

**YOU  
ARE  
HERE**

**KAMLOOPS  
CULTURAL  
STRATEGIC  
PLAN**

**2024-2034**



Canada's Tournament Capital

# INDIGENOUS LAND ACKNOWLEDGEMENT

## TK'EMLÚPS TE SECWÉPEMC RELATIONSHIP

The City of Kamloops occupies land that, since time immemorial, has been a place of great cultural and economic importance in our region. The City acknowledges that we are located on Tk'emlúps te Secwépemc (TteS) territory, situated within the unceded ancestral lands of the Secwépemc Nation. We honour and respect the people, the territory, and the land that houses our community and the urban Indigenous peoples residing here.

**To learn more, visit: [Kamloops.ca/TteS](https://kamloops.ca/TteS)**

*Cultural planning, as a field of study and practice, is guided by the United Nations Declaration of the Rights of Indigenous Peoples, in keeping with United Nations Educational, Scientific and Cultural Organization.*



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FRONT COVER: You Are Here, Pop Up Exhibition, Kamloops Museum and Archives PHOTO CREDIT: Kate Fagervik  
 BACK COVER: You Are Here Exhibition, Kamloops Museum and Archives PHOTO CREDIT: Kelly Funk Photography  
 LEFT: Rainbow over Tk'emlúps te Secwépemc and the City of Kamloops PHOTO CREDIT: Leah Ouellette

# 1

## INTRODUCTION

### 1.1 About This Plan

*You Are Here Kamloops Cultural Strategic Plan 2024–2034* is a 10-year vision for Kamloops' cultural sector and creative communities. Whether you are a creative entrepreneur, an artist, an event organizer, a venue operator, or someone who simply enjoys the cultural experiences our city has to offer, the plan offers strategic directions to support our local cultural sector's vitality and resilience and the city's livability.

Through extensive engagement with the community, the plan identifies major themes to align ideas, people, and resources to a shared vision of cultural development for our city and into the future.

Culture is an essential component of Kamloops' shared identity and sustainability as a city. The cultural sector is home to diverse opportunities in economic development, tourism, placemaking, and community building. By creating this strategic plan, the City continues to support our vital cultural resources and better identify cultural assets to meet the needs of a growing community.

*You Are Here Kamloops Cultural Strategic Plan 2024–2034* links to a number of parallel planning policies and documents. The strategic directions are shaped in consideration of related planning documents, such as the *KAMPLAN: City of Kamloops Official Community Plan*, the *Recreation Master Plan*, the *Downtown Plan*, the *Kamloops Social Plan*, the *Sustainable Kamloops Plan*, and the *Community Climate Action Plan*, among others. This helps create alignment and synergy among City strategies and initiatives to provide a comprehensive, vibrant, and sustainable cultural fabric in Kamloops.



Raiden Taiko Drummers, Culture Days, Kamloops Museum and Archives  
PHOTO CREDIT: Frank Luca Creative

## OUR PROCESS

The process to develop the *You Are Here Kamloops Cultural Strategic Plan 2024–2034* included four phases that took place from 2022 to 2023.





You Are Here, Pop Up Exhibition, Kamloops Museum and Archives  
PHOTO CREDIT: Kate Fagervik

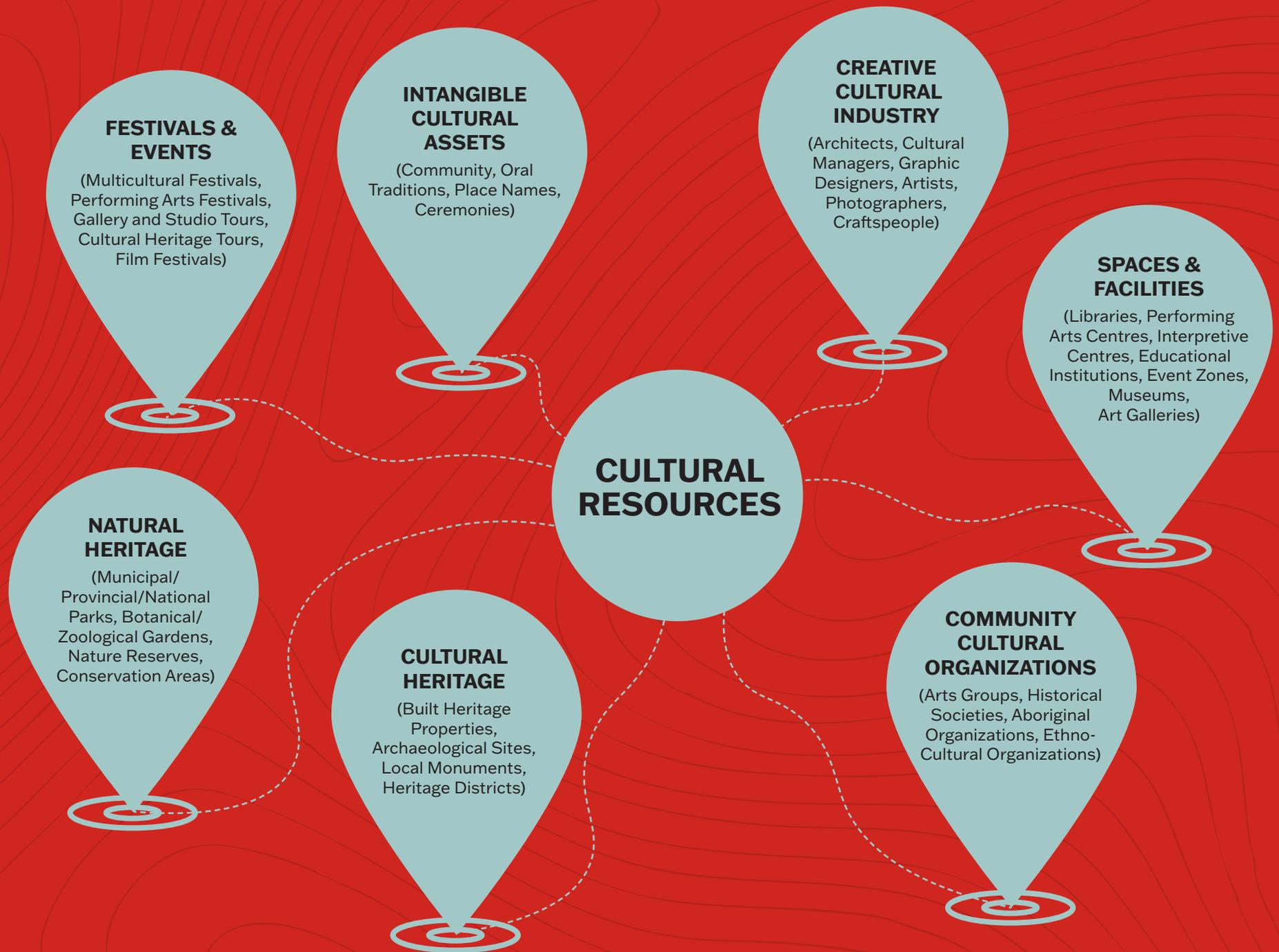
## 1.2 What is Cultural Planning?

Culture is a broad term and relates to *who we are* and *how we live* when used in a cultural development context. By asserting *you are here*, we also root cultural strategic planning in place, in the lived and living experience of that place, and in the here and now.

In Kamloops, art is only one subset of culture. Our city is home to a growing cultural scene, including many types of art forms and disciplines that also create a sense of place. More than just something pretty to look at or a creative experience to share with family and friends, Kamloops' cultural fabric is a medium for cultural development, creative placemaking, and culture-led economic development.

Last updated in 2003 and one of the first municipal cultural plans in BC, the ***Kamloops Cultural Strategic Plan*** identified many strategies and recommendations that helped galvanize the cultural sector and education partners and has contributed to shaping the community residents live in today.

Since then, Kamloops has experienced significant growth, and the economic drivers have continued to evolve from primarily a resource sector economy to one of secondary services through education and tourism, resulting in a changed community in many ways. Thompson Rivers University, in partnership with the City of Kamloops, led a cultural mapping process at the Kamloops Museum and Archives. This community-engaged research process contributed to the creation of a new cultural strategic plan.



## TERMINOLOGY

### WHAT IS CULTURAL PLANNING?

*“Cultural planning is defined as strategic and integrated planning by the application of cultural resources in the development of the city and society.”*

—Colin Mercer, 1995.

This strategic plan focuses on cultural planning and bridging the Kamloops cultural sector to opportunities within economic development, tourism, health/social programs, and community planning.

### WHAT IS CREATIVE PLACEMAKING?

Creative placemaking is a process that uses arts and cultural strategies to implement community-led change.

### WHAT IS CULTURAL DEVELOPMENT?

Cultural development is the strategic planning and implementation of strategies to leverage a community’s unique cultural resources for the social, economic, environmental and cultural benefit of a community.

The *Cultural Strategic Plan* takes on the name “*You Are Here*,” which originated in the cultural mapping process. This speaks to our shared sense of place; commitment to cultivating a cultural ecosystem that is uniquely Kamloops; and reflecting our identity, values, and hopes for the cultural sector.

The *You Are Here Kamloops Cultural Strategic Plan 2024–2034* is a comprehensive document to guide and set direction for future decision-making. It articulates a common vision, goals, and recommended actions built on the understanding that in addition to being fundamental to our quality of life, culture is vital to Kamloops’ expanding local economy and community wellbeing.

The purpose of the *Cultural Strategic Plan* is to:

- Align ideas, people, and resources around a shared vision and a set of goals, strategies, and actions to realize the city’s and community’s creative potential.
- Provide a framework to guide investments in cultural infrastructure and cultural capital (both tangible and intangible) over the next 10 years
- Identify the municipality’s role in supporting the arts and culture sector, including the creative economy, arts programmers and organizations, artists, and cultural workers
- Cultivate a future-proof creative economy that embeds strategic actions with economic development planning as well as attraction and retention strategies for cultural workers and creative entrepreneurs
- Create opportunities for social inclusion and multiculturalism where all community members and visitors feel able to participate in Kamloops’ vibrant arts and culture sector
- Support ways to tell stories of this place that acknowledge and celebrate Kamloops’ Indigenous, natural, and cultural heritage, language, and traditions



## 2 OUR PLANNING CONTEXT

### 2.1 Community Profile

Kamloops is located in what is colonially known as the Thompson-Nicola Regional District, located at the confluence of the North and South Thompson Rivers. With approximately 293 km<sup>2</sup> and 97,902 residents, it is the fastest-growing community in the region. Kamloops' community vision, as outlined in *KAMPLAN: City of Kamloops Official Community Plan (2018)*, sets out a city that is a “sustainable, environmentally friendly community that supports active and healthy living and is characterized as resilient, inclusive, and vibrant.” Kamloops is also dubbed Canada's Tournament Capital, hosting well over 100 sport, cultural, and community events and tournaments each year.

The area is first home to the Tk'emlúpsemc, meaning “the people of the confluence”—known today as Tk'emlúps te Secwépemc. This place has been the home of the Tk'emlúps te Secwépemc since time immemorial, largely settling at Tranquille Creek and at the present-day location of the Tk'emlúps te Secwépemc main reserve (Kamloops IR 1). A vital role of the *You Are Here Kamloops Cultural Strategic Plan 2024–2034* is to leverage Kamloops' municipal tools to support the cultural heritage of the Tk'emlúps te Secwépemc through their language, spiritual practices, and traditional ways.

Colonial history brought waves of European settler populations through the fur trade (1810s) and the gold rush (1850s). The development of the Canadian Pacific Railway in the latter half of the 19<sup>th</sup> century brought a large group of Chinese workers/settlers to complete the project. Today, Kamloops is a confluence of the Tk'emlúps te Secwépemc, historical settlers, and newcomers from across Canada and all over the world.

Kamloops is home to a bustling arts and culture scene. Investment in the arts and culture sector and the heritage sector are identified as contributing significantly to livability, vibrancy, and economic development priorities through the *Official Community Plan* and *Kamloops City Council Strategic Plan (2023–2026)*.



Indigenous dancer at the Kamloopa Powwow  
PHOTO CREDIT: Mary Putnam | Boom Business Solutions

## 2.1.1 COMMUNITY PROFILE BY THE NUMBERS

The following data has been sourced from the 2021 Census conducted by Statistics Canada and projection data in *KAMPLAN (2018)*.

**INDIGENOUS POPULATION**  
**9,885**

**INDIGENOUS POPULATION % OF TOTAL POPULATION**  
**10.4%**

*The percentage of Kamloops' Indigenous population is almost double the provincial average at 5.9% and larger than Vancouver (2.3%) and Kelowna (5.6%).*

**TOTAL POPULATION**  
**97,902**

*Kamloops' population increased by 8.4% between 2016 and 2021.*

*By 2039, Kamloops' population is projected to reach between 113,497 and 127,148.*

**MEDIAN INDIVIDUAL HOUSEHOLD INCOME (AFTER TAX)**  
**\$39,200\***

*43% of working individuals make between \$10,000 and \$39,999 annually after tax.*

\*Statistics Canada (2021 Census data). Total—Income statistics in 2020 for the population aged 15 years and over in private households.

**% OF RESIDENTS  
WITH A UNIVERSITY  
CERTIFICATE,  
DIPLOMA, OR DEGREE  
AT A BACHELOR LEVEL  
OR HIGHER**  
**20.4%**

**MEDIAN AGE OF THE  
POPULATION**  
**41.6**

*64.8% of Kamloops' population is between the ages of 15 and 64 years. This is similar to the broader Kamloops Census Metropolitan Area at 65%.*

**RACIALIZED  
POPULATION**  
**10,245**

**RACIALIZED  
POPULATION % OF  
TOTAL POPULATION**  
**10.8%**

*The largest racialized groups in Kamloops are South Asian (4,260), Chinese (1,295), and Filipino (1,100).*

**IMMIGRANT  
POPULATION**  
**9,335**

**IMMIGRANT  
POPULATION % OF  
TOTAL POPULATION**  
**9.9%**

*63.4% of recent immigrants (2016–2021) indicate a place of birth in Asia. The larger immigrant groups are from India the Philippines; both at 22% of the total recent immigrant population respectively.*

## 2.2 Linkages to City Planning Initiatives

The development of the *You Are Here Kamloops Cultural Strategic Plan 2024–2034* included a review of existing strategies, plans, policies, guidelines, reports, and bylaws. The purpose of this review was to:

- Provide an understanding of the local cultural planning context
- Set the stage for cultural planning to be incorporated into future updates of municipal documents (e.g. plans, policies, bylaws) to ensure cultural planning is fully and meaningfully integrated into all aspects of the City’s planning and development initiatives
- Frame the development of the *Cultural Strategic Plan*

The *You Are Here Kamloops Cultural Strategic Plan 2024–2034* does not operate in isolation. By reviewing and making these planning linkages, the plan is able to work alongside and enhance existing and future work related to cultural planning objectives.

The *Cultural Strategic Plan* aligns with the newly approved *Kamloops City Council Strategic Plan (2023–2026)* and supports a number of strategic priorities and focus areas in the upcoming years. Primarily, the *Cultural Strategic Plan* will find synergies across the strategic priorities, knitting the valuable fabric of cultural development and cultural vitality in supporting all facets of municipal activities.

For the purpose of setting the context, the following table outlines high-level takeaways for each reviewed planning initiative and how they link to the *You Are Here Kamloops Cultural Strategic Plan 2024–2034*.



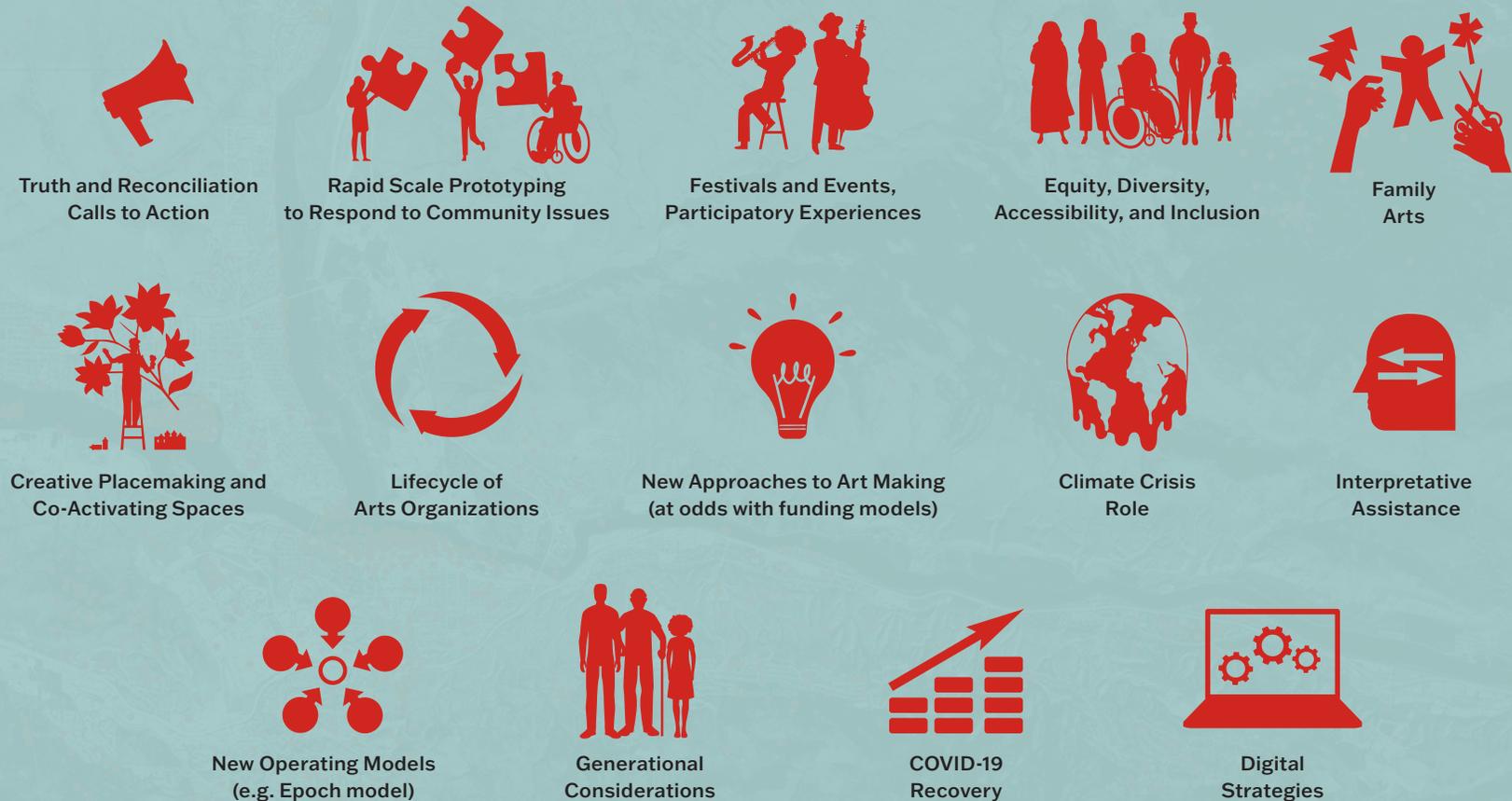
## PLAN LINKAGES: KEY OPPORTUNITIES AND CHALLENGES

POLICY, PLAN, BYLAW	KEY FINDING (OPPORTUNITY OR CHALLENGE)
<b>KAMPLAN: City of Kamloops Official Community Plan (2018)</b>	Arts, Culture, and Heritage is a policy chapter in the <b>Official Community Plan</b> , with culture being embedded in the plan's vision, principles, and well-being framework. This prominent presence of culture in the <b>Official Community Plan</b> leads the <b>Cultural Strategic Plan</b> to significantly consider spatial dimensions of cultural infrastructure, including public spaces, built infrastructure, and creative placemaking under key strategic actions or big moves.
<b>Kamloops City Council Strategic Plan (2023–2026)</b>	The Kamloops City Council for 2022–2026 released a strategic plan in 2023 to set out a vision, values, mission, and strategic priorities until 2026. This includes a number of intersections with the <b>Cultural Strategic Plan</b> supporting socio-cultural supports (Safety and Security), asset management, truth and reconciliation, governance (Governance and Service Excellence), recreation and culture, healthy community, inclusivity (Livability and Sustainability), economic strength, and partnerships (Economic Health), among the other varied levels of intersections to the remaining focus areas.
<b>City of Kamloops Downtown Plan (2019)</b>	Culture is embedded in the <b>Downtown Plan</b> 's vision and principles. The plan outlines a big move related to Kamloops' cultural spaces/infrastructure—establishing a “Centre for the Arts”.
<b>Trails Master Plan (2013)</b>	The <b>Trails Master Plan</b> has minimal reference to public art or culture. There is an opportunity to integrate public art, Indigenous language/place names, and creative placemaking initiatives on trails in the <b>Cultural Strategic Plan</b> .
<b>Oasis of Activity: City of Kamloops Parks Master Plan (2013)</b>	The <b>Parks Master Plan</b> focuses squarely on sports-based recreational activities and environmental stewardship, missing the opportunity to expand outdoor cultural infrastructure through Kamloops' parks system.
<b>City of Kamloops Recreation Master Plan (2019)</b>	The <b>Recreation Master Plan</b> suggests investment in arts and culture facilities in Kamloops' recreational facilities and assets. Without exact recommendations or strategic actions, the <b>Cultural Strategic Plan</b> can help identify cultural infrastructure needs aligned with the <b>Recreation Master Plan</b> 's defined cultural infrastructure deficiency problem. The <b>Recreation Master Plan</b> does not list any outdoor cultural facilities suggesting the opportunity to for the <b>Cultural Strategic Plan</b> to identify if an outdoor facility is needed in Kamloops and where it could be located. <b>You Are Here</b> cultural mapping data supports the value that many outdoor spaces, trails and nature mean to residents, as noted in the <b>Recreation Master Plan</b> .
<b>Community Climate Action Plan (2021)</b>	The <b>Community Climate Action Plan</b> highlights the role of culture in the pursuit of climate action. The <b>Cultural Strategic Plan</b> can focus on providing cultural infrastructure considerations within initiatives in the <b>Community Climate Action Plan</b> , such as streetscape redesigns to make car-light, walkable communities.
<b>Kamloops Social Plan (2009)</b>	The <b>Kamloops Social Plan</b> highlights culturally appropriate services for Kamloops Indigenous population. Culture's role in well-being can be continued to be explored to align the <b>Kamloops Social Plan</b> with the <b>Official Community Plan</b> .
<b>Accessibility Plan (2023)</b>	While the <b>Accessibility Plan</b> does not directly refer to cultural infrastructure, this document can be integrated into the planning and development of built cultural infrastructure as well as future arts, events, and festival programming.
<b>Food and Urban Agriculture Plan: Harvesting Our Potential (2015)</b>	The <b>Food and Urban Agriculture Plan</b> identifies the relationship between our food systems and socio-cultural systems. The <b>Cultural Strategic Plan</b> can align with the culture-related actions within the <b>Food and Urban Agriculture Plan</b> , including developing a food festival, agri-cultural tourism opportunities like an agricultural museum/exhibition, and integrating food in creative placemaking ideas (e.g. edible landscapes).
<b>Bylaws (Graffiti Control, Sign Regulations, and Good Neighbour)</b>	The bylaws reviewed are generally good with sophisticated language around murals. A re-examination of “noise” and “unsightly views” in the <b>Good Neighbour Bylaw</b> could be considered to ensure art in public spaces is protected and nurtured.

## 2.3 LINKAGES TO BROADER CULTURAL SECTOR & BC CONTEXT

### 2.3.1 Cultural Sector Context

Like any sector in today's economy, Canada's \$57.1 billion cultural sector is undergoing significant change, with major growth in employment. The 834,900 cultural workers in Canada exceed the number of individuals employed in hospitals, farms, and wholesale trade. These broader factors need to be taken into consideration in local cultural development and at the community partnerships level.



### 2.3.2 BC Context

Culture is an integral part of community building and is an economic driver with various social benefits. BC's cultural sector contributes to local economies, building strong, vibrant communities while creating community and provincial pride.

Until recently (2017), BC received the least amount of federal funding towards culture. This historical funding inequity has impacted the sector, particularly at the community arts level, and has prevented many arts organizations from operating from a stable funding position, which has in turn impacted capacity building among arts organizations.

#### BC CULTURAL SECTOR KEY STATISTICS

- BC's growth in culture gross domestic product was higher than the national average, equal to approximately 100,000 jobs.
- BC consistently has the third-highest culture gross domestic product and jobs in the country, ahead of Alberta and behind Ontario and Quebec.
- BC's total culture gross domestic product in 2019 was 57.1 billion, and 4% of Canada's overall gross domestic product.
- BC's culture gross domestic product represents 3% of BC's economy and 12.2% of culture gross domestic product in Canada
- BC has more artists per capita than any other province.
- The number of artists in BC grew by 74% between 1989 and 2013 (~25,000)
- The United Nations has identified the creative economy as one of the world's fastest-growing sectors for income generation, job creation, and export earnings.



TOP: Women's Skate Club, Kamloops Museum and Archives PHOTO CREDIT: Matt Macintosh  
BOTTOM: Artist David Langevin painting at the Royal Affair PHOTO CREDIT: Abigail Anderson Photography

## 2.4 CULTURAL DEVELOPMENT TO DATE—CELEBRATING OUR ACHIEVEMENTS

While *You Are Here Kamloops Cultural Strategic Plan 2024–2034* was developed through extensive cultural mapping, community engagement, and research, we acknowledge that our process was situated in an already abundant cultural context. We would like to acknowledge and celebrate the cultural development achievements to date that have led to the development of this plan.

The timeline captures only some of the City’s recent cultural development achievements. Kamloops benefits from many cultural legacies that predate this timeline and include notable organizations, including Western Canada Theatre, the Kamloops Art Gallery, the Kamloops Museum and Archives, the Kamloops Symphony, and the Kamloops Arts Council, along with vital Tk’emlúps cultural heritage initiatives and a multitude of large and small arts and culture community organizations—all of whom contribute to our community cultural development vibrancy.

**2003**

City commissions the Aldridge Pears report to review the governance, programming, and physical building of the Kamloops Museum and Archives.

**2004**

City begins addressing some of the capital/building recommendations of the Aldridge Pears report, including an elevator for accessibility and new HVAC system to address environmental controls.

**2007**

City purchases the Old Courthouse with the intention of creating affordable studios and space for cultural groups (lease holders include the Kamloops Arts Council, Theatre BC, and Kamloops Courthouse Gallery Artist Cooperative). The courtroom is not leased to any one group so that it is available for the following kinds of activities: Federation of Canadian Artist spring and fall juried exhibitions, Chamber Musicians of Kamloops series, School District No. 73 Young Artist Annual Show, Writer’s Fair, Art on the Move, and Stage One Theatre School Spring Break.

Kamloops Courthouse Gallery Artist Cooperative forms with the ability to lease space in the newly acquired Old Courthouse. It remains one of the longest-standing artist cooperatives in the province.

City supports the Kamloops Art Gallery, the Kamloops Symphony, and Western Canada Theatre with establishing the Mayor’s Gala for the Arts, a formal event to be held annually that celebrates the contribution the arts make to our community and lives.

City begins implementation of the governance recommendations of the Aldridge Pears report.

**2005**

City implements service agreements for all of the cultural organizations to provide multi-year funding vs. application to Council for annual operating grant.

City supports creation of Project X annual summer Shakespeare festival in Riverside Park, but after two years, it relocates it to Prince Charles Park. Upgrades to the electrical in this park enables the company to have a “homebase”....and close to celebrating 20 years.



**2008**

Theatre BC relocates from Nanaimo to Kamloops to more centrally serve BC.

Federation of Canadian Artists membership in the Thompson/Nicola/Shuswap sees exponential growth as a result of purchase of Old Courthouse and now has the ability to host two significant exhibitions annually.

**2011**

Ongoing City support for Kamloops Central Business Improvement Association back alley mural initiative to create safer spaces and to create new cultural spaces for pop up events.

1.7-kilometre paved pathway linking Sahali with downtown opens. Xget'tem means "deep valley" in Secwépemc and pays tribute to the area's historical ties to the Shuswap people. The name of the trail was decided upon after collaboration between the City and Tk'emlúps te Secwépemc.

**2018**

Philanthropist Ron Fawcett acquires TELUS Annex with intent to renovate the building for administrative home of Western Canada Theatre and Kamloops Symphony.

Philanthropist Ron Fawcett acquires the Paramount Theatre and creates lease with Kamloops Film Society and new home of Kamloops Film Festival.

The Recreation, Social Development and Culture division supports piloting one of the proposed recommendations in a draft of the new Downtown Plan to create an animated pedestrian plaza on 4th Avenue between Victoria Street and Lansdowne Street.



**2009**

City pilots a satellite Music in the Park in McDonald Park.

**2017**

City and School District No. 73 informed that leaks in roof of Sagebrush Theatre are indicative of failing roof trusses, which must be replaced. City undertakes \$1.2 million roof replacement on behalf of community theatre.

Kamloops International Buskers Festival is established.

**2019**

Kamloops Centre for the Arts Society formed with over 5,000 members in first six months.

Heritage Engagement Group develops Cultural Heritage Walking Tours/ City app.



# 3 ENGAGEMENT

## 3.1 Approach

The development of the *You Are Here Kamloops Cultural Strategic Plan 2024–2034* resulted in the most diverse and participatory engagement process ever carried out by the City and its partners.

The planning process for the *Cultural Strategic Plan* included robust engagement and cultural mapping activities, resulting in over 2,000 sources of individual input. These activities created a space for meaningful, community-engaged research to create a shared vision for Kamloops’ cultural fabric as well as high-level priorities and directions to inform the plan’s strategic directions, objectives, goals, and supporting actions.

The engagement approach used a dynamic and comprehensive engagement strategy guided by the following objectives to support a creative process:

- Create awareness among City Council, City staff, stakeholders, and community members of the City’s current work in cultural development
- Create an opportunity for citizens to share what culture means to them, where they experience culture, and what the opportunities or barriers are to experiencing culture
- Share the facts about the role and the importance of cultural development and creative placemaking and the role of the arts and heritage
- Ensure broad participation among key stakeholders (including engagement with City staff, community groups,

and arts innovators), and cultivate inclusivity and diversity in our engagement process

- To connect with community stakeholders, beginning with relevant City staff and through a working group to determine what is working well within cultural development and validate findings
- To gather insights to complement existing research with a focus on engaging underrepresented voices while synthesizing and validating overall process findings



## ENGAGEMENT TIMELINE

Engagement for the plan took place between spring 2022 and July 2023 . Events and activities include:

- *You Are Here* exhibition and cultural mapping lab at Kamloops Museum and Archives
- Pop-up *You Are Here* exhibition event with Dr. Stuart Poyntz
- Let’s Talk Kamloops: public survey (virtual)
- Tk’emlúps te Secwépemc engagement
- Community conversations (four sessions)
- Community working group (three sessions)
- City of Kamloops staff (two sessions)
- City of Kamloops virtual cultural mapping activities

## 3.2 You Are Here: Cultural Mapping Project Partnership

(Thompson Rivers University and the Kamloops Museum and Archives)

As the City of Kamloops undertook its first **Cultural Strategic Plan** since 2003, the Kamloops Museum and Archives chose to open its doors in a new way. In collaboration with Thompson Rivers University and the Thompson Rivers University/City of Kamloops Researcher-in-Residence partnership, **You Are Here** transformed the museum's second floor into a summer-long cultural mapping research lab. Stakeholder groups and the general public were invited to draw, display, and discuss their visual representations of Kamloops' culture with the aim of creating a collective vision for Kamloops' cultural future. Early in the process, Tk'emlúps te Secwépemc welcomed the Kamloops Museum and Archives and Thompson Rivers University research team to address Chief and Council regarding the cultural mapping work, resulting in two mapping workshops giving voice to Secwépemc Elders and Council representatives as cultural contributors to the City's **Cultural Strategic Plan**.

Through the **You Are Here** cultural mapping and exhibition, the Kamloops Museum and Archives and the Thompson Rivers University/City of Kamloops Researcher-in-Residence partnership sought to create a landscape in which everyone's lived experience of Kamloops' culture was made visible and shared.

An accompanying curated exhibition of historical images and texts helped to put the **Cultural Strategic Plan** in context. The **You Are Here** cultural mapping and exhibition explored the notion that people, place, and culture are each shaped by one another. At the centre of this project were hands-on ways for individuals and communities to share their experiences of Kamloops' culture and to give voice to their visions for our cultural future. This living lab



Cultural Mapping Session PHOTO CREDIT: Kamloops Museum and Archives

gathered data through cultural mapping activities, interviews, photography, and other outlets for participation.

As the project unfolded, more interviews, cultural maps, and other data were produced and displayed. Visitors had the opportunity to take copies of select materials, making the project a site for the exchange of cultural information. Individuals and communities from the region joined the conversation through interviews, talks, community conversations, and presentations.

The **You Are Here** cultural mapping and exhibition was the first of many steps taken to increase participation, inviting citizens and stakeholders to reflect on and help plan the future of culture in Kamloops. The stories and ideas collected at the Kamloops Museum and Archives and in other venues around the City complemented and informed a citizen survey, focus groups, and key stakeholder interviews.

As the Kamloops Museum and Archives positioned itself as a forum for public discussion, admission to the museum was free during the **You Are Here** cultural mapping and exhibition.

Collectively, the community found that, like mapping, creating a **Cultural Strategic Plan** is about wayfinding and navigation. It is also about community collaboration, identity formation, and staying the course.

**AS MANUEL CASTELLS  
(1991) HAS OBSERVED,**

“ local societies ... must preserve their identities, and build upon their historical roots, regardless of their economic and functional dependence on the space of flows. The symbolic marking of places, the preservation of symbols of recognition, the expression of collective memory in actual practices of communication, are fundamental means by which places may continue to exist as such... ”

## 3.3 What is Cultural Mapping?

### 3.3.1 Cultural Mapping in Cultural Policy

United Nations Educational, Scientific and Cultural Organization’s 1998 Intergovernmental Conference on Cultural Policies for Development report identified and endorsed cultural mapping as one of two key vectors for improving international co-operation in cultural policy research (the other was cultural industry intelligence).

Cultural mapping allows both qualitative and quantitative mapping of cultures—“their resources, their values and their uses”—and is seen as a catalyst and vehicle for bringing together the academic, community, industry, and government sectors and a fruitful context for convergence of skills, knowledge, and interests.

Following a definition advanced by Maria Langdon, the Indigenous author of a report by Australia’s Council for Aboriginal Reconciliation (1994), cultural mapping has long been viewed as an activity pursued by communities and their constituent interest groups to identify and record an area’s Indigenous cultural practices and resources as well as other intangibles, such as their history, sense of place, and social value.

Langdon notes that “subjective experiences, varied social values and multiple readings and interpretations can be accommodated in cultural maps, as can more utilitarian ‘cultural inventories’” (pp. 19-20). The “identified values of culture and place” (p. 20) would then provide the foundation for various strategies and plans in areas, such as cultural tourism and eco-tourism, thematic architecture planning, and cultural industries development.

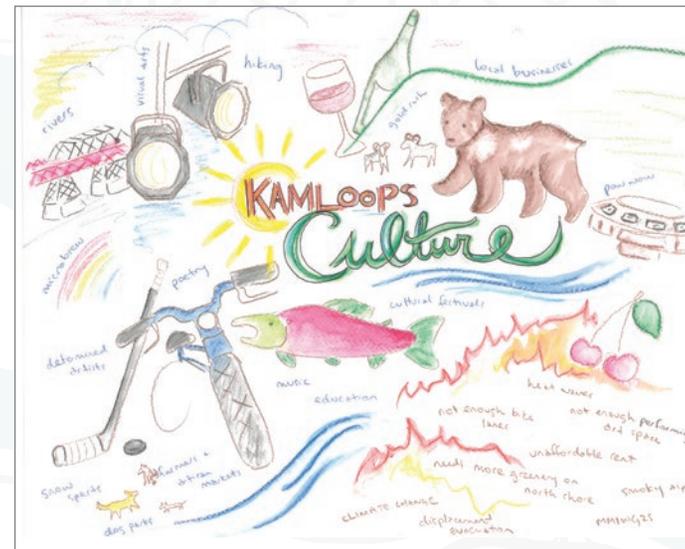
Kamloops’ interest and expertise in community and cultural mapping has developed significantly over the last 20 years, enhanced by the City’s collaboration agreement with Thompson Rivers University to explore how community-engaged research and mapping strategies can inform municipal policy development and planning practices. Cultural mapping represents two interrelated areas of interest. The first focuses on cultural assets—identifying, locating, and quantifying tangible and intangible assets—with the aim of developing a cultural resource map. The second area employs participatory mapping techniques to increase community participation and create a multivocal community narrative of place representing authentic local knowledge and experiences.

### 3.3.2 Backgrounder: Cultural Mapping and Municipal Governance

From an urban management and governance perspective, the need to take stock of a city or town's assets and to ensure those assets are adequate has a long history. So too has the belief that adequate provision of certain kinds of assets, like cultural assets, will not be produced by market forces alone.

Over time, cultural concerns (and aspirations) and planning for them have encompassed an ever-widening scope, recognizing diverse cultural expressions and modes; involving innovative interventions, new approaches, and cross-sectoral partnerships; and being guided by more informed and professionalized practices (see Young and Stevenson, 2013; Evans in Duxbury, Garrett-Petts, and McLennan, 2015).

In this context, and especially as culture became more integrated within broader strategic development and planning initiatives, there has been growing pressure to identify, quantify, and geographically locate cultural assets (such as facilities, organizations, public art, heritage, and so forth) so that they could be considered in multi-sectoral decision making and planning contexts in which statistics and maps were standard tools (Duxbury, 2005). This pressure was reinforced by the widespread adoption of asset-based community development and planning in the 1990s—practices that also championed community participation in planning processes.



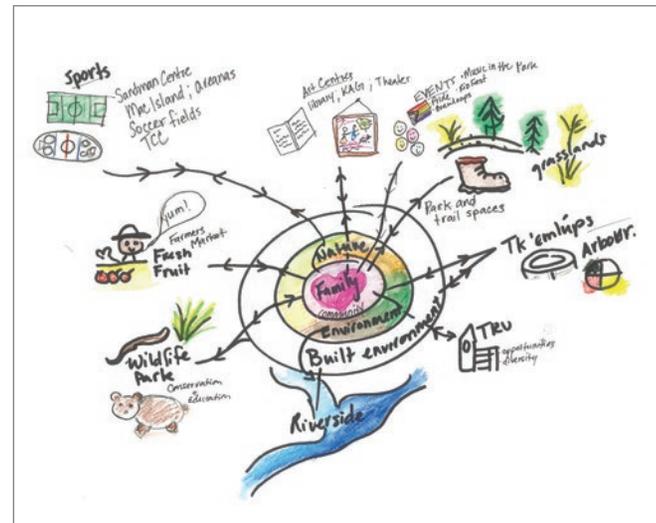
Participant Cultural Mapping

Communities have traditionally focused on mapping tangible and locatable assets and features but have increasingly found that important intangible dimensions of place must also be included in cultural mapping exercises (see Chiesi and Costa, Jeannotte in Duxbury, Garrett-Petts, and McLennan, 2015). Altogether, these considerations have given rise to a municipal cultural mapping framework with three-fold purposes:

- Build a knowledge base
- Mobilize community collaboration
- Strategize or make decisions

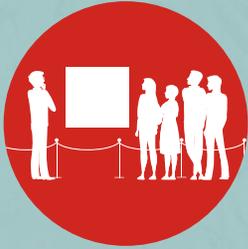
As cultural development emerged more robustly as an area of public governance, data collection, organization, and visualization were recognized as important underlying tools for building collective awareness, knowledge, and appreciation of cultural resources in order to inform and support more effective planning and governance. The processes frequently revealed little-known activities, unexpected relationships, new cultural actors, and visibilized patterns, overlaps, and gaps.

At the same time, cultural mapping became recognized as a community engagement catalyst that could mobilize collaboration among community actors, build cross-sectoral networks, and communicate across community sectors and (internally) across City departments. (Participatory) mapping processes were developed in numerous communities to support this.



Participant Cultural Mapping

### 3.4 WHO WE HEARD FROM (ENGAGEMENT BY THE NUMBERS)



**1,900+**

visitors to the *You Are Here* exhibit at Kamloops Museum and Archives



**209**

cultural maps from 36 sessions at the cultural mapping lab



**487**

public survey responses



**4**

community working group sessions



**5**

community conversations sessions including a listening and learning session with Tk'emlúps Elders



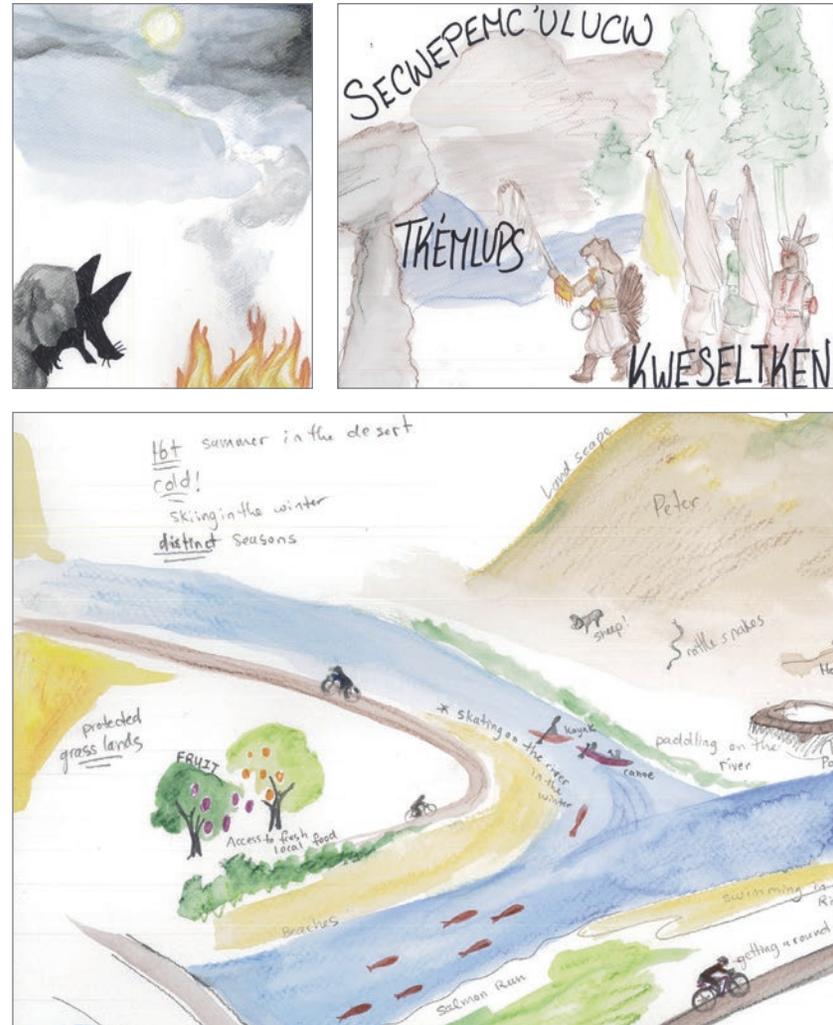
**2**

internal staff workshops

### 3.5 What We Heard: Key Findings & Major Themes

From the cultural mapping activities, the notion of a cultural network or ecosystem seemed important to the participants. It was clear from the maps that a sense of Kamloops culture was not tied to its cultural institutions alone and that equitable and inclusive cultural participation requires a more intentional networking of arts, heritage, recreation, sports, education, Indigenous language and history, and interactions with the natural world.

The maps helped researchers focus on how people experience the City's key *districts, nodes, landmarks, pathways, and edges*. For some, the City's downtown represents a central node and district, especially during high-profile events such as Hot Night in the City, Kamloops Daybreak Rotary Ribfest, and Canada Day. Arts initiatives like Luminocity, which illuminates the city with an outdoor video art exhibition, were also noted as place specific and engaging. These are felt to be landmark events, but engagement is hindered by problematic pathways to participation, including inadequate transportation, especially noted by Indigenous mappers; inadequate promotion and publicity; and a feeling of alienation from some events, of not belonging as experienced especially by younger people and the 2SLGBTQPIA+ community. The maps call for greater coordination and reach, for a celebration of diversity, and a greater sense of inclusion.



Participant Cultural Mapping

# WHAT WE HEARD: KEY FINDINGS

The City of Kamloops wears many hats when it comes to cultural development and delivery. The leadership and support of City Council, knowledgeable staff, and community pride are major strengths for continuing to lead change and advance cultural development in Kamloops.

*For a deeper look at engagement findings, please go to Appendix B, which details all of the engagement data.*

## WE ASKED: WHAT SHOULD THE CITY'S ROLE BE?

- Enabler/Organizer
- Innovator (flexible and creative thinking)
- Funder
- Owner
- Host
- Collaborator

## NOTABLE NEEDS AND GAPS IDENTIFIED BY THE CITY AND COMMUNITY WORKING GROUP, AND AS SUPPORTED BY OTHER ENGAGEMENT INPUTS INCLUDE:

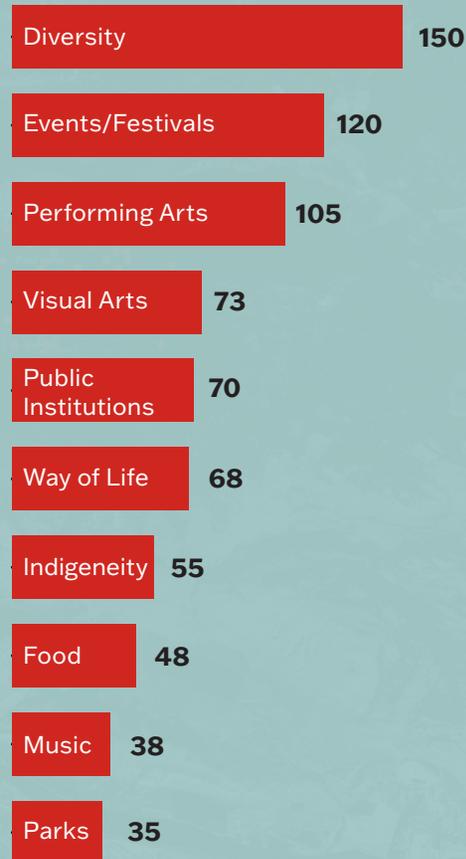
- Cultural infrastructure and capital
- Leadership and coordination among groups
- Accessibility
- Better integration of culture in City Hall—culture for culture
- Places and spaces activation
- Risk adversity of the City and sometimes resistance to change in the community
- Understanding where the City can hinder vs help

## WHAT WE HEARD: PHRASES AND WORDS ASSOCIATED WITH CULTURE

- 1 Performing Arts
- 2 Festivals/Gatherings
- 3 Visual Arts
- 4 Heritage
- 5 Culinary/Food

## WHAT WE HEARD: CULTURAL VIBRANCY THEMES

We asked survey respondents: What makes Kamloops culturally vibrant?



## WHAT WE HEARD: KEY FINDINGS

### KEY FOCUS AREAS—ALL ENGAGEMENT ACTIVITIES

(as shared directly by participants)

#### Multi-Purpose and Functional Physical Space/Infrastructure Focused on Arts and Cultural Programming

Participants want to focus efforts on providing spaces specifically for arts and cultural programming. This includes a mix of permanent anchor institutions as well as temporary pop-up activations. Strategic efforts should be aligned with the *Official Community Plan* with a focus on:

- Temporary streetscape designs/street closures
- Temporary shipping containers or pop-up furniture

#### Tools to Improve the Artists, Creatives, Cultural Actors' User Experience

Create a how-to guide on navigating municipal tools and find funding to host an event, create public art, create a show, etc. Streamline processes and reduce the red tape.

#### Centering IDEA (Inclusion, Diversity, Equity, Accessibility)

Focus on involving Indigenous voices and celebrating arts and culture from diverse communities. Continue a community round table to get community insights on cultural development.

#### Diversifying the Cultural Participant User Experience to Participatory and Experience-Based Programming

Create interactive, immersive experiences that can cater to a diverse range of income levels and times/durations. The City has a role in promoting events and activities.

#### Untap the Economic Opportunity in the Cultural Sector

Strategic cultural efforts should align with tourism efforts while providing opportunities for local artists to participate and showcase their talents.



You Are Here Exhibition, Kamloops Museum and Archives  
PHOTO CREDIT: Kelly Funk Photography

## OVERALL

### WHAT WE HEARD: MAJOR THEMES

- Nature is a key aspect of Kamloops' cultural fabric and community identity.
- Kamloops' cultural planning should support Indigenous cultural recognition, celebration, and respect.
- Cultural infrastructure needs to be tied to Kamloops' existing and planned nodes and districts of activity. There is a desire to have a cultural hub or a multi-use space for arts and culture.
- Downtown Kamloops is an important destination for cultural activities and experiences.
- Culture provides a sense of shared identity and a sense of belonging.
- There is a need to better communicate and promote cultural experiences.
- Artists, creatives, and cultural actors are looking for innovative tools, resources, and support from the municipality, namely streamlining processes and reducing red tape when working with City processes.
- Cultural planning initiatives should centre inclusion, diversity, equity, and accessibility in all aspects of cultural development, including involving Indigenous voices and celebrating diversity.
- People who participate in cultural experiences would like increased diversity in types and formats to include more interactive and immersive experiences catered to different income levels and abilities.
- People want improved linkages to economic opportunity in the cultural sector and the creative economy.

# 4

## VISION AND VALUES

### **Culture connects *HERE*.**

Our vision is to build and celebrate Kamloops' *cultural capital*, which is rooted in our shared sense of place, invested in through cultural leadership, and enriched by our natural environment.



We are committed to making spaces for arts and culture that:

- Honour the Tk'emlúps te Secwépemc Peoples' cultural heritage
- Feel safe and accessible
- Provide everyday encounters with arts and culture for all
- Empower creativity and link us with nature
- Offer connection with people and places that gather us together
- Celebrate diversity as key to cultural vibrancy
- Support the development of artists and creative entrepreneurs

## CULTURAL LEADERSHIP: WHO LEADS CHANGE

The *You Are Here* cultural mapping initiative was conceived as a kind of proof of concept, with the Kamloops Museum and Archives working closely with the Thompson Rivers University's Office of Student Research and Community Engagement to convene participants—including key arts and heritage stakeholders—and help facilitate the City's collaborative cultural planning process.

The kind of energy, range of participation, and public education emerging from this process—via the exhibition, conversations, video documentaries and media interviews, social media posts, and multiple forms of engagement—provides a model for future initiatives. The key cultural stakeholders, such as the Kamloops Art Gallery, Western Canada Theatre, and the Arts Council, along with the community working group members that included local heritage, multicultural, business improvement, sports, and tourism organizations, can take lead and supporting roles in an ongoing conversation about the preservation, creation, and celebration of culture and the implementation of this plan.



Kamloops Museum and Archives PHOTO CREDIT: Kelly Funk Photography

Increasingly, cities are challenged to develop cultural and social policies and related methodologies that are expected to work with (or for) other policy areas, such as economic development, social inclusion, and urban planning. Cultural mapping provides a ready approach and platform for this intersectoral work. Similarly, cultural institutions have an opportunity to convene, engage, and impact their community in profound ways that work with (and for) a broader, more inclusive sense of culture going forward.

**1** Strengthen tourism, social and economic impacts through cultural development

---

**2** Improve arts infrastructure and invest in cultural capital

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**3** Attract and support cultural workers and creative entrepreneurs

---

**4** Reduce barriers to arts access and cultural participation

---

**5** Celebrate and share stories of this place

---

**6** Animate spaces through creative placemaking

Western Canada Theatre rehearsal  
PHOTO CREDIT: Mary Putnam | Tourism Kamloops

# 5

# STRATEGIC DIRECTIONS



## STRATEGIC DIRECTION 1

# STRENGTHEN TOURISM, SOCIAL, AND ECONOMIC IMPACTS THROUGH CULTURAL DEVELOPMENT

**OBJECTIVE 1.1:** Convene and encourage further partnerships, connections, and collaboration among diverse organizations, venues, and creative partners.

### SUPPORTING ACTIONS:

- With identified partners (e.g. business associations), promote arts and business partnerships and generate spin-off cultural economic activity to raise the profile of culture as an economic generator.
- Work on economic reconciliation with Tk'emlúps te Secwépemc through arts and culture.
- Encourage involvement of cultural and creative businesses and arts groups in downtown networking activities to stimulate collaboration and partnerships.
- Ensure tourism and economic development representation on the Cultural Round Table and strategic cultural sector representation among economic development and destination marketing organizations.

**OBJECTIVE 1.2:** Broaden the economic potential and contribution of the arts and creative entrepreneurs.

### SUPPORTING ACTIONS:

- Continue to encourage film industry activity in the City through a film tax credit to attract spending, create employment, and raise the profile of Kamloops.
- Offer small business training and link to pop-up maker events and other creative entrepreneur initiatives, such as the creation of co-operatives.
- Through a business hub, develop a toolkit for creative entrepreneurs for managing their business, and encourage buy local campaigns and the use of local creations in City ceremonies and gifts.
- Share new models on social enterprise and earned revenue streams with arts and culture organizations.

**OBJECTIVE 1.3:** Integrate arts and culture and creative economy initiatives at a strategic level in community, economic, tourism, environmental, and wellness planning.

#### **SUPPORTING ACTIONS**

- Attract and engage champions to advocate for and invest in arts and culture.
- Enhance the strategic positioning of festivals and events to align with tourism strategy development planning.
- Consider conducting an economic impact study of the local cultural sector.

**OBJECTIVE 1.4:** Leverage local cultural resources and assets to distinguish Kamloops as a cultural destination, and support sport tourism and marketing.

#### **SUPPORTING ACTIONS**

- Link to other strategic directions and supporting actions that increase residents/internal awareness of arts and cultural activities, including resources, events, festivals, venues, plays, concerts, etc.
- Identify pairings of cultural and sport tourism initiatives, and further develop cultural components of sports marketing and bids.
- Share and celebrate Secwépemc culture in both high-profile opportunities, such as opening ceremonies, and through everyday encounters around the city (e.g. educational panels on walking trails or buses, through downtown creative placemaking projects, etc.).



Kamloops Art Gallery exhibit PHOTO CREDIT: Candace Hansma | Tourism Kamloops

- Ensure consistent annual baseline data collection among local cultural resources and assets to encourage tourism leads and to share relevant visitor data profile to encourage audience development.
- Ensure cultural tourism destination branding reflects a high visual design standard and local community cultural identity inputs, such as natural heritage, nodes, pathways, and connection points.

## STRATEGIC DIRECTION 2

# IMPROVE ARTS INFRASTRUCTURE AND INVEST IN CULTURAL CAPITAL

**OBJECTIVE 2.1:** Identify, meet, and maintain the demand for creative spaces and cultural facilities.

### SUPPORTING ACTIONS

- Develop a cultural spaces and facilities framework to serve as a guide for phased investment and planning, extending beyond City-owned facilities and spaces, that includes, but is not limited to:
  - ▶ Examine current real estate inventory for arts, culture and heritage uses
  - ▶ Identify and collate the mapping and listing of all City-owned and leased spaces and emerging spaces with potential for repurposing, such as industrial zones, and/or renovated spaces as well as purpose-built venues
  - ▶ Maintain active dialogue with the cultural community to stay current on space needs, including the advancement towards a new Performing Arts Centre
  - ▶ Continue to support the growth and development of the Kamloops Museum and Archives

- ▶ Seize opportunities to work with other levels of government to secure funding for identified new or renovated cultural spaces and facilities, and support related planning work (e.g. feasibility studies, needs assessments, architectural selection processes, and capital infrastructure)

- Determine City-identified spaces for temporary cultural activity (e.g. lobbies, street corners, empty lots, etc.), and provide community spaces for artists (temporary or permanent) to introduce artists in residence program in higher traffic areas.
- Support the Kamloops Arts Council efforts to create a centralized arts and culture hub.

**OBJECTIVE 2.2:** Integrate creative spaces and cultural amenities into new developments.

### SUPPORTING ACTIONS:

- Facilitate agreements and address insurance issues with local realtors and developers to utilize existing venues and unrented or vacated spaces for cultural uses for a possible tax reduction or other incentive.



Kamloops Symphony Orchestra, Sagebrush Theatre  
 PHOTO CREDIT: Dylan Sherrard | Tourism Kamloops

- Look at regulatory measures that may be preventing the use and development of arts and creative productions spaces (including co-op models), and develop guidelines to allow more flexibility as appropriate.
- Encourage community amenity contribution opportunities through new developments, including commissioning public art and new cultural spaces.

**OBJECTIVE 2.3:** Enhanced capacity building is fostered in the community through the City’s role—its strategic initiatives, departments, bylaws, policies, and programs.

**SUPPORTING ACTIONS**

- Continue to fund and support grant programs and operating agreements and provide program funding to local arts, culture, and heritage organizations that meet grant program criteria.

- Review the City’s grant programs every five years and explore the possibility of increasing the funds available, developing a bridge or microloans for temporary art intervention projects that respond to community need.
- Continue to foster a cultural development lens across City departments, making sure culture is at the table in city planning.
- Act as a community connector by bringing people together to listen and identify opportunities for collaboration and finding solutions, and minimize red tape that prevents cultural development.
- Where possible, social innovation (e.g. tool libraries and cultural hubs) and social procurement (also known as social purchasing) are encouraged to effect solutions for cultural development.
- Align and update **Official Community Plan** policies and the Corporate Strategic Plan to integrate and include cultural planning goals identified herein. Ensure cultural planning directions are reflected in City policies and plans.
- Continue to encourage using cross-department teams in cultural development.
- Explore the potential for a cultural scorecard process as a measurement of cultural development and foster cultural literacy.

## STRATEGIC DIRECTION 3

# ATTRACT AND SUPPORT CULTURAL WORKERS AND CREATIVE ENTREPRENEURS

**OBJECTIVE 3.1:** Connect creative producers and arts administrators to the tools, training and supports that are vital to their work.

### SUPPORTING ACTIONS

- Invest in capacity-building through partnerships and collaborations and knowledge-sharing through arts service and cultural organizations, such as the British Columbia Museums Association and Arts BC.
- Convene Cultural Round Table meetings that encourage healthy creative ecosystems and arts leadership and that provide opportunities for collaboration, information sharing, event coordination/scheduling, and connection points (exchange, learning, and sharing).
- Through arts service and cultural services organizations, hold an annual Cultural Forum focused on skills development in the areas that include, but are not limited to:
  - ▶ Board governance and development
  - ▶ Succession planning
  - ▶ Arts and cultural administration
  - ▶ Community engagement, communications, and marketing



- ▶ City processes and roles
- ▶ Human resources and operations
- ▶ Equity, diversity, inclusion, and accessibility
- Link strategic planning and community initiatives to the **Cultural Strategic Plan** directions.

# STRATEGIC DIRECTION 4

## REDUCE BARRIERS TO ARTS ACCESS AND CULTURAL PARTICIPATION

**OBJECTIVE 4.1:** Ensure affordable and accessible arts for all.

### SUPPORTING ACTIONS:

- Identify and address accessibility barriers to creative participation.
- Broaden support of a diverse range of free and affordable arts programming in the city.
- Support free or low-cost access to creative tools and resources, especially for youths.

**OBJECTIVE 4.2:** Promote inclusivity and diversity in arts and cultural participation and presentation, and cultivate a sense of belonging through arts-based engagement.

### SUPPORTING ACTIONS:

- Through community partners, identify ways to engage newcomers.
- Engage local cultural groups to identify diverse and appropriate cultural programming that the City can provide at community centres or public spaces.
- Create opportunities for cultural exchange for newcomers and immigrants through partnerships with Indigenous and cultural organizations.

- Leverage community diversity to develop representative programming and events that attract audiences from within and beyond the city.
- Conduct an accessibility audit of signature arts programming and arts facilities across the city, and identify key initiatives to improve access to arts.

**OBJECTIVE 4.3:** Work with neighbourhoods to encourage a distributed model of arts, culture, and heritage activity and connection points.

### SUPPORTING ACTIONS:

- Through collaborations and consultation, use neighbourhoods as creative nodes or cultural junctions.
- Continue to work with community working group representatives as part of the Cultural Round Table to reflect the diverse community ecosystem (e.g. Indigeneity, education, wellness, transportation, planning, multicultural groups, business community, media, and environment).
- Support community arts-and-culture-based initiatives that promote inclusivity and build neighbourhood or community connections, including events.
- Expand neighbourhood champions circles/teams and existing networks as contact points to foster social leadership and cohesion.

## STRATEGIC DIRECTION 5

# CELEBRATE AND SHARE STORIES OF THIS PLACE

**OBJECTIVE 5.1:** Continue to support the sharing of Secwépemc culture.

### SUPPORTING ACTIONS:

- Uphold Secwépemc cultural heritage and the United Nations Declaration on the Rights of Indigenous Peoples so that cultural heritage resources and rights are respected, identified, protected, and celebrated.
- Honour Tk'emlúps te Secwépemc cultural heritage through collaboratively actioning the Calls to Action in National Centre for Truth and Reconciliation report.
- Follow the learnings from engagement and relationship building with Tk'emlúps te Secwépemc, including a focus on:
  - ▶ Accessibility (lowering costs from ticket prices to transportation to events)
  - ▶ Protecting and sharing Secwépemc language, which comes from the land
  - ▶ Traditional storytelling to share the culture of this place
  - ▶ Learning and education to promote healing and further togetherness
- Use the cultural mapping data to integrate intangible and tangible Indigenous cultural heritage via nodes, pathways, landmarks, district, and edges (see cultural mapping section).

“ Keep up with the tours and learn and educate. That's all I can really say... I do see a start to that healing and working togetherness with the City of Kamloops and to Tk'emlúps People.”

—TK'EMLÚPS PARTICIPANT



**OBJECTIVE 5.2:** Celebrate Kamloops' diversity, heritage, growth, and change as a community.

**SUPPORTING ACTIONS:**

- Foster heritage conservation and interpretation animation for City-owned properties and community partners' sites.
- Broaden the understanding of artistic expression and cross-cultural dialogue.
- Build arts and cultural literacy through local storytelling.

“**You Are Here** maps are familiar wayfinding aids, commonly found online and in parks, on trails, in large buildings, airports and malls. They help us locate ourselves outdoors and indoors, providing navigation assistance when moving through unfamiliar territory. The phrase in common usage confirms our presence, or our position, or our arrival at a particular location.

It is also a reminder that you are not somewhere else.”

—WILL GARRETT-PETTS,  
*You Are Here* Exhibition Opening, 2023

# STRATEGIC DIRECTION 6

## ANIMATE SPACES THROUGH CREATIVE PLACEMAKING

**OBJECTIVE 6.1:** Identify opportunities for artistic animation and creative placemaking through policy, programming, and processes.

### SUPPORTING ACTIONS:

- Review and update the City's public art policy and program to create robust and intentional public art programs to support diverse art in public space across Kamloops.
- Create a vision, including key objectives, for public art in the public art policy and program in alignment with the cultural strategic plan.
- Expand the public art policy and program definition of art in public spaces to the following:

"Art in public spaces" (public art) is defined as original artwork selected, commissioned, created, designed, programmed, or donated for location in the public domain, and created by an artist. Artworks and activity may be permanent or transitory, functional, integrated, or discrete to the site. Artwork created or initiated by the community for the public realm, which may be led by an artist, is also considered public art.

- Create distinctive public art programming streams with the public art policy and program that are consistent with most municipal public art programs to better guide and support art in public spaces:
  - ▶ Civic and capital public art
  - ▶ Private developer (in alignment with the **Official Community Plan** and Density Bonus Program)
  - ▶ Creative placemaking
  - ▶ Community arts
  - ▶ Acquisitions and maintenance
- Ensure the creative placemaking public art program identifies specific ways to animate, interpret, and build awareness of public art, places, and intangible cultural assets through tours, workshops, storytelling, and other engagement pieces.
- Expand the terms of allocation for the Public Art Reserve Fund with public art policy to provide more transparency and access to public art funding for program areas, such as creative placemaking.

- Form an interdepartmental art in public spaces staff team to encourage a creative placemaking lens in city planning and initiatives for the purpose of identifying and increasing intergenerational, inviting, and creatively designed urban spaces.
- Form a creative placemaking advisory group with representation from curators, working artists, creative entrepreneurs, cultural producers, and community members and a staff liaison to provide direction for site selection process and suitable creative placemaking opportunities. The group would be tasked with implementing this strategic direction. Community members should ideally represent diverse backgrounds and serve as representatives from city neighbourhoods.
- Explore modifying the **Sign Regulations Bylaw** to encourage creative signage structures and discourage boxed signage in the Downtown in order to enhance the visual realm.
- Explore modifying the **Good Neighbour Bylaw** to provide reasonable opportunities for acoustic-based, late-night creative placemaking initiatives.
- Consider developing urban design guidelines for new construction within city planning, neighbourhood planning, area structure plans, and area redevelopment plans to encourage creative placemaking and public art siting opportunities.

**OBJECTIVE 6.2:** Activate under-used and under-served areas around Kamloops through artistic activity.

**SUPPORTING ACTIONS:**

- Create an inventory of arts-ready, programmable public spaces, including the identification of priority sites for creative placemaking and development of public art site plans per priority site.
- Integrate creative placemaking solutions into priority sites, such as light installations, façade interventions, self-guided art walks and runs, performance sites, and pop-up arts spots, as part of public art programming throughout the city.
- Encourage local street-level commercial property owners with empty storefronts to provide temporary pop-up gallery spaces, thereby increasing pedestrian traffic, reducing vandalism, and attracting interest and investment.
- Use local transportation networks and public spaces as channels to communicate cultural heritage knowledge (Indigenous and non-Indigenous) and local stories.
- Encourage downtown business and landowners to work on beautification efforts and show pride of place through regular maintenance and upkeep of their spaces and signage.
- Identify opportunities for creative placemaking specifically connected to cultural heritage or nature along Kamloops' trails and parks network.
- Link to the supporting actions of Strategic Direction 5: *Celebrate and share stories of this place.*

# 6

## GOING FORWARD

### 6.1 Implementation

The *You Are Here Kamloops Cultural Strategic Plan 2024–2034* presents a planning framework of the strategic directions, goals, and actions for the City and the community. It encompasses a broad range of community assets and resources that help ensure its integration beyond simply the cultural community. It involves business, tourism, parks and recreation, and social aspects of life in Kamloops to ensure a healthy creative ecosystem.

As such, the identification of lead and supporting partners will form part of the implementation framework in recognizing that while the City has an active role in fostering connections, others in the community can play an important role in the plan’s implementation. Lead partners should in turn reflect their commitment and alignment to the plan in their own planning documents.

*You Are Here Kamloops Cultural Strategic Plan 2024–2034* is a living document and will be supported by an updated annual implementation schedule and budget outlining:

- Priority actions into recommended phases
- Lead and supporting partner roles and the opportunity for further collaboration
- Expected outcomes and benefits with success indicators as a way to monitor progress
- Resource considerations for each action

The implementation framework will be developed between City staff and the community working group and will provide a guide for the detailed tactical implementations. It will serve as a roadmap for the City’s decision making and cultural investment over the next 10 years. Integration with City plans, policy directions, and documents, both internal and external, should be a shared and integrated responsibility of City staff.



## 6.2 Communication and Engagement

Continuing to promote and widely share the elements of *You Are Here Kamloops Cultural Strategic Plan 2024–2034* is essential to achieving the goals and addressing the strategic directions of this plan. The cultural strategy denotes specific actions to further foster communication and collaboration among arts, culture, and heritage groups and with other sectors.

Communication and engagement opportunities to share the plan should include, but are not limited to:

- Hosting a launch event with community partners to build awareness around the plan and its directions
- Developing a communications strategy outlining updates, announcements and articles to local media and the public, including leveraging social media sources among partner groups
- Ensuring ongoing relationship building between the City and the Tk'emlúps People and observe appropriate protocols.
- Releasing updates through City Let's Talk e-news, weekly updates, and distribution lists.
- Linking with community events throughout the calendar year to carry out creative engagement activities related to the plan
- Hosting Cultural Round Table meetings and an annual cultural forum



You Are Here Exhibition, Kamloops Museum and Archives  
PHOTO CREDIT: Kelly Funk Photography

# ACKNOWLEDGEMENTS

The arts and creativity are vital components of a well-rounded and fulfilling life. *You Are Here Kamloops Cultural Strategic Plan 2024–2034* weaves a path across the community and impacts health, well-being, and fulfillment of Kamloops’ residents and visitors.

The creation of the plan has been a truly community-wide endeavour with many enthusiastic and knowledgeable participants.

A sincere thanks to all community members who attended sessions and contributed to the making of this plan, including the leadership of City Council and staff, and the community working group members.

We are grateful to Tk’emlúps te Secwépemc Elders for the opportunity to listen and learn from them in their sharing of the significance of Tk’emlúps te Secwépemc cultural heritage.

## **THANK YOU TO MAYOR HAMER-JACKSON AND MEMBERS OF CITY COUNCIL:**

Dale Bass, Nancy Beppe, Kelly Hall, Stephen Karpuk, Margot Middleton, Katie Neustaeter, Mike O’Reilly, and Bill Sarai.

## **THANK YOU TO CITY STAFF:**

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David Trawin, *Chief Administrative Officer*

Byron McCorkell, *Community and Protective Services Director*

Marvin Kwiatkowski, *Development, Engineering, and Sustainability Director*

Julia Cyr, *Museum Supervisor, Kamloops Museum and Archives*

Carmin Mazzotta, *Social, Housing, and Community Development Manager*

Matt Macintosh, *Museum Curator and designer of the You Are Here Cultural Mapping Exhibition*

Cara Gates, *Arts, Culture, and Heritage Coordinator*

Tammy Robertson, *Indigenous and External Relations Manager*

Sarah Candido, *External Relations Liaison*

Brynn Perszon, *Communications Advisor*

Kristen Rodrigue, *Communications Manager*

Julie McGuire, *Community Planning Manager*

Jacob Burnley, *Transportation Planner*

Tymmarah Mackie, *Equity, Diversity, and Inclusion Coordinator*

Eric Beach, *Current Planning Manager*

Glen Cheetham, *Climate and Sustainability Manager*

Linda Stride, *Recreation, Health and Wellness Supervisor*

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**The cultural plan development process was guided by Patricia Huntsman, Principal of Patricia Huntsman Culture + Communication, and team members Jao Dantes and Katie Lapi. [patriciahuntsman.ca](http://patriciahuntsman.ca)**

# APPENDIX A

## Glossary of Terms

**ARTS:** Includes all genres within the following disciplines (list is not exhaustive and genres or disciplines may be combined):

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

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

**ARTS SERVICE(S):** Includes organizations that serve artists and arts organizations that produce and/or present art and community arts councils.

**COMMUNITY PUBLIC ART:** Art produced by artists collaborating with communities, which responds to neighbourhood needs, aspirations, or some other community issues.

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

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

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

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

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

**CULTURAL ROUND TABLE:** A strategic leadership group with members drawn from the six pillars of the community for the purposes of implementing municipal cultural plans and identifying ongoing cultural planning. Most cultural round tables established for this purpose include members of City Council, municipal staff, representatives of the creative and cultural sectors and the business community, important community agencies (such as the United Way and community foundations), and educational institutions.

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

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

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

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

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

**INTANGIBLE CULTURAL HERITAGE:** This cultural resource includes practices, expressions, knowledge, skills, objects, artifacts and cultural landmarks, spaces, and places that a community or individual associates with as part of their culture.

**INTERCULTURALISM:** Support for cross-cultural dialogue.

**MULTICULTURALISM:** Respects all cultural and/or racial groups in a society equally, affording all the same rights and opportunities.

**PRODUCTION, PERFORMANCE, AND EXHIBITION:** Production refers to a particular play or dance piece. Performances refers to the number of times a piece is performed in public. Exhibition refers to a particular visual art show.

**SOCIAL INCLUSION:** Is the act of making all groups of people within a society feel valued and important.

**SOCIAL INNOVATION:** Is a tool to improve social relations and tackle social problems while meeting social needs.

**SOCIAL PROCUREMENT:** Often referred to as social purchasing, seeks to further leverage purchasing (for government, private sector, institutions, and non-profits) to achieve broad societal goals and increasing equality and diversity while contributing to improved community well-being through the blending of cultural, social, environmental, and economic considerations in the procurement process.

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