got off the ground with very few resources, and some of the smallest organizations were able to be very nimble. For many artists, the Canadian Emergency Response Benefits (CERB) were essential.
6. Partnerships can extend capacity and reach: For many innovators, partnerships were essential to their resilience.

What creatives did to make art, engage audiences, and find new revenue sources, tell the stories of resilience in the sector at a very dark time.



Left: Today's Catch by Cori Creed
Above: Sea Being Specimen by Liz Nankin.
Both were part of the Squamish Art Council's "Diving In" project.

7. Equity bolsters resilience, and resilience enhances equity: The hard work of creating equity can contribute to resilience, which, in turn, influences equity.

A podcast series from Tangled Arts was created during the pandemic to find new ways of engaging disabled artists. The artists, scholars, and activists who participated in the podcast series shared expertise about the isolation that they

experience as a daily part of their lives, in contrast to the larger mainstream community that was experiencing this for the first time.

8. Sometimes, just jump: The organizations and artists who responded particularly well identified opportunities and, in many cases, took a big leap of faith. *The Indigenous Performing Arts Alliance entered the pandemic with*

confirmed funding for a major initiative to create a Northern performing arts touring network. Instead of sending touring artists to remote locations, the Alliance equipped its remote partners with gear, software and expertise that allowed them to broadcast virtual performances.

9. Prioritizing and connecting with artists: A common theme among organizations and artists who had success during the pandemic was that they prioritized the community's artists and developed new projects according to artists' ideas and needs.
10. Short-term innovations can lead to longer-term changes: Most pandemic-related innovations were focused on short-term goals such as creating works and employing artists, but a number of artists and organizations also turned their attention to long-term applications of their innovations.
11. Important places of exchange: Artists and cultural organizations are often at the forefront of engaging in dialogues about the compelling histories, stories, issues, and ideas that exist in every community.
12. Redefining the arts and heritage: Some pandemic innovations have pushed the boundaries of artforms or of the presentation of gallery and museum collections.

For Liebenberg, much of this rings true. While the Squamish Arts Council had to re-design their programming, they rebounded with outdoor, safely organized events that the community supported. "It was amazing how much local residents came out when we most needed it. It showed us how important arts and

culture are to people in the time of crisis. People really wanted, and maybe needed to be there,” comments Liebenberg. “We continued with all of our programming and ran completely re-vamped festivals and programs with the intention of supporting the community. In turn, our community rallied around the efforts and helped us create our biggest events to date!”

One of the outcomes of the pandemic for the Squamish Arts Council was their “Diving In” project, created from garbage found underwater in seven communities, from North Vancouver to Pemberton. “Diving In” was created during 2021, and was presented in the spring and summer of 2022.

The importance of arts, culture and heritage to community and mental wellbeing is a one of the findings that the Creative City Network of Canada also identified.

“While essentials like food and housing need to be addressed, emotional and social wellbeing is something that arts, culture and heritage can provide that not much else can,” commented Kate Littlejohn, National Events and Communications Manager.

It is this final point that the advocates at Creative City Network of Canada, and cultural creatives like Liebenberg, would like planners to remember in times of crisis. Emotional, social and overall wellbeing is something that the arts can support, and which in turn can help create resiliency for everyone. ■

Kate Littlejohn is the National Events and Communications Manager for Creative City Network of Canada

This summer and fall, the Creative City Network of Canada will be working with cultural organizations and creators across Canada with workshops on how to emerge from crisis, based on their findings.

The annual Creative City Network of Canada Conference takes place in Waterloo in October 2022, and will be in Vancouver, BC in 2024.

For more information about the *Diving In* project, see: <https://www.divinginbc.com/>

Innovation and resilience in the arts, culture and heritage in Canada, Creative City Network of Canada 2022: <https://www.creativecity.ca/wp-content/uploads/2022/02/CCNC-CRP-Phase-One-Report-Feb-1-2022-EN.pdf>

THROUGH AN ARTIST'S LENS

/ Michelle Leone Huisman



All Spoons from an Unexpected Collection



Mandy's Spoon from an Unexpected Collection

While scientists and bureaucrats can provide the numbers and analyze facts, artists offer the opportunity to look at social changes from a different lens. While the pandemic affected creative people in a wide range of ways – with the latest numbers predicting the arts may have a long recovery – for some it allowed them to stay home and look more closely at what was happening around them. Michelle Leone Huisman looked down and found masks.

It's estimated the world used 129 billion disposable plastic masks every month through the fall of 2020, or three million masks per minute. Huisman, a Vancouver artist, used some of those tossed and lost face coverings to raise awareness about the COVID-19 pandemic's effects on the environment.¹

Prior to the opening of a gallery show in March 2022, Huisman told CityNews,

I wanted to carry that through, being a mother myself, wondering what the future holds for our children and the fact we are facing two pandemics right now with COVID-19 and the state of our environment. I wanted to create something that would express this moment in time.

Earlier in the pandemic she created another series – this time based on a collection of broken spoons. These images captured another moment in the pandemic – the 7pm banging of pots that happened across North America to support the health care workers on their shift change.

“It's almost as if we've forgotten about that time. It started over two years ago now, and it seems much longer. But it was a moment that brought us together as a community,” she comments.

Art, culture and heritage are often overlooked in the field of urban planning, especially when considering other essential issues like housing, transportation and food security. But they offer something that no other area offers – the opportunity to feel more closely connected to the world and our place in it, in a way that doesn't demand taking positions. Creative endeavours, even those loaded with profound reflections, can offer a respite from the world as it is. We hope you enjoy these images as a different reflection on the social change of the last two years.

An Unexpected Collection will be available for viewing at the John Richard Allison Library, Regent College at UBC, Vancouver from August 2022 - February 2023. ■

¹<https://vancouver.citynews.ca/2022/01/21/vancouver-mask-art-covid-environment/>



Cat and the Fiddle



Under a Toadstool



Litterbug

SEIZING THE MOMENT: ESTABLISHING THE EASTSIDE ARTS DISTRICT

/ John Steil RPP, FCIP, Matthew Campbell,
and Esther Rausenberg

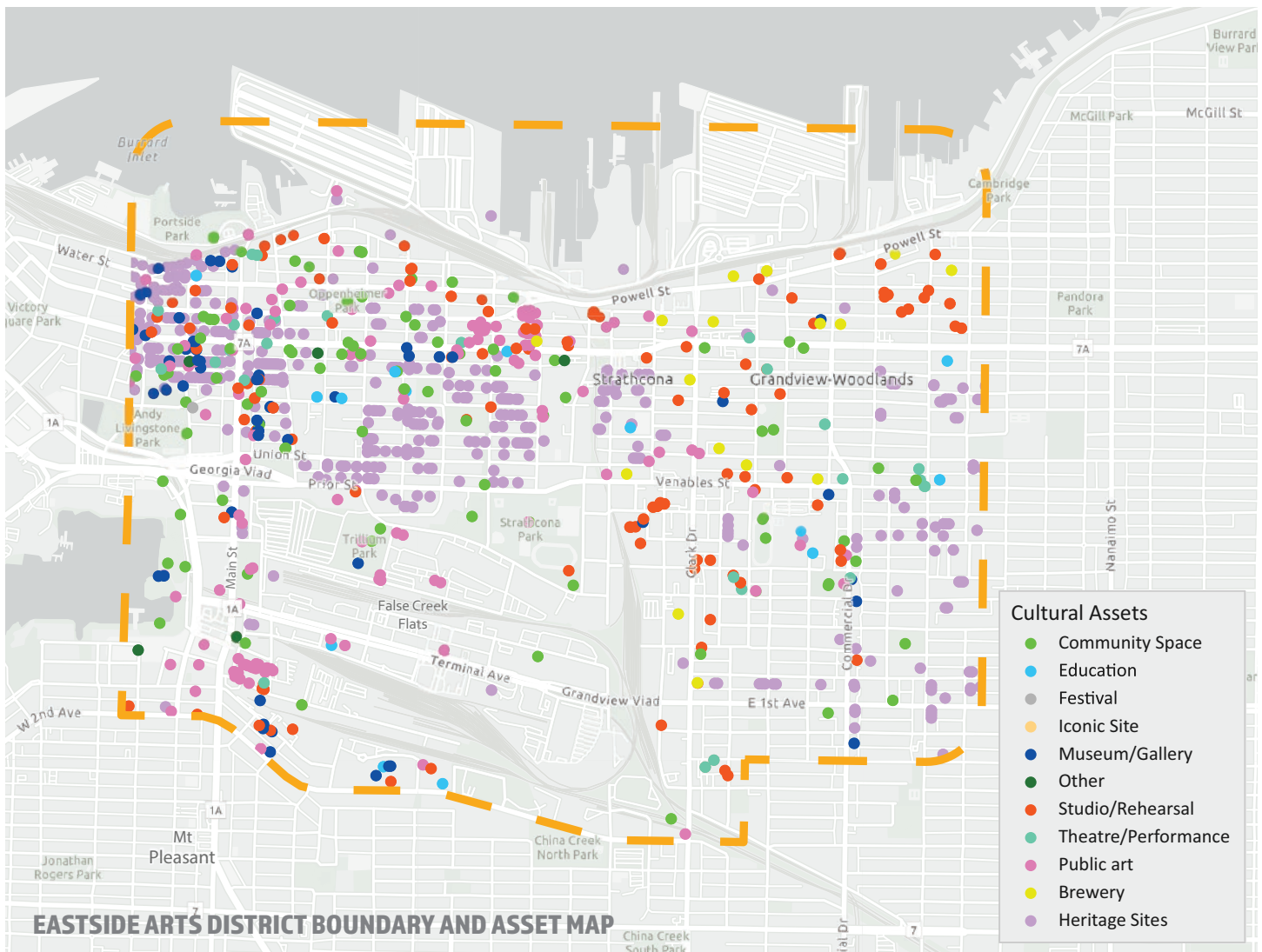


The Eastside Arts Society (EAS) is well-known in Vancouver for producing the Eastside Culture Crawl, an annual visual arts, design, and crafts festival for over 25 years. In 2019, the EAS published *A City Without Art? No Net Loss, Plus!* This report, which won awards from PIBC in 2020 and from CIP in 2021, quantified the significant net loss of 400,000 ft² of artist studio space on the Eastside in the preceding 10 years. The report argued that to prevent further displacement of artists and loss of production space, all levels of government should more proactively implement existing and new policies, regulations, and incentives to protect, enhance and expand artist studio spaces.

The story of displacement, unaffordability, and erasure is a story shared by all artistic disciplines and cultural producers. A key recommendation in *A City Without Art?* was to formally establish an Eastside Arts District to protect and enhance all Eastside arts and culture.



Left: Eastside Atelier houses 49 art studios, slated for demolition Above: Now vacant Glass Onion Studio, slated for demolition



EASTSIDE ARTS DISTRICT BOUNDARY AND ASSET MAP

An arts district is commonly understood as a well-recognized, spatially defined, mixed-use area with a high concentration of varied arts and cultural spaces that interact with other sectors. Across North America and Europe, arts districts have encouraged the clustering of cultural industries and enhanced cultural, community and economic development. Arts districts have two key components that must work in tandem: (1) top-down, planned elements such as formal recognition, municipal policy, stable funding, and governance, and; (2) bottom-up, emergent, self-organized activities driven by the arts and culture community.

Vancouver's Eastside is a distinct arts and cultural ecology, containing many of the characteristics that make a successful arts district. These include an identifiable demarcated area; a high concentration of artists, musicians, performers, and cultural

producers; diverse tangible and intangible cultural assets; production, performance, rehearsal, presentation, and festival spaces; major art schools and other anchor institutions; and complementary economic drivers such as craft breweries and restaurants.

The Eastside Arts Society is advocating for an Eastside Arts District that will be a *thriving, sustainable cultural ecology where the practice of arts and culture drives creativity, identity, celebration, and community*. A formally established District would not only help to preserve and develop space but would also strengthen the capacity for artists and arts organizations to thrive.

There is an urgency to this project. Historically, much of the Eastside was a lower-rent and primarily industrially zone, highly valued as an informal arts district. But this is changing rapidly. Pressure to redevelop, escalating property values, and economic hardship created by the

pandemic have exacerbated the financial burden on artists and cultural producers. As well, the imminent relocation of the St. Paul's Hospital from the West End to the Eastside, with heightened interest in adjacent lands, will increase competition for real estate in the Eastside arts-rich area.

The Process

In March 2020, Vancouver City Council passed a motion supporting exploration of a formal Eastside Arts District. The Eastside Arts Society received financial support from the City to begin research. Later, additional funding from the Vancouver Foundation and the BC Arts Council enabled significant recalibration of the original project toward a more comprehensive, community-led Eastside Arts District strategy.

Other innovative arts and cultural district offer precedents to learn about



New I2-zoned development in heart of artist zone.

funding, zoning, policy, property tax, and marketing approaches. These exist in Baltimore, London (UK), Toronto, San Francisco, Jersey City and elsewhere. These models will inspire an approach customized for Vancouver's Eastside.

As part of the research, the EAS engaged community stakeholders and heard consistently that access to affordable and secure production space should be a top priority. There was also enthusiasm for the creation of a new entity that will coordinate a vibrant arts district.

In researching local policy, the EAS found the project aligns with multi-level government objectives to protect a wide range of arts and cultural assets. These range from Vancouver's *Making Space for Arts and Culture* and the *Employment Lands and Economy Review* that signal the urgency for providing and protecting arts and culture. Likewise, the Federal government's *A Vision for Cultural Hubs and Districts in Canada* is strongly aligned with the objectives of the EAD. What is needed is a commitment to action.

Planning a survey?



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Surveys by

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Seizing the Moment

The EAS recently published its latest report, *Seizing the Moment: Establishing the Eastside Arts District*. The report emphasizes the need for urgent decisions and actions given the continuing loss of art and cultural spaces on the Eastside. Recommendations of the report include strategies that the EAS can use to help build capacity for Eastside arts and culture:

- creating an arts initiative fund to sustain the District's operations and programming
- reducing the negative impacts of triple-net-leases where tenants are responsible for property expenses, including property tax
- ensuring that there are effective tools for implementing arts and culture policy
- land use incentives for preserving, replacing, or expanding arts and cultural spaces
- engaging arts stakeholders earlier in the redevelopment and rezoning process
- supporting community ownership

- leveraging publicly owned assets

The EAS is continuing to explore formally establishing the Eastside Arts District.

Next steps include:

- expanded community engagement, including with Indigenous communities
- confirming District boundaries
- establishing secure funding to promote creative businesses, non-profit organizations, public art, arts production spaces
- continuing collaboration with all levels of government
- developing a governance and financial structure
- designing a roadmap for policy implementation
- producing an online arts and cultural asset mapping tool for the area

Long-term goals include:

- acquiring space for a community-owned Eastside Arts District office and inclusive arts hub
- producing additional public events and programming
- developing new production, rehearsal, presentation, and performance spaces for artists, cultural producers, and audiences.

When *A City Without Art? No Net Loss, Plus!* was presented a Gold Award, PIBC's jury stated it was "an outstanding and highly innovative joint effort between a not-for-profit and the artistic community." CIP's jury made similar comments. Since that time, competition over the land base in the Eastside has dramatically escalated. Now is the time to make the Eastside Arts District a reality. ■

John Steil is an artist, planner with Stantec, and on the Board of the Eastside Arts Society.

Matthew Campbell is a musician, consultant, and recent graduate of SFU's Urban Studies Program.

Esther Rausenberg is Artistic and Executive Director of the Eastside Arts Society.



Street sign at UBC, Vancouver.

BUILDING GOOD RELATIONS – UPDATING THE HERITAGE CONSERVATION ACT

/ John Somogyi-Csizmazia and Maria Stanborough RPP, MCIP

In March 2022 the BC Provincial Government released its *Declaration of the Rights of Indigenous Peoples Act (DRIPA)* - Action Plan. While DRIPA was adopted in 2019, the Action Plan took a few years to coordinate, no doubt interrupted by the pandemic.

In Section 4 of the DRIPA Action Plan, the Province has set an important action for heritage:

4.35 Work with First Nations to reform the *Heritage Conservation Act* to align with the UN Declaration, including shared decision-making and the protection of First Nations cultural, spiritual, and heritage sites and objects. (Ministry of Forests, Ministry of Tourism, Arts, Culture and Sport)

The Province made a commitment to reforming the *Heritage Conservation Act*, and is in the process of engaging with First Nations across BC.

This action has been a long time in the making. Indigenous and non-Indigenous leaders have been calling for change almost since

The First Peoples' Cultural Council defines heritage as:

... comprised of all objects, sites and knowledge, the nature or use of which has been transmitted from generation to generation, and which is regarded as pertaining to a particular people or its territory. The heritage of an indigenous people also includes objects, knowledge and literary or artistic works which may be created in the future based upon its heritage.

the last major revision of the *Heritage Conservation Act* (HCA) in 1996. In the HCA, anything that is dated pre-1846 is considered 'archaeological' and the responsibility of the Archaeological Branch of the BC government; anything 1846 or after is considered 'heritage' and the responsibility of the Heritage Branch.

The 1846 date was chosen as it is the year that the border between British-ruled North America and the United States was drawn. The date is a marker of colonization although, in 1846, the area now known as British Columbia was home to primarily Indigenous peoples who had lived here since time Immemorial, with a few European trading outposts.

The legislation for archaeological and non-archaeological heritage has embedded in planning a separation between Indigenous Cultural Heritage (as anything pre-1846) and settler heritage (1846 and after). While Indigenous communities continue to exist after 1846, the legislation seems to suggest that this is when Indigenous living culture ends. The *Heritage Conservation Act* also focuses on material heritage, and omits reference to intangible heritage such as stories, traditions and ceremony.

This approach to heritage is antithetical to most Indigenous views. The First Peoples' Cultural Council defines heritage as:

... comprised of all objects, sites and knowledge, the nature or use of which has been transmitted from generation

to generation, and which is regarded as pertaining to a particular people or its territory. The heritage of an indigenous people also includes objects, knowledge and literary or artistic works which may be created in the future based upon its heritage.¹

Indigenous Cultural Heritage is not embedded in a structure or year, but is represented in the interconnection of history and peoples with the environment, from the past to the present and into the future.

Along with the colonial timeline set for heritage, one of the other primary concerns expressed about the HCA is how archaeological sites are managed. The Province, through the Archaeology Branch, ensures protection of any identified archaeological site; they are designated Provincial heritage sites and may not be altered without a permit.

One of the greatest concerns of this process is that a site that may have significant importance to a First Nation, or many First Nations, is held under the authority of the Province without Indigenous oversight or co-management. There is a process for government and First Nations to co-manage protected archaeological sites under section 4 of the HCA, but there is little to no political will on the part of the Province to enact it.

While the outcome of the Province's engagement with First Nations is not known at this time, it is fair to speculate that the *Heritage Conservation Act* will be revised, if not completely overhauled, to recognize and ongoing importance of

Indigenous Cultural Heritage throughout the province.

This change comes at an important time for heritage. The National Trust for Canada is exploring the public perception of heritage and where there may be room for improvements. The Trust identified a number of negative perceptions of heritage, including that it is "elitist and not representative – celebrating privileged capital assets only belonging to a few." Importantly for Indigenous Cultural Heritage work, heritage is also seen as, "Rooted in a past now seen to be wrong."²

For people working in the heritage field, this moment in heritage's evolution offers opportunity to revisit what heritage means for our communities. The first step may be to explore and re-evaluate what is identified as 'heritage' and how it can represent more than the dominant settler past. We can ask how community heritage represents a more complex, diverse understanding of place, starting with Indigenous Cultural Heritage that is both pre- and post-contact, as well as the diversity of heritage of all community members.

In all of this change, there are examples of success in heritage planning which can represent how to incorporate diversity and work with First Nation partners. As a starting point, most communities have street names that represent the colonial story of the province, but not the diversity. We have examples that range from Sussex Drive in Ottawa - named after a son of King George the III - to Hastings Street

in Vancouver – named after Admiral George Hastings, commander-in-chief of the Pacific Station of the Royal Navy during the 1860s.

A number of communities are looking to change this approach. The University of British Columbia recently completed a project that has signage in both English and hən̓q̓əmi̓nəm̓, the Musqueam Nation's language.³ The Musqueam signage is not a direct translation but an Indigenized naming. For example, Memorial Road is translated to, "that which is used to remember them."

In Duncan, Hul'q'umi'num and English street signs are installed in the downtown. Central Saanich Council unanimously approved a motion to add WSÁNEĆ names on signage for streets, parks and trails throughout the district. And Fort St. James, the site of the oldest Hudson's Bay Company Trading Post in BC, is working on a wayfinding and signage project in partnership with the neighbouring Nak'azdli Whut'en First Nation

As another great example of partnership, in 2021 the Town of Courtenay unanimously voted to work with the K'ómoks First Nation in order to implement their Cultural and Heritage Policy. Currently, the K'ómoks policy refers to standards and procedures for the management of archaeological sites in relation to development in KFN territory, and that any heritage work done requires a KFN permit. In time, depending on the outcome of the Province's engagement with First Nations, the policy may also speak to a process for intangible and natural cultural heritage features. ■

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Maria Stanborough is the Editor of *Planning West* and Principal at C+S Planning Group.

¹<https://fpcc.ca/stories/review-on-heritage-legislation/>

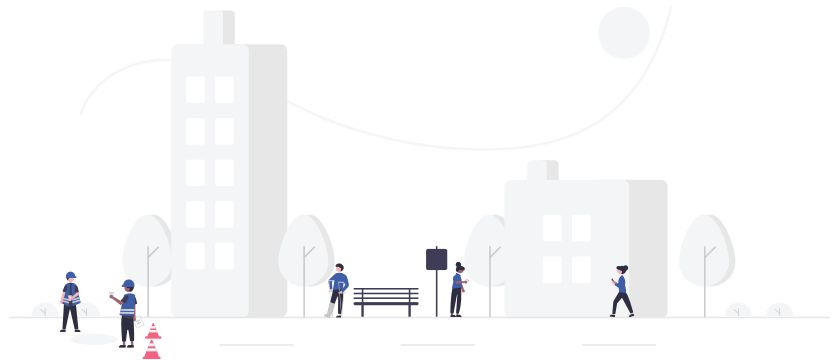
²<https://www.youtube.com/watch?v=VZLAWHeX46U>

³<https://planning.ubc.ca/transportation/transportation-planning/musqueam-street-signs>

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ONLY FOR THE TOURISTS? ALPINE-THEMED DOWNTOWN REVITALIZATION IN SMALL TOWN BRITISH COLUMBIA

/ Heike Schmidt RPP, MCIP

I am a 'naturalized' Canadian citizen who emigrated from Germany. I was born in Germany and spent most my youth and young adulthood there. In my early twenties I immigrated to Canada and have now lived in British Columbia for nearly as long as I lived in Germany. On top of that, a recent DNA test revealed that I am in fact only half German. The other half is a northern European Scandinavian mix, mostly Swedish, which makes me, I am not sure anymore — clearly cultural identity is a complicated matter.

People always asked me about typical German food. This question is becoming harder to answer as Germany has become very multi-cultural along with its food landscape. What is 'typical' in anyone's culture is getting harder to define. For a typical German drink, however, we all know that is undoubtedly beer — in fact beer is defined in the same food group as bread in Germany, so technically it is the typical German food.

In British Columbia we have several towns that present themselves as being Germanic-inspired communities. A common thread among those towns is their Alpine-themed architecture and building facade treatments. The Town of Smithers went so far as to develop its Alpine theme into architectural design guidelines in 1997 that relate to their "mountain and winter sport heritage."¹

If ever I find myself homesick, how far would I have to travel to find a little bit of Germany right here in B.C.? Last summer I went on a road trip from the 'City of Gardens'— Victoria — to the 'Bavarian City of the Rockies' — Kimberley. Kimberley has an array of (slightly faded) Alpine-themed ornamental urban design elements such as decorative mural paintings of Alpine landscapes on the building facades.



Left: Lederhosen man in downtown Kimberley **Below:** European-styled platz in Kimberley
Images courtesy of the author.



The architectural vocabulary includes half-timbered design of Alpine buildings, the typical southern German style hanging flower baskets and window boxes filled with geraniums, German language place names and street signs, and a giant free-standing statue of a little man in lederhosen (leather shorts traditionally worn by men in Alpine regions) holding what looked like a beer mug. It also has Canada's largest free-standing cuckoo clock.

The City of Kimberley was recently voted BC's best small town by CBC readers, and it is admittedly a very cool small town. However, I was still curious about the German cultural identity it was trying to convey, especially considering most of this quaint locale's inhabitants are, apparently, not even German but

are predominantly of British, Italian, or Scandinavian descent.

It turns out, BC is not the only place that has engaged in emulating Germanic cultural identity. Just across the border in central Washington State, the City of Leavenworth saved itself from ruin by branding itself as the 'The Bavarian Village' of the Cascade Mountains. It offers a taste of Bavaria with Alpine-style buildings and restaurants serving a mix of old time German beer and food.

Many small towns across North America adopted a Germanic Alpine theme for downtown renewal projects throughout 1960s and 70s, particularly in mountainous settings reminiscent of the Alps. The main goal was to boost tourism and attract visitors. One explanation is that

this revitalization movement may have been connected to the Canadian and American military presence in post-World War II Germany where community designers were involved in the reconstruction of the country. Upon their return home they may have sought to recreate an idealized vision of the appealing Alpine and late-medieval landscapes they had encountered overseas.²

Even though the City of Kimberley's approach to adopt an Alpine theme is comparable to similar towns in North America, what stands out is the community's early adoption of a pedestrianized town centre. Especially notable is the outdoor, pedestrian-only, town square called 'Platzl' which was developed in 1973. The pedestrian focus of the inner-city stands in direct alignment with German urban planning and design at the time and the creation of 'pedestrian zones' with a focus on more 'people-friendly' cities as the car traffic levels had become intolerable.

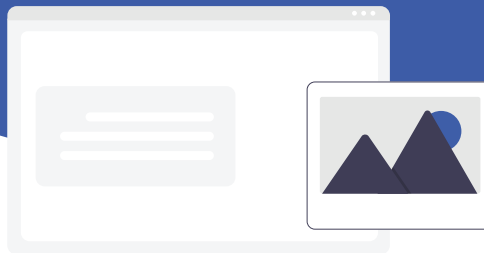
More than its Alpine veneer, it is Kimberley's pedestrian city centre that has become the shining centerpiece of its cultural identity. The centre has enabled an urban transformation from the 'Bavarian City of the Rockies' to the 'City of Festivals,' with its Platzl heartwarmingly described as a "little oasis of downtown heaven." It has become the venue for many annual celebrations and events that draw thousands of visitors to the region. As described in a recent media article:

Visitors to the Platzl during one of these festivals are usually completely enchanted to see artisan booths, street dancing, live music, parades, and so much more lively activity, especially during the summer months.³

The 'pedestrian zone' was born in central Germany's inner cities in the early 1970s around the same time as the Platzl was built in Kimberley, and perhaps the Platzl is the most authentic German cultural influence you can find in Kimberley. Just like the Platzl, the car-free inner cities belong to the everyday social and cultural life of Germany as much as – you know it – a good beer. As for the Alpine theme, it may just be better suited to where it came from — the frosty Alps Mountain ranges of central Europe. ■

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Right: Alpine architecture in Kimberley.

Heike Schmidt is Chair of PIBC's Communications Committee and works in land use planning and management with the BC Ministry of Municipal Affairs. She is an urban planner/urban designer with a keen interest in placemaking and urban renewal projects. ■

¹Town of Smithers Architectural Design Guidelines Alpine Theme, Prepared by Pentangle Design, 1997 https://www.smithers.ca/uploads/Alpine_Theme_Design_Guidelines.pdf

²Redesigning Downtown: The fabrication of German-themed villages in small-town America, Swope, Caroline Theodora. University of Washington ProQuest Dissertations Publishing, 2003. 3079250.

³Kimberley, B.C., turns Bavarian to become tourist destination, Postmedia News, Publishing date: Mar 01, 2021 <https://o.canada.com/travel/kimberley-b-c-turns-bavarian-to-become-tourist-destination>



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REFLECTIONS ON THE PAST & HOW WE MOVE FORWARD

AN UPDATE FROM PIBC'S PLANNING PRACTICE & RECONCILIATION COMMITTEE

/ Sarah Atkinson RPP, MCIP, Committee Chair on behalf of the Planning Practice & Reconciliation Committee

June was Indigenous History Month. While we acknowledge that labelling a month "Indigenous History" is a far cry from where we hope reconciliation is going in Canada, we hope that our fellow planners will take this time to reflect on our personal and professional roles in reconciliation. Despite the theme of 'History', this month is an opportunity to think about not only the past but about the ongoing role of institutions in colonization and the practices of Indigenous culture, language, and resilience which have occurred since time immemorial.

For the PIBC's Planning Practice and Reconciliation Committee (PPRC), our reflection is on our past two years of researching, listening and learning about Indigenous truths and planning's role in colonization and reconciliation.

We started in 2020 by exploring what reconciliation meant. This is how the TRC defined reconciliation;

"To the Commission, reconciliation is about establishing and maintaining a mutually respectful relationship between Aboriginal and non-Aboriginal peoples in this country. In order for that to happen, there has to be awareness of the past, acknowledgement of the harm that has been inflicted, atonement for the causes, and action to change behaviour."

We took the TRC's reconciliation statement as a road map for our work and unanimously agreed that the PPRC's process would be to learn and understand how the planning profession can take responsibility for:

- a. Awareness of the past
- b. Acknowledgement of the harm that has been inflicted
- c. Atonement for the causes
- d. Action to change behaviour

Our work to date has been to cultivate our own awareness of the past. We began by reviewing the Truth and Reconciliation Commission's Final Report and Reclaiming Power and Place: The Final Report of the National Inquiry into Missing and Murdered Indigenous Women and Girls. We found the two reports inextricably linked by their stories of collective trauma caused by colonial systems and processes. Throughout these documents, the key message that we identified is a demand for the fundamental rights and respect for First Nations and First Nations' rights, culture, knowledge, and traditions.

We are still in the Truth stage of our work. Early on we realized that there is much to learn about the practices of Planning's contribution to colonization which, while touched on, are not the focus of the reports mentioned above. To meaningfully participate in reconciliation, we recognize that the Planning Profession own exploration of truth to do. To begin the process, we have been listening and learning. We have been privileged to learn directly from Indigenous partners along the way. Over the last year, we have also been undertaking our own research topics and reporting back to our fellow members of PPRC. We are still listening and learning and have a long way to go in our work.

Some of the lessons we have learned have been about the amazing and careful planning which built the vibrant cultures and places of Indigenous communities prior to active colonization and dislocation. Some of the lessons have been about the practices of Colonization of which our profession was/is complicit. Some of the lessons have been about positive ways forward and the power of awareness, acknowledgement, atonement and action to guide reconciliation work.

Over the next year, we look forward to beginning to consider how our lessons can

be transformed into atonement and action. We will continue working with Indigenous partners, teachers, and guides. We will ensure that we root any recommendations with direct input from those partners.

One of our guest speakers asked us to reflect on the question, "am I actively participating in the dominion?" It was a question that struck a chord, and the answer for everyone is likely, yes. It demonstrates that our institution, PIBC, has a lot of work to do, but so too do we as individuals. The PPRC would like to extend an invitation for our fellow planners to ask themselves and their organizations this question and, perhaps, reflect on ways to actively decolonize their work and workplace.

A continuation of the business, as usual, is not going to heal these deep wounds that affect us all. Exploring reconciliation is an exploration of justice, environmentalism, social health and wellness, equity, reciprocity, and resilience. The positive impact that these lessons can have on our profession is profound.

Some resources we have found beneficial include:

1. Truth and Reconciliation Commission's Final Report;
2. Reclaiming Power and Place: The Final Report of the National Inquiry into Missing and Murdered Indigenous Women and Girls;
3. Joseph, Bob. 21 Things You May Not Know About the Indian Act
4. Nikki Sanchez's TEDxSFU Talk, Decolonization Is for Everyone, available at <https://www.youtube.com/watch?v=QP9x1NnCWNY>
5. Dan George's Reconciliation Road podcast. Available at: <https://open.spotify.com/show/2tQtsaBRk-e5rk2vwPgLWDe> ■

RISK AND RESILIENCE: INSIGHTS FOR AN UNSTABLE AGE FROM UBC'S PLANNING SCHOOL

/ Michael Hooper RPP, MCIP

As we are increasingly aware, we live in unstable times. For planners this can bring feelings of trepidation and, in more hopeful moments, opportunity. On one hand, communities are experiencing new and heightened forms of risk, particularly as the impacts of climate change intensify. On the other, communities and planners are responding with efforts to identify, cultivate and share innovative resilience strategies.

This tension has been particularly clear in BC as we have recently confronted wildfires, floods and extreme heat, to name just a few of our overlapping threats. Reflecting the urgency of these concerns, faculty and students in UBC's School of Community and Regional Planning (SCARP) have been working on new ways to address the increasing instability of our planet and communities.

One of the most discussed forms of contemporary risk is climate change. Acknowledging this, faculty member James Connolly and co-authors have been investigating how we might better respond to this global challenge. They have broken important intellectual ground in a recent article in *Housing Policy Debate* titled, "They didn't see it coming: Green resilience planning and vulnerability to future climate gentrification."¹

Connolly's article focuses on Philadelphia, one of the most unequal cities in the United States, but its lessons are broadly applicable. The researchers find that development of green infrastructure – including rain gardens, wetlands and green roofs – can increase the vulnerability of neighbourhoods with lower income, including racialized neighbourhoods, to gentrification.

Connolly and co-authors argue that greening initiatives in the city are often narrowly focused and remain separate from efforts to address housing needs. The study finds that green resilience interventions are typically concentrated in wealthier neighborhoods and in areas that are gentrifying and subject to pressure from real estate development.

Connolly states that,

For professional planners, it's important to recognize that green infrastructure is an amenity connected to gentrification.... It is very easily cordoned off into a separate category of professional practice. But that's an artificial separation. The way people experience green infrastructure is wrapped up in larger processes of development and growth that produce outcomes like gentrification.

Looking at other forms of risk, SCARP professor Stephanie Chang, together with co-author Alexa Tanner, recently completed a study of regional-scale disaster planning published in *Natural Hazards Review*.² The authors began their research with the observation that common disaster severity measures often fail to consider how needs vary across regions, and give limited attention to the impacts of regional-scale transportation disruptions.

Responding to this gap in knowledge, they developed a series of impact scales that capture three broad community components of disasters—local disaster impacts, community coping capacity and regional transportation disruptions — and combined them into an overall metric of community impact. Their article demonstrates the use of this approach through scenarios

involving a large earthquake affecting a broad region of coastal BC.

Chang and Tanner's approach to studying risk shows how creatively rethinking the way hazards are measured can help planners and communities find new ways to prepare for and respond to risk. Their research shows how qualitative measures can allow planners to better handle the ambiguous nature of many disaster impacts. These qualitative measures are also more easily communicated to broad audiences and acknowledge the important role of coping capacity, which can differ significantly across communities.

Building on the theme of creatively responding to risk, Martino Tran, an Associate Professor in SCARP, recently published research that examines how to reduce the impact of one of the most important, but also environmentally problematic, aspects of planning: transportation.³ This research highlights that, while significant global investments are being made in smart urban mobility technologies, there is limited work on the co-benefits of reducing carbon emissions, pollution and human health impacts from transportation.

Tran and his co-author developed a smart mobility framework focusing on more efficient road networks and driving behaviour. They suggest that a combination of smoothing traffic speeds and improving driver behaviour in urban areas could reduce carbon emissions by a staggering 29% for cars and 33% for vans by 2050.

Tran says of his research, "Our work demonstrates the carbon mitigation potential and avoided environmental damage costs from decreased air pollution through

course, students Chelsea Krahn, Kiera Vandeborne and Serena Choi collaborated with the City of Kelowna to produce a report titled *A Resilient Future for All: City of Kelowna Climate Equity Analysis*.⁴ They were motivated to undertake the project because Kelowna faces a rapidly growing population and increasingly intense climate risks.

In their report, they document how Kelowna’s vulnerability to risk is unequally distributed due to social inequities. They provide guidance on how to embed climate equity in the City’s Climate Resiliency Strategy through spatial analysis, community engagement and innovative climate policy.

This project is emblematic of the kinds of collaborative, interdisciplinary planning work that is increasingly common in SCARP and which will also be vital to planning practice. Like James Connolly, the students emphasize the importance of working across departmental silos. Krahn

noted, “It is urgent that we ensure connection between efforts to address environmental risk and social sustainability.” Planners in SCARP are eager to address the increasingly unequal distribution of risk in our communities. There will be much to learn as we navigate, as professionals and aspiring professionals, these unstable times. ■

Michael Hooper is an Associate Professor of Community and Regional Planning at UBC. He is SCARP’s PIBC faculty liaison.

¹<https://www.tandfonline.com/doi/full/10.1080/10511482.2021.1944269>

²“A community impact scale for regional disaster planning with transportation disruption.” *Natural Hazards Review*. [https://doi.org/10.1061/\(ASCE\)NH.1527-6996.0000563](https://doi.org/10.1061/(ASCE)NH.1527-6996.0000563)

³“Smart mobility for mitigating carbon emissions, reducing health impacts and avoiding environmental damage costs” in *Environmental Research Letters*. <https://iopscience.iop.org/article/10.1088/1748-9326/ac302e/meta>

⁴<https://drive.google.com/file/d/1XcSamRavfKeAIYN7OX-h95pZq7JsvDI/view>

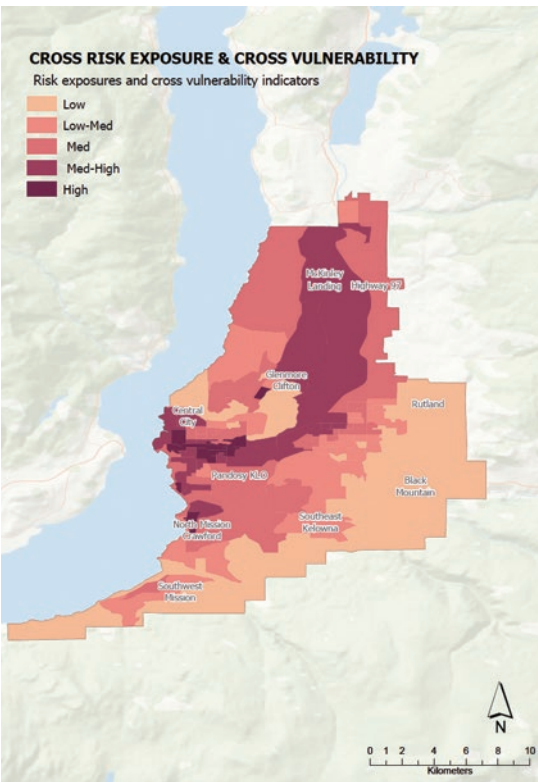


Image from report by Krahn, Vandeborne and Choi showing areas of Kelowna that share both risk exposure (to heat, wildfire and flooding) and social vulnerability. Darker red colour indicates greater risk and social vulnerability.

large-scale deployment of smart urban transport technologies.”

Referring to how their findings could inform planning practice he says, “Planning needs to evaluate how changing lifestyle and consumer trends place pressure on urban services” and argues that planners should consider the power of “long-term demand management strategies along with new technology and infrastructure.”

Students have also made strong contributions to addressing BC’s rapidly changing risk landscape. In SCARP’s studio

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CAN WE SOLVE THE FARM HOUSING PROBLEM?

/ Guy Dauncey PIBC (Hon), Rob Buchan RPP, FCIP
Jack Anderson RPP, MCIP, Heather Pritchard, and Kent Mullinix



There's a global food catastrophe coming our way, and we're not ready for it. It's being caused by a disastrous combination of climate-induced deluges, droughts and heat waves; the war in Ukraine; supply-chain disruptions; and food export bans by leaders who are worried about popular insurrections if they can't feed their people. Meanwhile, farmers' profit margins are being squeezed by the rising cost of fuel, fertilizer and animal feed.

How should we respond? Food price inflation is running at 8%. A report on food security in Sooke found that nearly 15% of residents have difficulty putting food on the table, and 28% are unable to afford nutritious food. Tellers at the checkouts are reporting customers saying "Anything over \$40, put it back on the shelf."

As a province, BC has a good supply of fertile farmland that is well protected by the Agricultural Land Reserve (ALR), but many farms grow no food. In the

Alberni Regional District, the 2011-2031 Agricultural Plan reported that of the 7,700 hectares in the ALR, 59% (4,500 hectares) was not being farmed at all. The Agricultural Land Commission protects farmland by not allowing the development of more than two homes on a farm, plus temporary dwellings for seasonal workers, but there is no requirement that the occupants engage in farming. In consequence, we import more than half our food. On Vancouver Island we import 95%. It arrives on the ferry.

The average farmer is approaching 60, but most don't want to leave their homes on the farm, and the ALR rules do not allow subdivision. Many young people want to farm, but they can't afford to buy a farm, and if they do find farm work they are not legally allowed to live there long-term. On Salt Spring Island, which has a near zero rental vacancy rate, many farm workers sleep in tents or cars. Elsewhere, farmers skirt the rules, hiding trailers

and tiny homes and hoping they will not be reported.

At La Ferme des Quatre-Temps, in Quebec, Jean-Martin Fortier and his twelve workers operate an eight-acre market garden, where they generate gross annual sales of \$73,000 per acre and a profit of \$29,000 per acre using ecological polyculture. That's 1.6 workers per acre.

In France, Perrine and Charles Hervé-Gruyer use similar methods of permacultural, bio-intensive, organic farming at La Ferme du Bec Hellouin, near Rouen, northwest of Paris. The average French farm of 120 hectares employs one person. Perrine and Charles employ 22 people on 17 acres. That's 1.3 workers per acre. Both these examples show farming that produces a high, eco-friendly yield and creates jobs.

In Surrey, where 6,000 acres of ALR land sit unused (27% of Surrey's ALR), research found that if 3,300 hectares that could still be farmed were used for small-scale, human-intensive, direct



1 Lohrunner Community Farm Coop, Langford, BC 2 La Ferme des Quatre-Temps, Quebec

market production, that could supply 100% of Surrey's seasonal consumption of 29 crop and animal products, and create 1,500 jobs.¹

For 49 years, the ALR has done an admirable job of protecting BC's farmland, but it has not succeeded in its second goal, which is to encourage more farming. Farm workers don't want to live in poor quality seasonal workers' accommodation. They want to build a proper livelihood, which requires living on the farm and being able to steward its health year-round, ideally having a share in ownership of the land so that they can put their hearts into it.

The authors of this article have come up with a possible solution that will allow farm workers to live year-round on the land, while still protecting BC's farmland. It requires a slight shift in the Agricultural Land Commission's rules. Rather than restricting the number of permitted dwellings, our proposal restricts the amount of land that can be developed, enabling more homes to be built within the same footprint.

The current rule is that on up to 40 hectares, a farm is allowed one residence with a floor area up to 500 m² (5,381 sq ft), and a secondary residence with a floor area up to 90 m² (969 sq. ft.). On more than 40 hectares, it's one residence of the size permitted when it was built, and a secondary residence with a floor area up to 186 m² (2,000 sq. ft.). In none of these dwellings is the occupant required to farm.

To put this in perspective, on a five-acre farm the permitted floor area of both residential units, if they were single story,

would cover 2.9% of the land. On 40 hectares, they would cover 0.15% of the land.

For the five acre farm, with its total allowed 6,350 sq. ft. of floor area, our proposed rules would allow five homes each with a floor area of 1,270 sq. ft., or ten small homes each with a floor area of 635 sq. ft..

On 40 hectares, if dwellings were permitted on 2% of the land (instead of 0.15%), this would allow 30 homes, each with a floor area of 1,000 sq. ft. In every case, the housing would need to be closely clustered to reduce servicing costs and land-loss.

How could this work? First, a farm owner would learn about new ways to increase food production and the overall sustainability of the farm. Then he, she or they would develop a detailed phased Farm Plan for increased food production and accommodation. The Plan would identify where clustered housing could be developed close to existing roads and servicing, and least disruptive of productive farmland.

A Sustainable Farm Zone Bylaw would be needed to lay out the rules for clustering, housing, affordability, roads, sewage, water, storm drains, and so on. Any necessary bylaw amendments would be sought, initiating a process of community input. The requested housing could be temporary (small homes that could be relocated) or permanent, as long as the permitted housing footprint remains.

But what is to stop a farmer from going through the hoops, building new homes and renting them out, using the income

to cease farming and become a landlord instead? Without a clear constraint, our solution could cause even less food to be produced.

One possible answer is a rent charge written into a Section 219 Covenant attached to the land. This would allow a charge to the owner if the conditions of the Farm Plan, including farming and occupancy, were not met reflecting the Farm Plan. This charge would be payable to the ALC or a similar body, and high enough to remove any incentive to develop the land for housing only.

On April 18th 2023 the ALR will celebrate its 50th Anniversary. It has been successful in meeting its first goal, which is to protect farmland, but not its second goal, which is to encourage more farming. We invite all rural and agricultural planners to put your thinking caps on and help us come up with a solution that will allow farmworkers to live legally on the land year-round, so that they can get on with growing more food while continuing to protect BC's all-important farmland. ■

Guy Dauncey is an author, futurist, and co-chair of the West Coast Climate Action Network.

Rob Buchan Ph.D. is the City Manager for Prince Rupert, CEO at iPlan Planning and Development Services Ltd., and an Adjunct Professor at Simon Fraser University.

Jack Anderson is the President of Greenplan.

Heather Pritchard is Coordinator of the Foodlands Cooperative of BC.

Kent Mullinix Ph.D. is the Director of Sustainable Agriculture and Food Security at Kwantlen Polytechnic University.

To contact us, please email guydauncey@earthfuture.com

¹Mullinix, K., Dorward, C., Shutzbank, M., Krishnan, P., Ageson, K., & Fallick, A. (2013). *Beyond protection: Delineating the economic and food production potential of underutilized, small-parcel farmland in metropolitan Surrey, British Columbia*. Journal of Agriculture, Food Systems, and Community Development, 4(1), 33–50. <http://dx.doi.org/10.5304/jafscd.2013.041.005>

REMEMBERING COLETTE MARIE PARSONS MBCSLA, FCSLA, MCIP (RETIRED) 1962 - 2022



Colette Parsons was a highly accomplished planner and landscape architect, a dynamo who brought her creativity to the everyday moments of life with grace, generosity, wisdom, sophistication, style and sass. She passed away on May 9, 2022 at the age of 59.

Colette contributed 35 years to the professions of planning and landscape architecture, bringing her talents to the cities of Seattle, San Diego, San Francisco, London as well as to many communities throughout British Columbia.

She studied Landscape Architecture and graduated, with honours, from the California State University in San Luis Obispo in 1986 and became a registered Landscape Architect in 1990 in California. It was during a year studying abroad in Florence, Italy where she became passionate about urban design. From there, her career spanned both public and private practice, focusing on the physical improvement of the public realm and surrounding communities.

Her private sector work focused on downtown and neighbourhood plans; waterfront and streetscape planning and design; and developing urban design policy and design guidelines. She was a seasoned practitioner and facilitator, known for her listening skills and for providing engaging community consultation processes.

Colette spent nearly a decade with Durante Kreuk Landscape Architecture as an Associate, where she worked on various

landscape architecture projects, including the Millennium Line Greenway in the late 1990s.

For several years, Colette was a senior urban design planner at the District of West Vancouver where she brought her talents to shaping many of West Vancouver's buildings and public spaces.

"Her influence is seen everywhere – from high quality buildings in Ambleside and Horseshoe Bay to streetscapes, plazas and parks designed for everyone. Colette's work was infused with creativity and an innate ability to connect meaningfully with people. I learned a lot from Colette, especially how urban design is an essential process in working with community to build great places."

– Jim Bailey, Director of Planning and Development Services

She also worked at CitySpaces Consulting for several years, as a valued colleague and contributor to projects around the province – including the visioning strategy for Richmond's Garden City Lands, Nanaimo's South Downtown Waterfront Initiative, and the award-winning Downtown Tofino Vitalization Strategy.

"Always 100% present, Colette brought her vitality and energy to every conversation, be it with colleagues, clients, or community members. She was an inspirational influence on our team and her legacy lives on with us at the firm today. Among many other wonderful things about Colette, I will always remember how stunning she looked in the colour red, how much she loved being on the waters of the west coast, her passion for people, place-making, food and art and, of course, her true love for her partner Gerry. We miss her greatly."

– Noha Sedky RPP, MCIP
CitySpaces Consulting

Colette founded Studio Parsons in 2014 and continued to work collaboratively on multi-disciplinary teams throughout the province.

"She was not only the best colleague - no, actually partner - I ever worked with, she was also a thoughtful listener, an insightful and respectful facilitator in public forums, a sensitive advocate for environmental and cultural stewardship, and of course a very talented urban designer. Beyond all that, Colette was just plain fun to be around. I consider her a dear, dear friend, and I miss her terribly."

– Frank Ducote RPP, FCIP

She participated extensively on committees, urban design panels, mentorship, acting as a guest critic, guest editor, contributor to landscape architectural magazines, and as an oral interviewer with planning candidates. In 2021, Colette received the honor of Fellow of the Canadian Society of Landscape Architects in acknowledgement of her many contributions to the profession.

Colette was an avid urban sketcher and outdoorswoman. She enjoyed travelling to diverse and unique destinations; roaming galleries around the world; sketching and painting in both urban plazas and on remote shorelines; kayaking along the BC coast; and snowshoeing and hiking in the local mountains.

Her unique capacity for the creation of community both in her professional and personal life inspired all who knew her. She made such an impact on everyone she met showing us how to be present, how to make an impact, and how to always be yourself. She is survived by her husband Gerry Eckford, her mother Audrey Marie Parsons, her sister Georgette Parsons and brother-in-law David Vernon.





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Save the date for CIP's 2023 national conference *Navigation*, happening June 27-30, 2023 in Halifax, Nova Scotia!

PIBC BOARD NOTES

On **March 11th, 2022**, the PIBC Board of Directors met at the University of Northern British Columbia (UNBC) in Prince George, and by telephone teleconference.

It was acknowledged that the meeting was taking place on the traditional territories of the Lheidli T'enneh First Nation.

DELEGATION

Dr. Peter Reiners (Dean, UNBC Faculty of Environment) and Dr. Tara Lynne Clapp (Chair, UNBC School of Planning and Sustainability) joined the Board to provide an update on the activities at UNBC, and within the newly named School of Planning and Sustainability. This included updates on faculty hirings, strategic planning, and the recent completion of the School's accreditation review process through the Professional Standards Board (PSB).

PRESIDENT

David Block RPP, MCIP provided an update on various activities. It was noted that the next meeting of the Planning Alliance Forum (PAF) leadership group for the planning profession in Canada would be taking place in-person at the conference in Whistler, and that work by the national Professional Standards Committee (PSC) to update the professional competency standards and related indicators was continuing, with the engagement of new volunteers.

BOARD & GOVERNANCE

The Board reviewed and discussed remaining vacant committee roles for chairing the Policy and Public Affairs Committee and the Member Engagement Committee. Further information was to be circulated for further discussion regarding filling those remaining roles.

ADMINISTRATION & FINANCE

Executive Director Dave Crossley reported on the ongoing and key projects, initiatives, and activities at the PIBC office, including ongoing work of the Planning Practice & Reconciliation Committee as well as work to finalize a revamped layout for the revised Strategic Plan.

The Board reviewed the unaudited year-to-date financial statements for the period ending on January 31, 2022. It was noted that the statements were draft, and only covered the first month of the new fiscal year. The Board also noted the number of recent planning job postings and discussed some of the ongoing impacts on planning employers and workplaces coming out of the COVID-19 pandemic.

COMMITTEE REPORTS & BUSINESS

Professional Standards & Certification: The Board approved the admission of a number of new members, and also approved or acknowledged a number of membership transfers and other membership changes, including recent membership resignations.

Pat Maloney RPP, FCIP provided an update on the Committee's work on a new ethics course or webinar for members, to ultimately support the introduction of required regular professional learning on ethics and professionalism by members, and work coordinating the implementation of a new online member association management system (AMS) at the national level. The Board endorsed the direction and work of the Committee in these areas.

Policy & Public Affairs – Climate Action Sub-Committee: The Board reviewed and considered the proposed draft revised climate action policy developed and recommended by the Climate Action Sub-Committee of the Policy and Public Affairs Committee. The policy builds in part upon the Institute's earlier work covered in the 2017 'Climate: A Call to Action' document, as well as recent work done nationally on climate. After further review and consideration, the Board approved the revised policy as drafted.

LOCAL CHAPTERS

Okanagan Interior: The Chapter's 2021 annual report was reviewed. The Board approved receipt of the report and the release of the Chapter's 2022 annual seed funding.

Vancouver Island North: The Chapter's 2021 annual report was reviewed. The Board approved receipt of the report and the release of the Chapter's 2022 annual seed funding.

INSTITUTE REPRESENTATIVE REPORTS & BUSINESS

The Student member representatives from SFU and VIU provided brief updates to the

Board on activities at their respective university planning programs.

OTHER BUSINESS

An invitation to an upcoming workshop session at the Morris J. Wosk Centre for Dialogue at SFU, entitled 'Renovate the Public Hearing', was received and discussed. Board members who were interested and available were encouraged to follow up with SFU and to participate.

The Board also discussed possible changes to its meeting schedule and locations to enable the Board to hold a future meeting in Nanaimo in conjunction with an event with VIU students. There was support for holding a future meeting in Nanaimo with a VIU event, but also discussion about the importance of maintaining a meeting in Victoria in conjunction with government outreach activities. It was agreed that staff would investigate the matter further.

NEXT MEETING(S)

It was noted that the next Board meeting would be held on Friday, May 27th, 2022 by online videoconference.

UPCOMING WEBINARS

PIBC CPL Webinar #7 September 28th

This webinar continues our journey of Reconciliation through placemaking. Join planners, Elders, and other significant partners as they speak to culturally relevant and grassroots approaches to community building.

PIBC Webinar #8 October 26th

What practical skills do planners need to succeed at their jobs? Join us for a crash course on the essentials; technical writing and language, due diligence, engagement, negotiation strategies, handling difficult situations and other important skills.

MEMBERSHIP REPORT March 11, 2022

Welcome New Members!

Congratulations and welcome to all the new PIBC Members!

At its meeting of March 11, 2022, it was recommended to and approved by the Board to admit the following individuals to membership in the Institute in the appropriate categories as noted:

CERTIFIED:

- Colton Kirsup (Transfer from APPI)
- Chris Marshall (Transfer from OPPI)

CANDIDATE:

- Radha Adhikari
- Anmol Anand
- Anika Burse
- Justin Cook
- Jenna Hildebrand

- Jordan Konyk
- Leah Labarrere
- Linden Maultsaid-Blair
- Yvonne Mitchell
- Samantha Munns
- Myfanwy Pope
- Janu Raj (Transfer from APPI)
- Daniel Rajasooriar
- Rafid Shadman
- Fiona Titley
- Karmen Whitbread (Transfer from OPPI)

PRE-CANDIDATE:

- Jerritt Cloney
- Brittany Wang

RETIRED:

- Colette Parsons
- Lorne Tangjerd (Transfer from SPPI)

STUDENT:

- Christopher French (UBC)
- Emily Paterson (Dalhousie)
- Chris Ray (SFU – Reinstated)
- Florence Zheng (UBC)

Member Changes

It was further recommended to and approved by the Board to grant or acknowledge the following membership transfers and changes in membership status for the following individuals as noted:

FROM CERTIFIED TO MEMBER ON LEAVE:

- Ada Chan Russell
- Corine Gain
- Jennie Moore
- Wendy Tse
- Erin Welk
- Andrea Wen

FROM MEMBER ON LEAVE TO CERTIFIED:

- Laura Beveridge

FROM MEMBER ON LEAVE TO CANDIDATE:

- Sarah Ravlic

RESIGNED:

- Mark Allison
- Brittany Ekelund
- John Foster
- Kathleen Heggie
- Zane Hill
- Jonathan Kitchen
- Aida Mas
- Andrew McLeod
- Shane O'Hanlon
- Casey Peters
- Abdulrahman Refaei
- Mackenzie Stonehocker

SAVE THE DATES!

Save the Dates for these exciting and informative Fall PIBC Webinars!

PIBC Webinar #9 November 30th

This webinar explores models of innovative affordable market housing and what is often referred to as the missing middle. Our esteemed panelists, from both the public and private sector, will provide real life examples on what this type of housing might look like and offer insight on how you can achieve this in your community. Let's talk about small lot development, tiny homes, laneway homes, heritage infill, townhomes, duplexes, triplexes, and anything else that falls between the traditional single-family home and apartment.

For current webinar information, registration, and the latest details on other CPL webinar offerings, please visit www.pibc.bc.ca/pibc-webinars.



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VANCOUVER MURAL FESTIVAL, BRITISH COLUMBIA, CANADA

Sometimes the best opportunities to take in a new worldview are right here in front of our eyes. This summer, take a self-guided tour with Vancouver Mural Festival's interactive Indigenous Mural Art map to discover the rich collage of visual storytelling that reflects Indigenous contemporary and traditional values, experiences, and ideas in a tangible and eye-opening way (literally).

“Murals are more than paint on walls ...they also transform how we see our city, our neighbourhoods, and ourselves.” – VMF

The Vancouver Mural Festival (VMF) is a non-profit arts organization dedicated to artistic and cultural development in the city. Its mission is to create meaningful experiences that connect art and people with the vision to build a society that deeply values art and all cultures. Through local, corporate, and municipal partnerships, over 300+ murals have been created around the city, with 55+ murals designed by Indigenous artists. The murals created reflect the culture and heritage of the neighbourhoods they live in including Hogan's Alley, the Punjabi Market, and Vancouver's Downtown, just to name a few.

Highlighting & Supporting Indigenous Artists

For Indigenous artists wanting to become more visible on their own terms, VMF's Indigenous Capacity Building Program provides Indigenous artists with various tools including: a portfolio website, professional photography to help promote and document their work, and mentorship sessions with curators and art professionals based on their interests.

The VMF's website is a hub for mural maps and information on local artists, including the five Indigenous artists in the current Indigenous Capacity Building Program. Check out the links below or visit <https://vanmuralfest.ca> to explore the visually stunning art and stories throughout Vancouver's neighbourhoods.

Interactive Map of Indigenous Murals

<https://vanmuralfest.ca/highlighting-indigenous-artists>

Indigenous Artists and the Indigenous Capacity Building Program

<https://vanmuralfest.ca/community-projects/indigenous-capacity-building-program>

<https://vanmuralfest.ca/blog/indigenous-capacity-building-program-vmf-roger>

VMF Murals Map

<https://vanmuralfest.ca/map>

Please note: VMF recognizes that its event and murals are produced on the traditional unceded territories of the xʷməθkʷəy̓əm (Musqueam), skwxwú7mesh (Squamish) and səilwətaʔt/Selilwitulh (Tsleil-Waututh) First Nations. VMF's definition of Indigenous includes First Nations, Métis, and Inuit.



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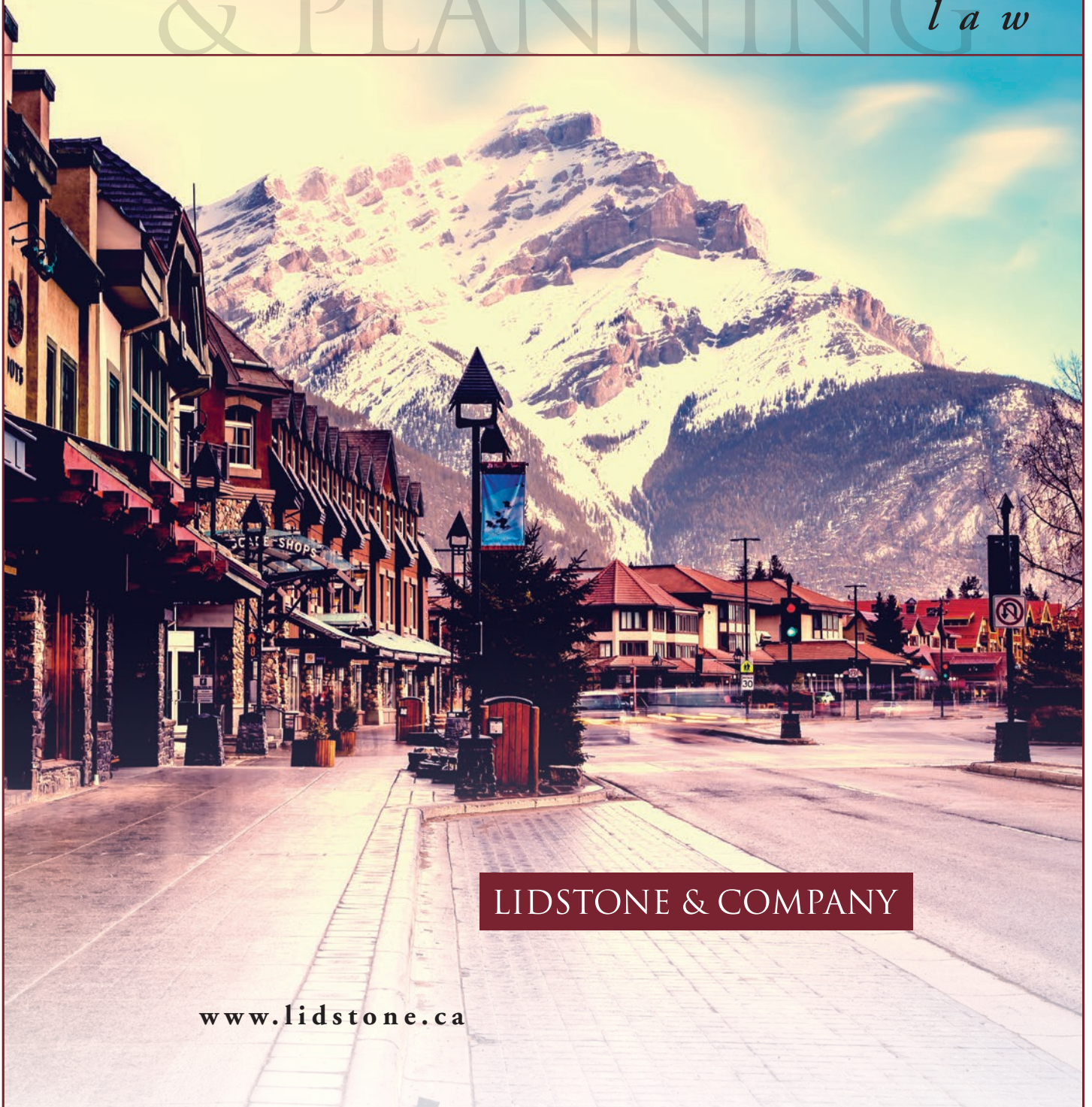
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