



City Repair, Sunnyside Piazza, Portland, Oregon, US, 2009

South Hill Art Plan

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September 27, 2009

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“A Meditation on Patterns and Cities: The routes that allow us mobility through the city are multiple. We amble upon a horizontal plane, on the sidewalk and street, and careen underneath it on the subway. An elevator allows vertical passage, and even as we traverse the streets, we cast ourselves upward with our eyes. Always in motion, we look up amidst a canyon of buildings, our paths traced within a thickened plane surrounding us. Just as we may have followed the lines of a floral wallpaper pattern in childhood, in the city we traverse the paths that outline the footprints of buildings. One’s course is sometimes oddly similar to the line of an Etch A Sketch: it describes a zig-zagging “curve”, like the profile of an arched stairway lying on its back.”¹

Patrick Mahon



Carol Sawyer, Artist in Residence, City of Vancouver, 2003-2004

¹ Excerpt from the essay, “Jeannie Thib – Thought Patterns”, from exhibition catalogue “Jeannie Thib: Lure”, co-published by Koffler Gallery and Foreman Art Gallery, 2008

INTRODUCTION

Public spaces are places where we enact our social values. Public art reflects these values and acts as an agent for interpretation, negotiation and expression of those things that are considered significant to a community. With foresight and conviction, the South Hill (Fraser Street) Business Improvement Association (SHBIA) initiated a planning process to bring an exciting program of art in public spaces to a relatively un-noticed area of South Vancouver. They envisioned their neighbourhood of South Hill as a site of rejuvenation and celebration, one that would draw upon its diverse communities to reflect upon their shared and individual experiences of this unique place.



7th Annual South Hill Festival, 2009

Commissioning agencies, whether they are municipalities, private developers, or organizations like the South Hill BIA, are interested in supporting and promoting public art because it has the capacity to enhance how we see the spaces we share, to make a site amenable to engagement by citizens, to build landmarks, civic memory and pride, and to encourage conversation and discussion about the character of our cities

and towns.

“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.”²

This Public Art Plan draws upon the strength of an already vibrant community network of institutions, organizations, businesses and individuals and contributes to a respectful and resilient web of mutual support and communication. It presents an underlying set of ideas for a South Hill Public Art Program that integrates with and expands upon a number of cultural activities and neighbourhood revitalization projects already underway. In consideration of these and future projects, the Plan offers a cohesive framework for making visible South Hill’s distinct identity. visible South Hill’s distinct identity.

² *Making the Case for Culture, “Culture as an Economic Engine”, page 3, published by Creative City Network of Canada c 2005, www.creativecity.ca/making-the-case/*



7th Annual South Hill Festival, 2009

The South Hill Public Art Plan should be considered and used as a “living document”, one that evolves and expands as needed. It provides a framework for the commissioning of a series of artworks that will unfold over an 8 to 10 year period. It was written with the understanding that public art inspires conversations and it is our hope that from the beginning stages of planning and consultation all the way through to artwork installations, the South Hill Public Art Program is approached as a participatory experiment.

“Creative projects involve positive, responsible risk taking. Risk taking is a pre-requisite for growth and development. Overcoming risks such as those associated with identity, ability and relationships creates confidence, and flexible and risk

competent people are able to deal with the uncertainties and challenges of the future.” Voluntary Arts Network, 2005 ³

Many different people will be involved in the Art Plan’s implementation. The South Hill BIA will be one partner among many who will be committing their time and resources to realizing the Plan’s vision. Forming and maintaining project partners, consolidating fundraising efforts, and harnessing the energy and passion of a network of volunteers will be critical to the success of the program.

Background

The South Hill Business Improvement Association representing 180 businesses and commercial property owners between 41st and 50th avenue was formed in 2007 to work with businesses and community groups to “improve and shape the environment” of South Hill. As South Hill nears its 100th anniversary in 2010 the SHBIA feels it is important to take a moment to reflect on the history of Fraser Street while planning for its future.

Fraser Street was originally called North Arm Road because it connected the north arm of the Fraser River with False Creek Trail (Kingsway). In 1910 it was renamed Fraser after fur trader and explorer, Simon Fraser. The bridge connecting South Vancouver to Richmond and a north-south streetcar spurred commercial development between 41st and 49th avenue. Stores for groceries, furniture and hardware opened to serve the primarily agricultural district of South Vancouver.

Amalgamation with the City of Vancouver did not take place until 1929. In the meantime, residents of South Hill originating

³ *Making the Case for Culture*, “Key Arguments: 2. The arts contribute to the development of creative learning communities” [collection of quotes], Creative City Network of Canada website <http://creativecommons.ca/making-the-case/arts-positive-change-2.html>



7th Annual South Hill Festival, 2009

from South and East Asia and Western Europe established the area ensuring its continued growth. After the Second World War, housing, schools and community facilities were developed to accommodate veterans and their families. South Hill's agricultural landscape was slowly transformed into the busy urban neighbourhood of today.

Fraser Street's early history as a major thoroughfare with thriving businesses and culturally diverse residents is still evident. There is a steady rush of street traffic moving from Vancouver's mainland to Richmond. The street is dense with small businesses, multi-ethnic restaurants, professionals, banks and community services. Canopies identify businesses in multiple languages, fresh fruit and vegetables are displayed on the sidewalks and the scent of baked goods and barbequed meat mingle. Well-established trees provide shade on the sidewalks and the small boulevards between the avenues offer respite from the steady flow of pedestrians. They also lead to a series of coveted parking lots found in only a handful of older Vancouver neighbourhoods. John Oliver Secondary School, South Hill Education Centre and the Vancouver Public

Library flank Fraser Street from 41st to 45th avenue providing important public resources and services for recent immigrants and long time residents.

South Hill's unique character, partially attributable to its initial development as a separate district, has inspired the BIA and the community groups to work together in order to ensure its uniqueness. In recent years people have noticed a slow accumulation of problems: the tree roots are lifting the sidewalks, garbage is accumulating in the gutters, there's nowhere for elderly residents to sit, the back alleys are targets for vandalism and so on. Business owners and residents have also become concerned that there is a growing negative perception around crime, immigration and poverty in South Hill. The SHBIA and community groups are aware that this perception does not accurately represent South Hill and the complex relationships between its many communities.

Together the SHBIA and the community groups are challenging this negative perception by making concrete improvements and actively building a greater sense of community. The SHBIA is working with businesses to clean up the streets and local gardeners are tending to the boulevards with support from the City of Vancouver's Green Streets program. Sidewalks on 43rd, 47th, and 45th avenues have been embedded with mosaics reflecting Fraser Street's past and present. Recent immigrants find support and resources through South Hill Neighbourhood House workshops offered throughout the community. South Hill Neighbours organize a yearly street festival that draws hundreds of people to the area to celebrate its unique character and discuss its potential. Community members have also actively participated in the City of Vancouver's Sunset Vision Program. All of these activities reflect the community's willingness to commit to a public art program for the benefit

of South Hill.

Through the process of community consultation members of the community voiced a strong desire to create a visual identity for South Hill that expresses its uniqueness through its diversity. Participants also put forward an interest in improving infrastructure while creating public spaces that provide opportunities for people to come together. Ultimately, members of the community are interested in active community participation towards broad social impact.

Consultation Process

The South Hill Public Art Plan was developed in consultation with individuals, organizations, community groups and members of the SHBIA. Active members of local community groups, organizations and businesses were invited to form the South Hill Public Art Task Force. The Task Force provided valuable information about the South Hill community and recommendations for the Public Art Plan while acting as community liaisons. The Task Force met on a bi-weekly basis from April to June of 2009. Members of the Task Force include: David Unterman (South Fraser Law Group) as Chair, Susan Faehndrich-Findlay (South Hill Neighbours), Bob Haras (CIBC), Jack Hilton (South Crest Holding Ltd.), Jinder Johal (South Hill Branch Vancouver Public Library), Sophie Lingren (Sunset Mosaic Committee) and Louise Seto (SHINE Sunset City Implementation Committee).

Based on the recommendation of the Task Force, two community consultations were undertaken during this period. For the first consultation, a kiosk was set up at the 7th Annual South Hill Festival on Saturday May 23rd 2009. Information

was provided about the rationale for the SHBIA's development of a public art plan; a draft of the program's goals and objectives; and examples of local and international public art projects. The kiosk was very busy for the duration of the Festival. Contact was made with approximately 200 people.



7th Annual South Hill Festival, 2009

The response to the BIA's initiative was very positive. A number of people expressed interest in attending the community meeting, finding more information about the Plan on-line, and volunteering in the Plan's future implementation. Many residents commented on the diversity of the area and its lively character. Many felt it was important to instill a sense of pride and respect for the area while creating opportunities for communication. Many commented they wanted to see the area cared for but not fundamentally changed. Overall there was a strong interest for the Public Art Plan to recognize the diversity of Fraser Street rather than attempting to homogenize the area.

The Festival was well attended and contact was made with many individuals involved in arts and culture in Vancouver

such as Brad Cran, the City of Vancouver's current Poet Laureate and Cyndy Chwelos, the Arts and Culture Programmer at Moberly Art Centre. *Cole Projects* also spoke with representatives from the following organizations involved in South Hill: Southeast Vancouver Seniors' Arts and Cultural Society, Vancouver Historical Society, The Youth Environmental Alliance, South Vancouver Youth Centre and South Hill Neighbors for Gardens.

During the consultation phase there were many potential community and business partners identified:

- City of Vancouver Green Streets Program
- John Oliver Secondary School
- Moberly Arts and Cultural Centre
- Neighbours for a Sustainable Future
- Mountain View Cemetery
- RainCity Housing
- South Hill Branch Vancouver Public Library
- South Hill Business Owners (Ex. Mason Sewing Machines Company, West Coast Liquor Company)
- South Hill Education Centre
- South Hill Neighbours
- South Vancouver Community Policing
- South Vancouver Neighbourhood House
- South Vancouver Youth Centre
- Sunset Vision (City of Vancouver)
- Sunset Mosaic Committee
- The Youth Environmental Alliance
- Vancouver Coastal Health
- Vancouver Historical Society
- Welcome BC

These potential partners present a rich network of support for the South Hill Public Art Program.

For the second consultation, the SHBIA hosted a community meeting at John Oliver Secondary School in the historic "barn" on June 8th, 2009. *Cole Projects* provided an in-depth power point presentation that outlined the goals, and the themes accompanied by related public art projects. Through guided questioning, feedback was gathered to further inform the Art Plan.



7th Annual South Hill Festival, 2009

Twenty-five community members attended and participated in an engaging discussion.

Business owners in attendance were concerned with how the South Hill Public Art Plan could address issues of security and cleanliness along Fraser Street. They wanted to see a strong visual identity created for Fraser Street in order to draw people to the area.

This document is not intended for publication.

Residents expressed an interest in developing social gathering spaces and opportunities for dialogue between residents. Inter-generational projects were of interests with particular enthusiasm for student participation on behalf of John Oliver's Fine Arts teacher. Concern was expressed that projects should be attractive and maintainable so they don't become a burden on the community. There was enthusiasm for community participation tempered by concern that projects aren't problematic for a small group of volunteers to manage and maintain.

Everyone felt that South Hill's 100th anniversary was an important event to celebrate. Some participants were concerned that many South Hill residents may not relate to the early history of Fraser Street. They feel it is important for the people of the area to see themselves in any projects related to the anniversary and therefore they should celebrate the past and the present.



Fraser Street, 2009



Fraser Street, 2009

Throughout the consultation process a strong sense of commitment to the Public Art Plan was expressed. Those that live and work in the area recognize the uniqueness of Fraser Street and want a Public Art Plan that shares their appreciation of South Hill. The process led to the identification of the following goals and objectives for the Art Program.

Goals and Objectives for the South Hill Public Art Program

1. Create a distinct identity through vibrant, unique and striking art projects that draw people to South Hill.
2. Invite social interaction and create opportunities for people to come together to build or strengthen relationships.
3. Reflect the generous, supportive and collaborative spirit of South Hill as an economically, generationally and culturally diverse community.
4. Inspire active participation in the renewal and improvement of South Hill.
5. Energize the community by instilling pride and ownership in the program as it is fully integrated into civic planning processes.
6. Support the creation of a wide range of public art forms that have broader cultural and social value while engaging diverse communities.

These goals and objectives for the Art Plan reinforce and support the stated goals of the South Hill BIA. The BIA had the prescience to initiate the art planning process and the community has shown great interest and support for a South Hill-specific Art Program – implicit to this initiative is the belief that art can make a difference.

South Hill Business Improvement Association Goals

SHBIA focuses on six key areas to make significant achievements over the next three years:

1. Community Appearance
2. Safety & Security
3. South Hill Identity
4. Marketing, Promotion and Communication
5. Organization Effectiveness
6. Neighbourhood Planning



Fraser Street, 2009

VISION

Pattern

“Art is the imposing of a pattern on experience, and our aesthetic enjoyment is recognition of the pattern.”⁴



Michael Pinsky, *Horor Vacui, Portugal, 2007*
A database of tile motifs is used to create a large scale puzzle in the central plaza of Torres Vedras.

Whether it is a piece of music, a poem, or a painting, pattern is one of a number of art elements that provides the underlying structure of a composition. Recognizing the South Hill Public Art Program will take a number of years to unfold and engage the efforts of many different participants, we suggest the unifying concept of ‘pattern’ to act as a framework for the gradual building of a cohesive collection of artworks.



Eric Metcalfe, *Voodoo, 2002*

The ideas for potential art opportunities listed on the following pages were considered in relation to how they contribute to the vibrant composition of the South Hill neighbourhood and how they address the goals and objectives of the South Hill Public Art Program. There are four distinct approaches, each grounded within the idea of ‘pattern’:

1. Urban Fabric
2. Urban Rhythm
3. Growth Cycles
4. Pattern of Events

⁴ Alfred North Whitehead (1861-1947), English philosopher and mathematician. *Dialogues*, June 10, 1943. <http://en.wikipedia.org/wiki/Pattern>

“Urban Fabric” launches the Program to create a highly visible foundation from which to build attention and support. “Urban Rhythm” builds physical infrastructure and “Growth Cycles” builds upon community engagement. The final category of “Pattern of Events” proposes projects that offer broad and long-lasting social impact. Projects such as these benefit from an established Program that has matured through the gradual building of trust and support.

Potential Art Opportunities, Locations, Budgets

1. Urban Fabric



Daniel Buren, Pennants in Münster, 1997

South Hill’s diversity presents itself in the rich accumulation of lines, shapes, colours and textures in fluctuating compositions. This cacophony of visual elements encompasses intersections, sidewalks, boulevards, walls and storefronts. The visual richness of the streetscape presents opportunities for artists to explore a diversity of visual motifs while contributing to a strong cohesive visual identity for Fraser Street. As these projects unfold over the years a rich urban fabric will be woven.

Art Opportunity: Urban Fabric

Artist projects will respond to the textile traditions of multiple cultures reflecting the shifting demographics of South Hill. Textile patterns from cultures such as Chinese, Punjabi, Iranian and Filipino offer strong lines, colours and shapes to form a larger urban fabric that references the pattern and randomness, the unity and difference of all communities. Pattern inspired artworks will be applied to many different surfaces including walls, streets, and fences along Fraser Street. They will also encompass textile-based surfaces such as banners, pennants, and awnings.



Christian Moeller, News readers, 2006

Regular installation of these projects over the course of the first three years of the Program will generate local interest and support. Community support for the program will contribute to the South Hill SHBIA's goal to improve the cleanliness and security of South Hill by inspiring greater care and concern for the appearance of Fraser Street. The visual impact of this first phase of projects will provide the necessary leverage for funding the next phases.

Urban Fabric: Lead Artist

Engage the expertise of an art consultant to fine-tune budgets, assist with fundraising, define the artist terms of reference and manage a selection process to commission a lead artist⁵. The lead artist will act as both artistic director and project manager for this series of projects. This role will ensure a cohesive and integrated series of striking artworks that provide a strong visual identity for Fraser Street.



Duratherm, Morwell Streetscape, Australia

Recommended Budget Range

This project is comprised of a number of components. To realize the complete vision, the recommended budget range is \$95,000 to \$100,000 to cover all artist fees, materials, fabrication and installation costs.

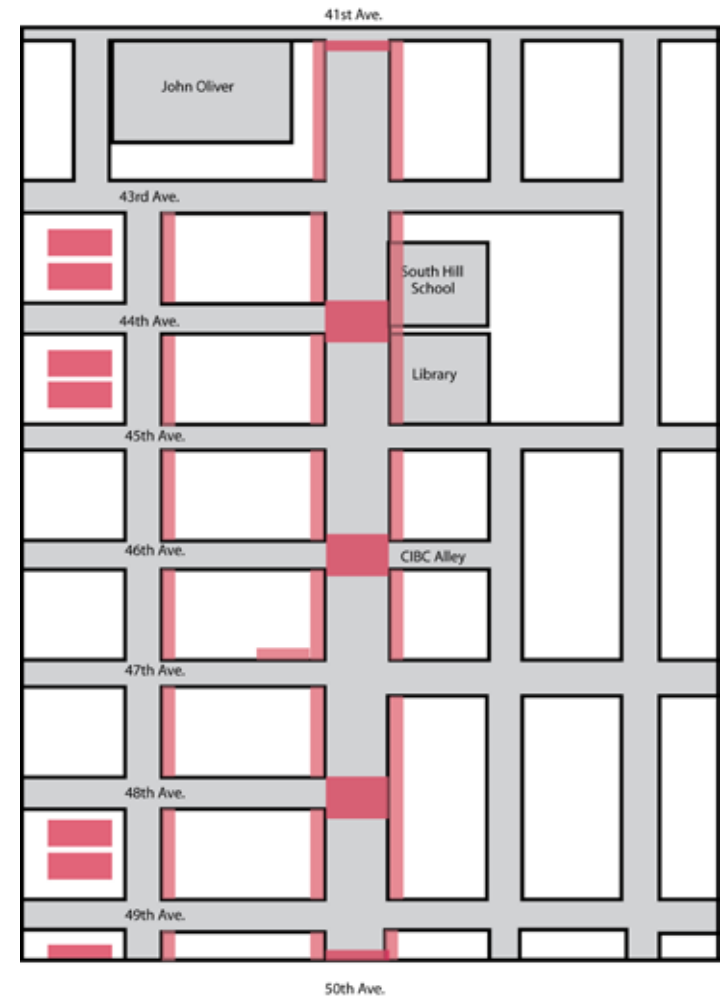


Michael Lin, Tennis From Above, The Contemporary Museum Honolulu, US, 2005

⁵ A "Lead Artist" can be brought into the early stages of a design or planning process to prioritize and fine tune the art opportunities and develop artist terms of reference. They may oversee the artist selection process, or may undertake commissions themselves.

Urban Fabric Locations

| Potential Sites | Artwork Location | Materials & Media | Partners * | Duration |
|--------------------|--|-------------------------------------|------------------------------------|--|
| Walls | Storefronts, walls facing side streets (ex. West Coast Liquor Co.), the back of businesses facing parking lots | Painted murals | Property owners, City of Vancouver | 4 to 7 years |
| Storefront windows | Fraser Street | Photo, video or light installations | Property owners | Event-based to 6 month duration, once per year x 3 years |
| Awnings | Fraser Street | Textile printing | Property owners, City of Vancouver | 5 to 10 years |
| Banners | Fraser Street | Textile printing | City of Vancouver | 1 year rotation x 2 |
| Pennants | At entrance and exit to Fraser Street (41st and 50th avenues) | Textile printing | City of Vancouver | Event-based to 6 month duration, once per year x 3 years |
| Fences | J.O Secondary School & South Hill Education Centre | Sculpture or vinyl applications | Vancouver School Board | 3 years |
| Street | Crosswalks, parking lots (43rd to 50th Avenues) | Duratherm application | City of Vancouver | 8 years |



*Schedule technical and safety reviews of artists' concept proposals with each project partner

2. Urban Rhythm

Fraser Street is a major thoroughfare with a steady flow of street traffic - pedestrians and cyclists moving to and from the area form habitual patterns of movement and rest. There are opportunities to create new patterns of engagement in the neighbourhood by providing spaces for conversation, play and leisure. These delightful diversions invite people to slow down and discover the unique, often hidden spaces of South Hill.



Alete Castelo & Melissa Mongiat, Gamelan Playtime, London, UK, 2006

Art Opportunity: Urban Rhythm

Artists have the opportunity to explore rhythms of movement and rest while creating spaces that invite social interaction. Projects focus on activating the unique and often hidden urban spaces of South Hill such as the parking lots, alleyways and side streets. These active urban spaces draw people out of their daily habits to rediscover their neighbours.



7th Annual South Hill Festival, 2009

Projects will contribute to the development of social gathering spaces by providing creative infrastructure such as benches and multi-purpose mobile structures for meeting, communicating and educating. Temporary interactive installations will inspire people to interact in new and playful ways while drawing visitors to the area.

Urban Rhythm: Artist Team

Engage the expertise of an art consultant to determine budgets and lead the selection process for the team of artists, designers and media-art practitioners required for this series of projects. The consultant will ensure that projects are well integrated with the Sunset Vision and other City of Vancouver community development processes.



Constance DeJong, Speaking of the River, New York, US, 2000
A layered audio piece that tells the stories of local mill workers over the decades. Motion Sensors detect when someone sits down triggering the stories to resume.

The installation of these projects will be coordinated to generate excitement around South Hill's growing public art program. Temporary interactive installations will be introduced through community events that will garner media attention - these will contribute to the SHBIA's goal to improve marketing and promotion of the area. The enhanced communication that these projects and events afford will initiate the community relations necessary for the next phase of the program.



Satoshi Matsuoka & Yuki Tamura, Balloons Caught, Trounce Alley, Vancouver, Canada, 2005

Urban Rhythm

| Potential Sites | Artwork Location | Materials & Media | Partners* | Duration |
|--|---|--|--|---------------------------------------|
| Seating | Front of SHB Vancouver Public Library, side streets | Sculpture/ Industrial design | Property owners, SHB Vancouver Public Library, City of Vancouver | Permanent |
| Mobile structure to form a gathering place and provide signage | Rotate through side streets, CIBC Alley, Parking Lots | Architecture, Industrial Design, Sculpture | Property owners, City of Vancouver | 5 to 8 years, modifications as needed |
| Bike Racks | Side streets | Sculpture/ Industrial design | Property owners, City of Vancouver | Permanent |
| Interactive installations | CIBC Alley and/or Public Library | Interactive Digital Media | Property owners, SHB Vancouver Public Library, City of Vancouver | Various durations |

*Schedule technical and safety reviews of artists' concept proposals with each project partner



3. Growth Cycles

South Hill has the potential to support a rich urban eco system that makes it possible for residents to connect with seasonal patterns of growth and harvest. Fraser Street's well-established trees are accompanied by small but promising green spaces. The intersections have corner beds well tended by local residents, the side streets have stretches of green grass and the parking lots are edged with large shade giving trees. These sites invite residents to come together and become actively involved in the renewal and improvement of South Hill.



Bell Vaughn, Portable Forest, Seattle, Washington, US, 2003

Art Opportunity: Growth Cycles

There are opportunities for artists to work with local residents to create a rich urban ecosystem that explores cyclical patterns of growth. Communities will come together to sow, weed, grow, harvest, cook, and share in seasonal cycles. Projects will focus on the growth of plants in relation to the growing social relations and commitment to ecological issues in South Hill.



Buster Simpson, Growing Vine Street, Seattle, Washington, US, 1997-2005

Urban agriculture and sustainability projects will expand upon existing green spaces such as the beds along Fraser Street, the grassy areas on the side streets and parking lots. Additional infrastructure for growing will be created through projects that take advantage of functional architectural elements such as drainage systems and gutters.

Growth Cycles: Artist in Residence

Engage an art consultant to determine budgets and run a selection process to commission an artist in residence to work with the community to develop projects and secure an active network to support long-term activity and maintenance. The artist in residence will coordinate activities in partnership with the Green Streets program and the City of Vancouver Nurseries as well as community organizations such as Neighbours for a Sustainable Future and/or the Environmental Youth Alliance. The artist will work with these partners to create plans for long term maintenance so the green spaces are sustainable for the community.



*Bell Vaughn, This Land is Yours/Mine Land, Seattle, Washington, US, 2004-Currently
Vaughn's public performance creates awareness of everyone's role in creating a sustainable future.*

The development of these projects will focus on cyclical events that bring people together for sharing and gardening. These regular gatherings create opportunities for further neighbourhood planning and communication while promoting



Buster Simpson, Growing Vine Street, Seattle, Washington, US, 1997-2005

Growth Cycles

| Potential Sites | Artwork Location | Materials & Media | Partners* | Duration |
|---------------------------------------|---|---|--|--------------------|
| Established beds on Fraser Street | Corner beds at intersections & in strips along Fraser Street | Plant Material | Green Streets Program, City of Vancouver | Ongoing (cyclical) |
| Established plots of grass with trees | At opposite ends of the Parking lots behind Fraser Street | Plant Material | City of Vancouver | Ongoing (cyclical) |
| Side Streets | Side Streets with plots of grass or extra sidewalk width (ex. 46th, 47th, 48th Avenues) | Sculptural/ architectural supports and Plant Material | Businesses, City of Vancouver | Ongoing (cyclical) |
| Gutters and Drains | Fraser Street Businesses | Sculpture and Plant Material | City of Vancouver | Ongoing (cyclical) |

*Schedule technical and safety reviews of artists' concept proposals with each project partner



4. Pattern of Events

South Hill is a culturally, generationally and economically diverse neighbourhood with complex patterns of relations between individuals, businesses and communities. Many educational and social services are offered expressing the supportive and collaborative spirit of the area and its diverse residents. The daily exchanges of people in the area present opportunities to initiate dialogue and community participation through a growing pattern of events.



*Public Works, Park Products, London, UK 2004
A mobile "market stall" is set up to trade hand-made products for tasks done to clean up and improve the park.*

Art Opportunity: Pattern of Events

There are opportunities for artists to focus on the patterns of relations between individuals, community groups and businesses. Projects will explore currency as a medium of



*Pae White, Münster, Germany, 2007
The artist collaborated with the Marzipan chefs at Café Kleimann to create these taco trucks reminiscent of her home in California.*

exchange while artist-initiated events will bring residents together in new social economies.

These projects cover a broad range of collaborative ventures that bring people together. Some artists will activate the infrastructure established in previous phases, such as the mobile structure, by staging community workshops and performances. Others will work collaboratively with local businesses to create installations or events that inspire community interest in the daily business of Fraser Street and its workers; while others will work closely with immigration, social service agencies and schools to develop community initiated projects and mentorships.

Pattern of Events: Artist and Community Collaborations

Engage an art consultant to determine budgets and run a selection process to commission a series of artists/artist collectives to develop participatory community projects and events. This selection process is sensitive and complex as it involves bringing in the appropriate individuals and groups to work with the local communities on long-term, high-impact projects. The consultant will coordinate these residencies in cooperation with the City of Vancouver's Public Art Program as well as the Vancouver School Board and local immigration and social service agencies.

Active artistic collaboration with businesses and communities will create opportunities for dialogue and participation towards broad social change. These projects will culminate in a new community platform for planning the next steps for South Hill's Fraser Street.



*Public Works, Granville Cube, 2005-2007
This mobile structure was moved from place to place and used for activities programmed by artists.*



Wimbledon College of Art & Morden Women's Institute, Knitting Circle, Underground Art program, London, UK, 2007

The knitting shown here resulted from a making process where each piece was passed through the circle, each person contributing only a segment. The resulting knitted lengths are a detailed physical chart of the time the groups spent together.

Conversations that occurred during the meetings have been transcribed as textual drawings. Handwritten utterances curl and loop in continuous lines that suggest the knitted stitch, describing the progress of the project. At the centre of the installation, photographs of each knitter's hands show the circle members engaged in their work.



*Folke Kobberling & Martin Katwasser, Hybridraum, 2007
Kobberling and Katwasser work with local communities to create structures from recycled materials that fit the needs of the community for shared public space.*

Pattern of Events

| Potential Sites of Collaboration | Artwork Location | Materials & Media | Partners* | Duration |
|--|---|--|---|------------------------------------|
| Temporary events | Parking Lots, CIBC Alley, Moberly Arts Centre, Sunset Community Centre, J.O Oliver School intersections & in strips along Fraser Street | To be determined through the collaboration | Property Owners, City of Vancouver | Event-based (1-3 days) |
| Rotating schedule of artists working with mobile structure | Mobile Structure | To be determined through the collaboration | City of Vancouver | Summer Months (June-August) |
| Collaborations with local businesses | Businesses on Fraser Street | To be determined through the collaboration | Property Owners and Business operators | Temporary (3-6 months residencies) |
| Artist in Residence working on-site with organizations and clients | With Social Service and Community support Services | To be determined through the collaboration | Social Service agencies, community support services (see community list for possible partners) | Long-term partnerships (1-2 years) |
| Artist Mentorships | South Hill Education Centre, J.O Oliver Secondary School, SHB Vancouver Public Library, Langara College, Emily Carr University | To be determined through the collaboration | South Hill Education Centre, J.O Oliver Secondary School, South Hill Branch of Vancouver Public Library | One school year |



*Schedule technical and safety reviews of artists' concept proposals with each project partner

Implementation Summary: Example of Task Schedule for the first 6 months of the Program

| | Tasks | Responsibility | Key Points |
|----|---|---|---|
| 1 | Clarify roles and responsibilities of the BIA in relation to the implementation of the South Hill Public Art Program | BIA | Reinforce goals and objectives - support excellence |
| 2 | Contact educational institutions - open doors for partnership, internships and learning opportunities | Task Force | Build partnerships - garner interest and support; build managerial support |
| 3 | Launch Project: Determine scope of work of the public art consultant (or facilitator) including: advising about fundraising, fine-tuning artwork budgets, overseeing the selection process for the lead artist; setting standards based on best practices in the field; and developing templates for future use | BIA | Build managerial support - develop Program framework |
| 4 | Undergo search for public art consultant or facilitator - contract services | BIA | Build managerial support - develop Program framework |
| 5 | Redefine roles and responsibilities of the South Hill Public Art Task Force and determine reporting structure | Consultant in consultation with BIA | Ensure community participation |
| 6 | Determine roles and responsibilities of the Public Art Advisory Committee and determine reporting structure | Consultant in consultation with BIA and the Task Force | Ensure accountability |
| 7 | Form and orient the Public Art Advisory Committee | Consultant and Task Force | Form alliances; ensure high standards of best practices |
| 8 | Review grant calendar, determine priority projects, apply for grants | Task Force and Consultant | Use the Art Plan to aid fundraising - plan ahead for future programming |
| 9 | Undergo a selection process to hire the launch project's lead artist | Consultant | Build support and respect for the public art selection process |
| 10 | Develop templates for communiques that announce the Program's launch and progress | Task Force and Lead Artist | Establish communications - report back to the community |
| 11 | Celebrate, promote, and evaluate completed projects | BIA, Task Force, Lead Artist, Public Art Advisory Committee | Provide opportunities for learning more about the artworks and the South Hill neighbourhood |

- Top priority - immediate attention
- High priority
- Needs attention

Recommendations for Implementation

The success of the South Hill Public Art Program relies on setting and maintaining a standard of excellence throughout the implementation of the Plan. In order to achieve a high standard it is important to engage the services of professional cultural workers and consultants that can use their expertise to guide the process. It is equally as important to continue engaging individuals, businesses and communities in the implementation of the Plan. This will ensure that the plan continues to meet the goals of the community over time.

Management

1. It is critical to support excellence in all parts of the South Hill Public Art Program - engage the best art consultants, curators and artists possible.
2. Seek advice and managerial support to help successfully guide the first year of the Program. Work with a public art consultant or project facilitator to:
 - Develop Artist Terms of Reference and oversee a selection process to commission a lead artist for the Program's launch project: "Urban Fabric";
 - Assist with developing templates for artist contracts;
 - Work with the South Hill Public Art Task Force to revise the Task Force's roles and responsibilities and determine their method of reporting and to whom;
 - In consultation with the Task Force and BIA, develop well-considered forward-thinking policies and practices that foster

innovation and sustainability;

- Set up financial systems for the management of project funds
- Set up systems to communicate with residents, businesses, potential partners, volunteers and communities of South Hill;
- Initiate relationships with potential community and business partners and volunteers.

Planning and Evaluation

3. Use the Art Plan as a tool for fundraising and developing partnerships. It should be used as a "living document", evolving and changing as the Program grows. Be sure to continue to provide all art consultants and lead artists with copies of the Art Plan to help guide the writing of Artist Terms of Reference and to ensure the history of the Program's planning process is carried forward.
4. Form a Public Art Advisory Panel that meets twice per year to assist with planning and evaluation. Recommended make up is two members of the South Hill community who are well informed about area activities and three members of the Vancouver professional arts community (artists, curators, public art consultants, architects, landscape architects, writers, educators, etc.). The role of the Panel is to participate in an ongoing process of planning that is informed by evaluation - the aim of evaluation should be informative as opposed to reactionary. The Panel will evaluate each project for lessons learned with the ambition to optimize the Program's potential. The findings of the panel will be summarized in report form and included as an appendix to the South Hill Art Plan.

Fundraising, Promotion and Animation

5. The Art Plan recommends launching the Program with projects that carry the highest visible impact in order to build profile and credibility. As the Program grows, the funding base will also expand. Each completed project can be used as fundraising leverage to build financial support for subsequent phases.

6. Critical to the success of the Program will be its project partners: granting agencies, local businesses and organizations and educational institutions. Post secondary schools offer opportunities for managerial support through the work of interns and lead artists as well as creative capital. South Hill could be presented as a case study in regeneration through the arts, thereby opening its doors to a variety of cooperative learning opportunities with institutions such as Langara College and Emily Carr University.

7. It is very important to celebrate the successful completion of each and every project. Develop an archive of images so that temporary projects continue to have a presence long after they come down. As a way to ensure the archive is maintained, require artists to submit documentation of the artmaking process and final artwork as part of the conditions of their contract. Animate the Program by providing information about the projects on the SHBIA website. Include the cost of brochures and other educational tools in grant requests to funding agencies.

CONCLUSION

The South Hill BIA recognized the intrinsic value of art and set about finding ways to encourage its growth in their community. Their support for a public art planning process sets a precedent for other BIA's in the region and will be recognized as an insightful first step to addressing issues of regeneration and renewal.

Throughout the public art planning process, local business owners and residents of South Hill expressed great interest and support for a program of public art projects that will evolve and change over an 8 to 10 year period. This Public Art Plan introduces a cohesive framework for integrating a range of artists with locations, art opportunities, and communities. It provides general overview as well as specific details intended to guide the launch of the Public Art Program. The Plan represents a first step toward defining and articulating the policies and guidelines necessary for successfully administering a program of this scale.

Following through on the recommendations in the Plan will require commitment, diligence, and trust in the creative process. It is an ambitious program, but is achievable with creative guidance and the support of local businesses, public institutions, social agencies and committed volunteers. It contributes to Vancouver's creative economy by extending opportunities to cultural producers while at the same time, provides platforms for exploration, participation and exchange among the people that live and work in the locale. The chance for success is high. As the Program unfolds South Hill will become known as a unique and vibrant hub of cultural activity and will serve as a model for how communities can use art as a catalyst for positive change.



Eric Moschopedis & Laura Leif, Imaginary Ordinary, Calgary, Canada, 2009
These artists set up a community centre in a vacant store in the neighbourhood of Renfrew. They initiated programming for local residents such as neighbourhood walks, talks and mapping activities.

APPENDIX

Potential Partners

City of Vancouver Green Streets Program
John Oliver Secondary School
Moberly Arts and Cultural Centre
Mountain View Cemetery
Neighbours for a Sustainable Future
RainCity Housing
South Hill Branch Vancouver Public Library
South Hill Business Owners (Ex. Mason Sewing Machines Company, West Coast Liquor Company)
South Hill Education Centre
South Hill Neighbours

South Vancouver Community Policing
South Vancouver Neighbourhood House
South Vancouver Youth Centre
Sunset Vision (City of Vancouver)
Sunset Mosaic Committee
The Youth Environmental Alliance
Vancouver Coastal Health
Vancouver Historical Society
Welcome BC

Bibliography

City of Vancouver Public Art Program

“Vancouver’s Public Art Program seeks to incorporate contemporary art practices into city planning and development. The program supports art-making of many kinds - emerging and established artists, in new and traditional media from stand-alone commissions to artist collaborations.”
<http://vancouver.ca/commsvcs/oca/Publicart/index.htm>

City of Vancouver Graffiti Management Program

“If your property has been the target of graffiti you may qualify to have a mural put on your building. The GMP will supply the paint and accessories needed to complete the mural as well as the necessary permits and public consultation.”
<http://vancouver.ca/ENGsvcs/streets/graffiti/murals.htm>

Creative City Network

“The Creative City Network of Canada (CCNC) is an organization of municipal staff working in communities across Canada on arts, cultural and heritage policy, planning, development and support.”
<http://www.creativecity.ca/>

Public Art Online

“A unique public art information site which provides guidance and examples of public art practice from around the UK and internationally.”

<http://www.publicartonline.org.uk/>

Manifesto of Possibilities

“The Manifesto of Possibilities is a discussion document for commissioning public art in the urban environment. Designed as a poster, the manifesto highlights areas of consideration including the commission, the artist, the curator, evaluation, community engagement, and the art.”

<http://www.manifestoofpossibilities.co.uk>

South Hill (Fraser Street) Business Association

“Established in April 2007, the South Hill (Fraser Street) BIA is one of Vancouver’s newest Business Improvement Areas (BIAs) encompassing about 180 business tenants and commercial property owners along Fraser Street between 41st Ave and 50th Ave. Representing all owners and tenants, the South Hill Business Association (SHBA) is a not-for-profit organization established to develop, encourage and promote business within the SHBIA.”

<http://southhillbia.ca/>

Credits

South Hill (Fraser Street) Business Association Executive

Jack Hilton, Sunny Khurana, Ken Mason, Virgilio Olidan, Bob Rai, Stephen Tam, David Unterman
Executive Director: Aila Karpio

South Hill Artistic Task Force

The Artistic Task Force was formed in February 2009 to improve the artistic and visual appearance of South Hill. The purpose of the Task Force is to create an artistic and visual plan, to make the area attractive to residents and visitors, and to reflect a consistent theme throughout the area.

Chair: David Unterman

Members: Susan Faehndrich-Findlay, Bob Haras, Jack Hilton, Jinder Johal, Sophie Lingren, Louise Seto,

Vancouver Park Board

Cindy Chwelos, Art and Culture Programmer, Moberly Art Centre

City of Vancouver

Bryan Newson, Public Art Program Manager, Public Art, Planning & Facilities Development

Terry Wilson, Engineering Services, Streets

Farhad Mawani, Planning Analyst, Community Services Group