DTES PUBLIC REALM PROGRAM PLAN
A Plan For A Sustainable Program Of Community Based Activities, Community Arts, Festivals and Events In Vancouver’s Downtown Eastside

JULY 2006

Gung Hay Fat Choy
from the
Friends of Victory Square, Chinatown Revitalization Committee, Carnegie and Strathcona Community Centres
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PREPARED FOR THE:

VANCOUVER BOARD OF PARKS AND RECREATION
AND
THE CITY OF VANCOUVER

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We would like to thank and acknowledge the Vancouver Board Of Parks and Recreation, and, the Western Economic Diversification Fund for their vision in believing that participatory arts and cultural activities in the public realm of our communities - particularly in the case of Vancouver's Downtown Eastside - are important, and play a vital community building role. This belief made the DTES Public Realm Program Plan possible.

Generous thanks and acknowledgement, too, go to the many, many individuals, agencies, organizations and community groups whose hard work, support and commitment made our work possible.

First amongst these are Susan Gordon, Arts and Culture Coordinator for the Vancouver Board of Parks and Recreation, and, Nathan Edelson, Senior Planner for the City of Vancouver, who coordinated the funding to underwrite The Plan’s preparation, and provided constant encouragement and support along the way.

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A special note of thanks goes to those in the community who publicly endorsed our project, many of whom stepped forward with ideas, resources and encouragement when needed. These people are: Aline Laflamme, Executive Director of the Aboriginal Front Door Society; Ken Lyotier of United We Can; Roger Bayley from the Carrall Street Greenway Stewardship Committee; Leonore Sali from the Gastown Business Improvement Association; Mark Townsend of the Portland Hotel Society; Rick Lam of the Vancouver Chinatown Revitalization Committee; and, Sister Elizabeth Kelliher from the Franscan Sisters of Atonement.

Thanks also to Vancouver Moving Theatre for serving as the administrative home for the financial management of The DTES Public Realm Program Plan.

Thank you to all of you.

Richard Evans
Terry Hunter
Carmen Rosen
VISION

It is widely recognized that Arts and Culture activities make key contributions to the vibrancy of communities. Art in the public realm is accessible, develops networks across diverse groups, gives a voice to community members, builds community economic and social capacity, enhances health and personal well-being, promotes community stewardship, and builds personal skills.
# DTES PUBLIC REALM PROGRAM PLAN

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EXECUTIVE SUMMARY

1. Situated on Vancouver’s downtown peninsula, the Downtown Eastside (DTES) encompasses the neighbourhoods of Victory Square, Gastown, Chinatown, the Main and Hastings corridor, Strathcona and Japantown/Oppenheimer. The DTES is a mixed income community of families and singles, seniors, housing, businesses, community and social agencies and industry. The DTES has 16,000 residents, one third of which are of Asian heritage. The DTES is also home to 70% of Vancouver’s First Nation’s community.

Once the commercial heart of Vancouver, the DTES has been in economic decline since the closure of the interurban rail and ferry transportation system in the community. This decline was further aggravated by the closure of the historic Woodward’s building. Public open spaces in the area have shared in the general neighbourhood decline.

Its inner city location also presents the DTES with its own set of social problems— including pressures from street level sex trade, drug wars, addiction, sexual predators, crime, gentrification, land speculation, health crises, stereotyping, stigmatization and poverty. With the dubious distinction of Canada’s lowest income postal code and its history of being treated as a “dumping ground” for the larger city’s social problems, the DTES community is concerned about its future. These problems are aggravated by external and internal dissent over solutions.

Despite these challenges, DTES residents are rich in achievements against adversity. Its residents value their diversity and heritage. The DTES is also a community which has a long history of fighting for social justice and for the future of the neighbourhood. Out of years of struggle against injustice, demolition and incompatible new construction have emerged distinctive DTES neighbourhoods and engaged civic minded residents with a sense of identity and pride rarely found in other communities.

2. The DTES is in transition. Public and private sector investment in the redevelopment of the Woodward’s Building, and, a civic incentive program intended to retain and upgrade the heritage building stock have sparked a resurgence of investment interest.

3. Current civic policy, as expressed in the “Downtown Eastside Economic Revitalization Plan” and funding mechanisms such as the “Vancouver Agreement” (VA) views this transition as a way to extend a revitalization plan without displacement of the low-income community. “Revitalization without Displacement” means that new DTES residents can live and invest in the area in a way that works with existing residents and with intent to improve conditions for all. This approach emphasizes the importance of working with new comers and trying to re focus private and public investment in ways that benefit the low income population. The opportunities to help plan and perform in the public space relates to the VA’s health, employment and public safety objectives.

This said, “without Displacement” does not mean that all existing behaviours will remain— especially in the public sphere. This is particularly true of drug dealing and use.

This policy framework articulates a vision of a community which renews itself by drawing upon local creative resources. This, it is recognized, is the best way to create a unique and vital urban experience, and in the process engage those local residents and marginalized people with the least power to resist or benefit from large scale development.
4. The public spaces of the DTES are viewed as the places where this creative urban renewal will take place most visibly in the DTES and the City’s public imagination. Further, this view holds that civic policy objectives can be met in these public venues through the creation of shared creative experiences that will become the foundation upon which economic and social health benefits for the area will be realized.

5. In November 2004, the Vancouver Board of Parks and Recreation and the Vancouver Agreement jointly funded a community initiative to develop a sustainable plan of arts programs and events for ten DTES public realm spaces. The plan’s objective was to propose a series of community supported arts activities in the public realm as one component of a larger initiative to create an integrated arts and cultural strategy for the area through the creation of the “DTES Arts and Culture Strategic Framework and Investment Plan”.

6. The “DTES Public Realm Program Plan” is the product of a 15 month community based planning process - involving a series of workshops, public events, and an outreach program - that was designed to bring forward arts program and event ideas for the DTES public realm which make sense in terms of the local imagination. The process was overseen by a Community Advisory Committee, which was struck to provide advice to the project initiators, and facilitate an effective community engagement process.

7. Specific arts program and event projects for the “DTES Public Realm Program Plan” were selected on the basis of a set of Project Principles and Intentions, which were developed during the planning process and based around the key civic policy principles of “economic sustainability” and “revitalization without displacement” as expressed within the “Downtown Eastside Revitalization Plan”.

Such Project Principles and Intentions are set out within report Section 4.

8. The implementation phase of the plan is addressed in report Section 5, which sets out a series of recommendations to achieve the civic objective to create an initiative in the DTES community which sustains itself over time - i.e. contributes to, and realizes, the objective of “economic sustainability” in this part of the City.

Specific recommendations concerning the plan’s implementation and levels of funding are:

1) The establishment of the DTES Public Realm Program Plan;

2) Locating the program within the Arts and Culture Strategic Framework and Investment Plan;

3) Implement and develop the program in two stages:
   Stage One: 2006/2007
   Implement a two year DTES Public Realm Pilot Series
   Stage Two: 2008 and Beyond
   Develop a Sustainable Management Plan and Funding Model

4) Fund the program on a matching fund basis of public and private sector contributors:
   Public Sector: 2006 $146,660
   2007 $61,590
Private Sector: 2007 $208,250
Total Stage One funding requirements: $416,500
Stage Two program funding is part of the recommended mandate of the Sustainable Management Plan and Funding Model.

5) The creation of two staff positions to coordinate and administer the program. The funding for such positions are included within the program funding identified above.
6) Locating the staff positions within the Community Arts Council of Vancouver (CACV).
7) Developing the capacity of the Community Arts Network (CAN) to, in conjunction with the CACV, develop the Sustainable Management Plan and Funding Model to implement the DTES Public Realm Program Plan in the community over the long term.

9. Global public benefits of the DTES Public Realm Program Plan are examined in report Section 10 and consist of:
   1) A Lively, Unique and Interesting Public Realm
   2) A Safer and More Secure Public Realm
   3) Improved Health and Social Outcomes
   4) Increased Employment and Economic Development Opportunities
   5) Community Capacity Building
   6) A Positive Image for the DTES is Developed and Promoted
   7) Ongoing Community Development is Supported
INTRODUCTION

BACKGROUND

Situated on Vancouver’s downtown peninsula, the Downtown Eastside (DTES) encompasses the neighbourhoods of Victory Square, Gastown, Chinatown, the Main and Hastings corridor, Strathcona and Japantown/Oppenheimer. The birthplace of the City of Vancouver, this stretch of land has been home to First Nations people since time immemorial. As an entry point for immigrants to Canada since the mid 1800’s the DTES is home to cultural groups from all over the world.

Today the DTES is a mixed income community of families and singles, seniors, housing, businesses, community and social agencies and industry. The DTES has 16,000 residents, one third of which are of Asian heritage. The DTES is also home to 70% of Vancouver’s First Nation’s community.

The human scale streets of the DTES are alive with people and activity. Each street is distinct with people from all kinds of backgrounds. The streets are blessed with innumerable and fascinating historical buildings – many of which were built before 1900’s. The community also has a number of public realm spaces which provide a range of outdoor opportunities for its residents.

Once the commercial heart of Vancouver, the DTES has been in economic decline since the closure of the interurban rail and ferry transportation system in the community. This decline was further aggravated by the closure of the historic Woodward’s building. Public open spaces in the area have shared in the general neighbourhood decline.

Its inner city location also presents the DTES with its own set of social problems – including pressures from street level sex trade, drug wars, addiction, sexual predators, crime, gentrification, land speculation, health crises, stereotyping, stigmatization and poverty. With the dubious distinction of Canada’s lowest income postal code and its history of being treated as a “dumping ground” for the larger city’s social problems, the DTES community is concerned about its future. These problems are aggravated by external and internal dissent over solutions.

Despite these challenges, DTES residents are rich in achievements against adversity. Its residents value their diversity and heritage. The DTES is also a community which has a long history of fighting for social justice and for the future of the neighbourhood. Out of years of struggle against injustice, demolition and incompatible new construction have emerged distinctive DTES neighbourhoods and engaged civic minded residents with a sense of identity and pride rarely found in other communities.

The DTES survives because its residents love their community with a fierce pride rarely found in other communities. This vision for the community is constantly reflected by the artists and residents of the DTES.
Community is care...care for one another...care for those least able...
There is no one to care if I do not care.

Bud Osborne, DTES resident and poet

In the Heart of this city....
Thrives a strong community
A true generosity
Shining in the midst of scarcity
A bitter/sweet purity
Almost like a family.

Leigh Harris, DTES resident and writer

Today the DTES is a community facing rapid transition brought on by developers now building on properties purchased from land speculators. Public sector investment in the redevelopment of the Woodward’s Building, and a civic incentive program intended to retain and upgrade heritage building stock have sparked a resurgence of investment interest, and in turn sparked concerns in the DTES community about gentrification. The community is well aware that the prevalent North American practice of urban renewal through gentrification will have the undesirable consequence of shredding the fabric of the community, displacing the very people, organizations and businesses who call the DTES home, and relocating residents of the community to unsatisfactory health and social situations in other parts of the City.

Current civic policy, as expressed in the “Downtown Eastside Economic Revitalization Plan” and funding mechanisms such as the “Vancouver Agreement” (VA) views this transition as a way to extend a revitalization plan without displacement of the low-income community. “Revitalization without Displacement” means that new DTES residents can live and invest in the area in a way that works with existing residents and with intent to improve conditions for all. This approach emphasizes the importance of working with new comers and trying to re focus private and public investment in ways that benefit the low income population. The opportunities to help plan and perform in the public space relates to the VA’s health, employment and public safety objectives.

This said, “without Displacement” does not mean that all existing behaviours will remain - especially in the public sphere. This is particularly true of drug dealing and use.

This policy framework articulates a vision of a community which renews itself by drawing upon local creative resources. This, it is recognized, is the best way to create a unique and vital urban experience, and in the process engage those local residents and marginalized people with the least power to resist or benefit from large scale development.

Within this context, the public spaces of the DTES are viewed as one of the key places where this creative revitalization will take place most visibly in the DTES and the City’s public imagination. Further, this view holds that civic policy objectives can be met in these public venues through the creation of shared creative experiences that will become the foundation upon which economic and social health benefits will be realized.

In November 2004, the Vancouver Board of Parks and Recreation and the Vancouver Agreement jointly funded a community initiative to develop a sustainable plan of arts programs and events for ten DTES public realm spaces. The plan’s objective was to propose a series of community supported arts activities in the public realm, which furthered the realization of civic policy objectives as one component of a much larger civic initiative to create an integrated arts and cultural strategy for Vancouver through the creation of the “Arts and Culture Strategic Framework and Investment Plan”.
The “DTES Public Realm Program Plan” is the result of this initiative. Funding for the undertaking was approved on October 4th, 2004. The community workshop and outreach phase of the project was initiated in December 2004, and completed on November 25th, 2005.

Planning activities included a series of community workshops and open houses; an outreach program; reviews of previous studies and reports; coordination with other planning initiatives taking place concurrently in the DTES; ongoing liaison with funding agency representatives; and, liaising with a Community Advisory Committee, which was struck to help guide the development of the plan.

The plan report provides an explanation of the methods used to gather community input into the planning process. Principles developed to evaluate specific project ideas are described, and park descriptions are provided, which summarize the unique character of each public realm space. The report continues with recommendations concerning the plan’s implementation. The report concludes with the details of 43 pilot projects, which are the basis of a DTES Public Realm Pilot Series proposed for implementation over a two year period beginning in the summer of 2006.

PLANNING AREA

The “DTES Public Realm Program Plan” planning area is identified on the map illustrated below, and consists of the approximate area bounded by Clark Drive; Hamilton Street; Burrard Inlet; and, Pacific Boulevard.

The DTES public realm spaces, which are the specific subjects of the plan are:

- Victory Square Park
- The “Carrall Street Greenway” – which consists of:
  - CRAB Park at Portside;
  - Maple Tree Square;
  - Blood Alley;
  - Pigeon Park;
  - The Doctor Sun Yat Sen Park and Courtyard; and,
  - Andy Livingston Park
- Oppenheimer Park
- MacLean Park
- Strathcona Park

PROJECT PARTICIPANTS

The undertaking involved a wide variety of DTES community individuals, interest groups, agencies and organizations as listed below:

Planning Team: Richard Evans
   (personal biographies are attached in Appendix A) Terry Hunter
   Carmen Rosen

Outreach Consultant: Sharon Kravitz
Funding Agencies: 
- Vancouver Board of Parks and Recreation (VPB)
- Western Economic Diversification

Administrative Agency: 
- Vancouver Moving Theatre Society

Staff and Administrative Liaison and Support: 
- Arts and Cultural Coordinator's Office of the VPB
- Central Area Planning Department of the City of Vancouver

Participating Agencies and Organizations: 
- Doctor Sun Yat Sen Garden Society
- Carrall Street Greenway Stewardship Committee
- Aboriginal Front Door Society
- Strathcona Parks Planning Committee
- Ray Cam Community Centre Association
- Oppenheimer Park Planning Committee
- Vancouver Chinatown Revitalization Committee (VCRC)
- CRAB Water For Life Society
- Friends of Victory Square

Supporting Agencies and Organizations: 
- United We Can
- Portland Hotel Society
- Gastown Business Improvement Association
- BC Regiment Association
- Franciscan Sisters of Atonement
- Carnegie Community Centre Association
- Strathcona Community Centre Association

Community Advisory: 
- Patrick Foley, Playwrite and Resident
- Don Larson, CRAB Water For Life Society
- Irwin Oostindee, Gallery Gachet
- Jamie-Lee Hamilton, Resident
- Yijin Wen, VCRC

Outreach Participants: 
- First United Church
- Strathcona Youth Council
- Strathcona Afterschool Adventures
- Strathcona Chinese Seniors
- Four Sisters Cooperative
- Lore Krill Cooperative
- DTES Women's Centre
- SUCCESS Senior's Centre
- Benny's Market
- Insite
- Powell Street Festival Society
- Firehall Arts Centre
- Ray Cam Seniors
- Ray Cam Youth Program
- Union Market
- Seymour Elementary School
- Environmental Youth Alliance
- Pigeon Park Users
- Oppenheimer Park Neighbours
- Tellier Tower
- Aboriginal Front Door
- Vancouver Japanese Language School and Japanese Hall
2 PLANNING PROCESS

ORIGINAL ASSUMPTIONS

The original planning methodology for the “DTES Public Realm Program Plan” arose from the question: How best to engage the DTES community in a process from which unique, original and meaningful arts programs and events could emerge for the DTES public realm? The initial answer to this question created a whole set of assumptions, which formed the basis of the project’s original Terms of Reference. The fundamental feature of the terms was to bring together a group of interested DTES agencies and organizations, and their community member designates, within an invited formal workshop setting to brainstorm arts programs and events for each public realm space. This format was to be supplemented by public forum and community presentations and events, which would be the contexts to engage the wider DTES community into the process.

This methodology was challenged very early in the project. The basis of the challenge was: the need to introduce a Community Advisory function into the process; flexibility for Park Planning Committees to model the process to meet their own needs; and, the need for a more informal Outreach mechanism to engage those interested community groups and individuals who would not necessary come forward to participate within a formal workshop setting.

The following briefly describes activities used to engage the DTES community into the “DTES Public Realm Program Plan” planning process. Formal Terms of Reference for the process were developed and are contained in Appendix “B”.

COMMUNITY WORKSHOPS AND OUTREACH ACTIVITIES

Formal Invited Workshops

Invited workshops were the original method envisioned to bring people into the planning process. The assumption was that DTES agencies who work with the community on a day-to-day basis would be aware of those community members who would be most interested in the project and its’ objectives. It was thought that creating a forum consisting of these individuals and agency representatives would result in a very engaged community workshop environment.

Given this, the original project Terms of Referenceforesaw a workshop series for each of the three broad regions of the study area: 1) all of the public realm spaces west of Main Street (including CRAB Park at Portside); 2) Oppenheimer Park; and, 3) the Strathcona Park area (including MacLean Park).

The first workshop for the public realm spaces west of Main Street was held at the Doctor Sun Yat Sen Garden on December 2nd, 2004. A second workshop was held on December 9th. Approximately 30 community members, representing a wide variety of interests, participated in each session.

In addition to providing project ideas, participants from the first workshop series also brought forward suggestions relating to how best to engage the DTES community into the planning process. These suggestions set the stage for a modification of the project Terms of Reference to add Community Advisory and Outreach components to the planning methods.
Community Advisory Committee

Participants on this committee came from a variety of sources: community members who participated in the first workshop series; representatives from the funding agencies; representatives from the participating and supporting community agencies; and, the original project initiators. The role of the committee was formalized into a Terms of Reference, a copy of which is included in Appendix “B”. The committee met six times throughout the project, with an average attendance of 12 participants, including the staff liaisons, planning team, and invited guests. The primary role of the committee was to advise and facilitate an effective community engagement process.

Community Outreach

As previously mentioned, the Community Outreach program was put in place to reach those in the community who either could not attend formal workshops, or felt uncomfortable doing so. The program was based on a questionnaire - included in Appendix “C” - that was translated into Cantonese and distributed to 23 DTES community organizations, schools and agencies. The distributed questionnaires were followed up by one-on-one interviews. The program resulted in comments and project ideas brought forward by 168 outreach participants.

Community Forum

The wider DTES community was invited into the planning process on six occasions, the first of which took place on February 7th, 2005 in the context of a public event held to celebrate the Chinese Lunar New Year. Two community forums were held in conjunction with each year of the DTES Heart of the City Festival, and, one public forum took place within the context of an open house held on December 15th, 2005 at Centre A, which is located across the street from Pigeon Park in the heart of the DTES. The project was also represented at both the 2005 Canada Day celebration in CRAB Park, and, Strathcona Park Day, which was held on July 8th. Both of these events attracted in excess of 200 public members.

A final community forum to review the final draft plan took place at the Strathcona Community Centre on March 16, 2006.

Participating and Sponsoring Agency Coordination

At the project's initiation, a number of DTES agencies and organizations were introduced to the undertaking and asked for support. Of the 17 approached, one specifically declined to participate, and the remainder chose to either sponsor or participate directly in the endeavour. Six of these agencies further supported the undertaking by providing letters of support for the original funding application to undertake the project.

Coordination activities with these organizations and agencies consisted of facilitating with them: a project initiation meeting on October 28th, 2004; their participation on, and receiving information from, the Community Advisory Committee; and, their regular input into the process on a more informal basis as the need arose.

Park Planning Committees

Both the Carnegie and Strathcona Community Centre Associations chose to delegate their direct involvement in the project to their respective park planning committees. Both of these committees met with the project facilitators, and then modified the originally proposed workshop format to suit their particular circumstances. These arrangements led to the Oppenheimer Park Day, which was held on May 13th, 2005, and, a public open house held at the Strathcona Community Centre on June 10th, 2005.
The Oppenheimer Park event attracted in excess of 200 participants, the Strathcona Community Centre open house fell short of expectations attracting only 10 participants.

**Special Arrangements**

In response to special circumstances - specifically, the poor turn out for the Strathcona Community Centre event - a workshop, to which a group of Strathcona artists and community members were invited, was held on November 25th, 2005. This event attracted 15 participants and generated over 25 project ideas for public spaces in the Strathcona community.

The unique role that the CRAB Water For Life Society plays with respect to activities taking place in CRAB Park at Portside was also specifically accommodated. Ongoing liaison with that group, supported by staff from the Ray Cam Community Centre, resulted in the project participating in the 2005 Canada Day celebration.
3 PROJECT PRINCIPLES AND INTENTIONS

As described in the previous report section, the community engagement phase in the development of the DTES Public Realm Program Plan resulted in an assortment of primary, or, “raw” data: questionnaire responses; input from public forum and community events; and, idea panels, which were prepared by sketch artists in the context of community workshops. The translation of this data into specific projects, which became the basis of the DTES Public Realm Program Plan, required the setting out of a series of Project Principles and Intentions, intended to form a filter, or; “lens” through which the raw data could be viewed and organized usefully. Such Project Principles emerged from a number of sources, which are examined under the following report sections.

SOURCES

Local Government and Community

The Vancouver Agreement and the Community Arts Initiative

The formal context for the expression of a set of principles for public realm arts program and event planning in the DTES rests within the Vancouver Agreement (VA), which is a joint venture partnership of the Federal, Provincial and City governments, formed to support sustainable, economic, cultural, social and community development in the City of Vancouver. A fundamental component of this partnership is the “Downtown Eastside Economic Revitalization Plan”, which views public arts and cultural activities as key components in a sustainable urban economic renewal strategy in the DTES. The plan is based on key principles of “economic sustainability”, and, “revitalization without displacement”.

The vision of the Vancouver Agreement, through the “Downtown Eastside Economic Revitalization Plan”, is to assist with the development of community based organizations such as the Community Arts Initiative (CAI), a program founded by the Carnegie Community Centre Association in 2004 to set, within the Vancouver Agreement mandate, the specific context for the development of Arts programming in the DTES.

At it’s inception, the CAI* expressed a mandate and program goals, which became very helpful to the planning team in understanding how one could apply the Vancouver Agreement’s mandate to develop a set of principles from which a sustainable plan of community supported arts program and event activities in the Downtown Eastside public realm could be implemented.

The CAI’s mandate:

“provide leadership through the arts to social and economic development in the DTES in forms that respect and build on the integrity, the talents and capacities, and the interests of the people who live and work in the community. With organizations, individuals and businesses from both the local and the wider Vancouver community, the CAI demonstrates the power of community arts for social, cultural and economic well-being in the DTES”.

CAI’s program goals:

• Celebrate the history of the community as the original heart of Vancouver
• Provide opportunities for local residents to experience and enjoy the arts as audience and as participants

*Note: By way of clarification, the CAI changed it’s name and organizational structure in the fall of 2005. The organization became the Community Arts Network (CAN), supported by the Community Arts Council of Vancouver (CACV). Report Section 5 provides a more complete description of each agency.
• Provide opportunities for local residents to participate in the arts for self-expression  
• Provide opportunities for local residents to develop as artists  
• Showcase the artistic talents of the community to the public at large  
• Enhance partnerships  
• Build on a significant aboriginal programming stream  

The Vancouver Agreement's goals and objectives, as they were expressed through the CAI's mandate and program goals, became the starting point for the development of the Project Principles for the development of the DTES Public Realm Program Plan.  

The DTES Community  

To round out an understanding of the civic context for the development of a series of principles and intentions for the DTES Public Realm Plan, the following came forward from DTES community members in this regard during the community engagement phase of this project. All, too, became important elements of the Project Principles:  

• Keep public areas clean and safe  
• Provide adequate public infrastructure (particularly washrooms, and the in the case of CRAB Beach, lifeguards)  
• Provide quiet places to enjoy the outdoors  
• Bring life to the streets  

Thematic and Spatial  

In addition to understanding the civic context for the development of a set of principles, the study team also considered the unique quality of the DTES community, and attempted to describe this uniqueness in order to lay the foundation for proposing public realm arts programs and event activities that “speak to” uniqueness as opposed to generalities. It was thought, and became more important and relevant as the project progressed, that nurturing this uniqueness was fundamental to defining the character of the DTES community. This unique character was seen as setting the area apart from other city neighbourhoods, and making the DTES public realm experience more interesting and engaging to the wider Vancouver community.  

Through these considerations, the following regional, location specific, and spatial themes, that are unique to the DTES community and public realm spaces, were identified:  

Regional Themes  

Interestingly, themes emerging from the community data collected suggested a dynamic tension arising from the coming together of differences, or, opposites. It was recognized, for example, that public realm spaces in the DTES are often where:  

• Lifestyles meet:  
  • Uptown meets downtown  
  • Middle class meets homelessness  
  • Advantaged meet disadvantaged  

• Cultures meet:  
  • Aboriginal culture meets western European culture  
  • Chinese culture meets aboriginal culture and western European culture  
  • New immigrant cultures meet everyone else  

• The city, or urbanity, meets nature  
• Two urban planning grids come together
The emergence of such strong, commonly held themes suggested to the planning team that a Project Principle address these specifically.

**Location Specific Themes**

Location specific themes also emerged from the public process at the level of each public realm space. For example, Victory Square Park is the place where remembrance takes place, and, the Chinese Cultural Centre entry courtyard is where Chinese culture is celebrated.

In this regard, it also became necessary that the principles and intentions take into account the local thematic character of each public realm space.

**Spatial Attributes**

Depending on location, size, context and configuration, each public realm space also set their own spatial attributes, which inform the kinds of arts programs and events appropriate to them. For example, Victory Square Park due to its size cannot hold large scale public events; Pigeon Park, located on a major downtown arterial, is noisy; and, Blood Alley’s courtyard configuration is ideal for controlled access events.

These attributes, too, should inform any arts program and event planned for the space.

**PROJECT PRINCIPLES AND INTENTIONS**

Drawing upon the rich source material examined above, the following 17 principles were established for the project planning phase of the DTES Public Realm Program Plan. The list became the criteria from which specific Arts programs and events were developed for the DTES public realm.

The principles, too, helped to inform the planning team’s recommendation for the Plan Implementation phase of the project, a topic which is explored in more detail in report Section 5:

1) **Think Locally**
   - Create programs and events that are developed and led by people who live and work in the community
   - Nourish and support the people and groups who call this community home, particularly those who live on low incomes and those who have historically been marginalized
   - Mobilize community members to come together to celebrate their community and give voice to their concerns and issues through participation in public space art programs
   - Work in a spirit of collaboration

2) **Plan Regionally**
   - Develop social capital and cohesion with the larger community outside the DTES by creating linkages and partnerships with initiatives, activities, organizations and artists who support the principles and objectives of this plan

3) **Think Sustainably**
   - Share resources
   - Use resources responsibly
   - Enhance relationships
   - Foster new ones
   - Collaborate
   - Forge partnerships, build bridges
   - Coordinate efforts
   - Create employment
   - Support things that already work

4) **Support the Role of the Artist**
   - Develop relationships between artists and community residents and organizations
   - Encourage fair payment to artists

5) **Do Not Displace**
   - Retain DTES public realm spaces as locations for people who currently use them
6) Create Employment
• Create a range of employment opportunities for DTES residents including low threshold, entry level, part-time and full-time work

7) Celebrate Diversity
• Find opportunities to explore the “Converging Differences” theme – i.e. celebrate, identify, enhance, bring forward, bring together, and reconcile differences
• Enhance the inherent thematic and spatial attributes of each space
• Develop Arts program and events in the spaces most appropriate to them
• Discover
• Uncover what has been hidden

8) Enhance Life and Liveliness
• Enhance liveliness and the public use of streets
• Provide opportunities for local residents to experience and enjoy the arts as audience and as participants

9) Leave Pauses
• Leave pauses for peace, tranquility and contemplation

10) Invest in Public infrastructure
• Contribute to the development of equipment (i.e. sound, lights, film projectors, risers) and production support (i.e. water sources, and electrical outlets)

11) Enhance / Encourage Pridefulness
• Promote cleanliness, health, safety and security
• Showcase the artistic talents of the community to the public at large

12) Learn
• Provide opportunities for local residents to participate in the arts for self-expression and to further their creative capacity
• Provide opportunities for local residents to develop as artists
• Build capacity within the community and depend on the skills, ability and creativity of the community members

13) Promote a Positive Image of the DTES
• Reflect back to the community, and demonstrate to the wider Vancouver community, the vibrancy of the DTES

14) Promote Seasonal Activities
• Produce events at different times of the year

15) Speak to the Issues and Concerns of the DTES Residents and the Community
• Produce projects which speak to struggles and triumphs of the neighbourhood, to document memories and lives lived, and to explore the events that shaped the community
• Celebrate the history, culture and people of the DTES

16) Balance Process and Product
• Support communities in making art that includes people in the process and leaves a solid legacy

17) Engage People Though Arts Processes
• Support artists residencies to develop public realm programs in housing complexes
• Meet people in their environments
• Use community cultural development processes where people collaborate with artists for planning
• Be inclusive of people, organizations and communities and actively seek ways to involve their participation
4 PARKS AND OPEN SPACES

General Comment

The public realm spaces of Vancouver's Downtown Eastside, as expressed in the introduction of this report, are the places where the majority of the general public will see the creative renewal that is taking place in this part of the City. This fact can be illustrated by example: consider the number of people that will pay to see indoor events in the DTES, and contrast this to the thousands of commuters that pass by Oppenheimer, Pigeon, and Victory Square parks each day. Clearly, the importance of public realm spaces as the venues where the character of the DTES is being - and will be - expressed is huge.

In addition to being the places where the neighbourhood is prominent in the public eye, the parks and open spaces in the DTES also serve a vital community function: these are the spaces where people meet, socialize, exercise, generally hang out, and, get welcome relief from living spaces, which are on the whole extremely small. This final point can best be illustrated by the commonly heard opinion that the neighbourhood's public realm spaces are the “living rooms” of DTES residents.

The dynamic created where these two interests meet - i.e. the inherent publicness of the public realm, and, a neighbourhood which is very connected, by personal necessity, to its’ outdoor spaces - became a theme central to the understanding of the DTES's public spaces, and, the arts programs and events appropriate to them. This dynamic led to, for example, space claiming ideas for Pigeon and Strathcona Parks, and, underscored the need for the planning team to recognize that the residents of the DTES are very interested in discussions concerning the public realm, and, are inclined to be very possessive (in the positive sense of the word) toward the use and care of public realm spaces.

Many interesting neighbourhood wide themes - the above is just one example - emerged during discussions with community members concerning the development of arts program and event ideas for DTES public realm spaces. These themes are explored in more depth in report Section 3.

General Issues and Concerns

Before looking at each public realm space in detail - which is the subject of the following report section - comment should be made concerning regular day-to-day public realm space use, and the general issues and concerns that emerged in this regard during the planning workshops.

It was commonly expressed to the planning team, for example, that:

1) Access to public washrooms was extremely problematic.
   
   With the exception of Victory Square and Oppenheimer Parks, which both have staff monitored washroom facilities, all other public realm spaces considered in the study area either had no public washrooms nearby, or, those present were often locked and therefore inaccessible.

2) Safety and security are of paramount concern
   
   Everyone, from all segments of society, wants to feel safe and secure in their public realm spaces.

3) Basic cleanliness is expected.
   
   High, intense park use results in general litter left behind. When this is not attended to as
frequently as conditions demand, a cycle begins where overall regard for the space diminishes. This principle also extends to graffiti and vandalism.

4) “Downtimes” must be respected

Whatever the nature of the space, whether intensely urban or more tranquil, gaps must be left in the programming where nothing structured is happening and one can simply be there free of expectations of participation and use.
VICTORY SQUARE PARK

Location
Victory Square Park is located near the heart of the original Vancouver Hastings town site, and is often characterized as being on the edge of, depending on one’s perspective: the eastern edge of the Downtown Business District, or, the western edge of the Downtown Eastside and Chinatown.

Hastings and Pender Streets border the Park on the north and south sides, and, on the west and east sides by Hamilton and Cambie Streets. Hastings Street is a primary downtown arterial, bringing daily commuters to and from “Downtown”.

Description
Victory Square Park is a very urban space bordered on all four sides by heritage class buildings and the closest Vancouver would come to a classic European style civic square. 100-year-old maple trees border a very small green space – tiny in Civic park standards at just over an acre - which has been gently graded to focus on a performance area. A cenotaph marks the northern end of the park which is the site of an annual Remembrance Day memorial service.

The shape of the square emerges from the convergence of two original town-planning grids, which also shape the street grid pattern of the downtown peninsula. The grid is “hinged” from a survey marker located at the corner of Hamilton and Hastings Streets.

Victory Square Park’s historical background includes being the site of the first provincial courthouse, and the place where His Worship G. G. McGeer read the Riot Act to a group of unemployed in 1935.

This tradition of protest remains today. Most recently, Victory Square Park was the site of a protest tent city, which occupied the space in the summer of 2003. The Park is also often used as an assembly point for downtown rallies.

Today the space is often used informally as a welcome green respite to the hard edges of the encircling buildings and streets.

Jurisdiction
Victory Square Park is part of the Vancouver Board of Parks and Recreation (Park Board) system and as such is regularly maintained by Park Board staff. Civic sidewalks border all four sides of the Park, and are maintained by maintenance staff from the City of Vancouver. United We Can, a local DTES agency also makes regular visits to the area, filling in on street maintenance tasks when Park use is particularly heavy.
Community Groups
The Friends of Victory Square (The Friends), a community group formed in the fall of 2000, and consisting of representatives from local business owners; residents; and, the BC Regiment Association, spearheaded a $1.1 mil Park improvement completed in 2003. The improvements, funded by Civic and Federal levels of government, saw: new sidewalks and Park furnishings; a small performance area; and, a complete upgrading of the area around the Cenotaph to support annual Remembrance Day activities.

The Friends are also actively involved in coordinating ongoing park programs and events. Most recently, The Friends hosted a Jazz Festival venue in July 2005, in a joint venture arrangement with the Vancouver Jazz and Blues Society, the City of Vancouver, and, the Vancouver Park Board. It was always anticipated that in order for the renewed park to meet its full potential as a dynamic public space, it needed to be animated through arts programming as in other major parks in the area. To engage residents and visitors through music, film nights and special events, summer staff are needed.

Past and Present Park Activities
Victory Square Park has also supported a number of other arts program and event related activities. The following table lists such events, including the neighbourhood groups and agencies that have made the events possible.

<table>
<thead>
<tr>
<th>Activity</th>
<th>Date of Most Recent Event</th>
<th>Initiator</th>
<th>Partners</th>
<th>Funders</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summer Programs</td>
<td>Jun – Aug 2002</td>
<td>Friends of Victory Square</td>
<td>Carnegie</td>
<td>Vancouver Park Board</td>
</tr>
<tr>
<td>Christmas Angel Project</td>
<td>Dec 2004</td>
<td>Friends of Victory Square</td>
<td>Mortal Coil, Still Moon Arts</td>
<td>Vancouver Park Board</td>
</tr>
<tr>
<td>Jazz Festival</td>
<td>Jun 2005</td>
<td>Friends of Victory Square</td>
<td>Coastal Jazz and Blues Society</td>
<td>Private / City / Park Board</td>
</tr>
<tr>
<td>Labour Day Band Festival</td>
<td>Sep 2005</td>
<td>Terminal City Newspaper</td>
<td></td>
<td>Terminal City</td>
</tr>
<tr>
<td>Remembrance Day Ceremony</td>
<td>Nov 2004</td>
<td>City of Vancouver</td>
<td>Remembrance Day Observance Committee</td>
<td>City of Vancouver</td>
</tr>
<tr>
<td>Lunar New Year Celebration and Parade</td>
<td>Feb 2005</td>
<td>Friends of Victory Square</td>
<td>Carnegie / Vancouver Chinatown Revitalization Committee</td>
<td>Park Board / City / Private</td>
</tr>
</tbody>
</table>

Summer programs consisted of a variety of activities which directly supported the local community – a lunch hour concert program, arts and crafts, board games, and, light recreation activities such as bocci ball. Construction activities in the park during the summers of 2003 and 2004 precluded programming during that time period.

Infrastructure Support
The ability to host programs and events in Victory Square Park was vastly improved in 2004 with the completion of the park improvements. Due to this intervention, the park has the appropriate power and water services to support a wide range of public activities. Clean, staff attended public washrooms are also readily available.
Community Process Results

Themes
Arts program and event ideas for Victory Square Park were explored with community members in two workshops, held at the Dr. Sun Yat Sen Garden in December 2004. The first of these workshops was theme oriented and participants were asked to complete the phrase “Victory Square Park is the place where........” This exercise brought forward the following responses:

Victory Square Park is the place:
• where “Uptown” meets “Downtown”
• which is our outdoor refuge or living room
• where military and community history is remembered
• where our heritage is celebrated
• where we speak out for peace and social justice

The conversation was supported by artists, who produced a series of sketches. Larger format sketch reproductions are included in Appendix “F”.

Considerations
The workshop conversations also brought forward a number of considerations, special to this park:
• the space is a popular lunching place
• it has many hard surfaces (i.e. too many)
• flowers have been removed through CPTED (Community Protection Through Environmental Design)
• the space is often used for drug use and sales
• it is important to use the space in the winter months too

Project Ideas
The second community workshop explored art program and event ideas for the park, which supported the themes explored in the first session. The results of this exercise resulted in the following project ideas:
• Poppies and flowers
• Busking (art and performances)
• Walkway of remembrance
• Community wreath making
• An honour guard at the Cenotaph
• Movie nights
• Shopping cart races
Project Short List

The development of pilot projects from the project idea list involved a two staged process, the first of which was that feedback was gathered from the wider DTES community in two open houses held on February 7th and December 15th 2005. The question asked in this context was: “Which of these project ideas were of wider interest to the DTES community”? The second stage involved looking at each project idea in terms of the project principles explained in Section 3. The central question asked in this context was: “Which of these projects best meet the intent of the project principles”?

A pilot project short list, resulting from this process for Victory Square Park (VSP) became:

1) The VSP Arts in the Park Summer Program
   A 6 to 8 week program of community engaged arts projects and events, facilitated by local artist and staff resources. Project ideas possible to implement within this context are:
   - The Victory Square Poppy Project
     “Backpack” planters at soldier lamps and moveable shopping cart planters overflowing with poppies.
   - Shopping cart races
   - A Vancouver Community College music in the park series
   - Community arts and crafts workshops
   - Outdoor summer art walk (art shows by local artists)
   - A “So You Wanna Be........” series (rock star, jazz great, poet, philosopher)

2) The Annual VSP Christmas Angel and Light Project
   A different artist each year creates a Light the Square installation. In conjunction, another local artist sets the existing Christmas Angel in place, and coordinates community workshops to make wreaths and angel tree ornaments.

3) The VSP Jazz Festival Weekend
   Work with the Jazz and Blues Society to make the Victory Square Jazz Festival Weekend an annual affair. Work with the Society to engage emerging local talent into the performances.

4) The VSP Annual New Year Celebration
   Hire a local artist each year to coordinate and conduct workshops toward preparing a community entry into the Chinese Lunar New Year Parade, in collaboration with the Vancouver Chinatown Revitalization Committee and the Carnegie Community Centre.

5) The VSP Remembrance Project
   In collaboration with the BC Regiment Association, create a “VSP Sentry Project” whereby sentries, in period costumes, guard the Cenotaph. A changing of the guard would take place, and a drill sergeant, with junior officer, would provide tourist information, answer questions about the neighbourhood, etc.
6) The VSP Skateboard Feature Project
   Follow through with the original plan to place a skateboard feature in the park.

**Proposed Projects**

The selection of projects for Victory Square Park for the DTES Public Realm Program Plan (The Plan), involved taking the project short list to the community groups most likely to “champion” the projects in the future. These groups selected the following projects, which were then included in a DTES Public Realm Pilot Series. The series represent Stage One of a recommended two stage process toward The Plan’s full implementation in 2008. For further information and recommendations concerning The Plan’s implementation refer to report Section 5.

<table>
<thead>
<tr>
<th>Project</th>
<th>Community Partners</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summer Programming and Music in the Park: Regular summer programming of art activities, music performances, festivals</td>
<td>Friends of Victory Square</td>
</tr>
<tr>
<td>Summer Festival: Jazz Festival concerts</td>
<td>Friends of Victory Square, and, the Coastal Jazz and Blues Society</td>
</tr>
<tr>
<td>Winter Celebration: Victory square angel and winter lights community project</td>
<td>Friends of Victory Square, the Secret Lantern Society, and, the Carnegie Community Centre</td>
</tr>
<tr>
<td>See also Artist Cart Vendors - Maple Tree Square</td>
<td></td>
</tr>
<tr>
<td>See also Moveable Movie Nights - Community Wide</td>
<td></td>
</tr>
<tr>
<td>See also Summer Performance Program - Community Wide</td>
<td></td>
</tr>
<tr>
<td>See also Outdoor Site Performances as part of the Heart of the City Festival - Community Wide</td>
<td></td>
</tr>
<tr>
<td>See also Chinese Lunar New Year Celebration - Community Wide</td>
<td></td>
</tr>
</tbody>
</table>

**Arts Infrastructure Support**

The ability to host events in the park that require the stage would be vastly improved by a stage cover, and, a demountable stage extension to increase the stage’s performance area.

<table>
<thead>
<tr>
<th>Project</th>
<th>Proposed Budget Allowance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stage Cover</td>
<td>$70,000</td>
</tr>
<tr>
<td>Stage Extension</td>
<td>$15,000</td>
</tr>
</tbody>
</table>
CARRALL STREET GREENWAY

Location

The area formally referred to as the “Carrall Street Greenway” extends from the historic heart of Vancouver at Maple Tree Square, which is located at the intersection of Water, Carrall, Alexander and Powell Streets at its northern end, to the intersection of Pacific Boulevard and Carrall Street at its southern extremity.

The corridor has always been more than just the “street part” in the public’s imagination, and represents the high-tide water corridor, which once linked the First Nation fishing camp Luk’i Luk’i at Burrard Inlet to False Creek.

Description

The corridor can be described, in the broader historic sense, as a series of civic spaces and neighbourhoods, which are either directly linked by Carrall Street, or should be. These spaces begin with, moving from north to south, CRAB Park at Portside; a three block historic precinct, which is an extension of the Gastown neighbourhood; the Chinese Cultural Centre and the Dr. Sun Yat Sen Garden; Andy Livingston Park, which Carrall Street bisects; and, the former Expo Lands, which are currently vacant and border False Creek. The Expo Lands in this area are slated for parkland, and additional high-density residential housing projects, which have come to characterise the False Creek basin.

Each public realm space along the Carrall Street Corridor will be examined, in turn, within the following report sections. The Expo Lands, being currently undeveloped, were not part of the planning mandate.

The Historic Precinct section of the corridor is currently the subject of significant upgrades as part of the Carrall Street Greenway (The Greenway), a City of Vancouver funded initiative to provide a more pedestrian friendly - and green - link between the Gastown and Chinatown neighbourhoods. The upgrade is the first step in a wider initiative to connect Burrard Inlet and False Creek with a pedestrian and bike friendly pathway through this part of the city. It is formally intended to go from waterfront to waterfront and a temporary route to False Creek will be completed in 2006 through an extension of Creekside Park. The wider Greenway initiative answers the need for easier neighbourhood access to both waterfronts.
CRAB PARK AT PORTSIDE

Location

CRAB Park at Portside is located on the shore of Burrard Inlet in an area bounded by the inlet; a wide band of railway tracks, which service the downtown core; a clover leaf at the northern end of Main Street; and, at the western edge, a heli-pad which services a constant stream of helicopter commuter traffic, primarily to Victoria.

Description

Crab Park is a large open green space, bounded on three sides by intense urban and marine activity, but opening on the north side to Burrard Inlet and excellent views to the north shore mountains. Of all the DTES public realm spaces, this open space is unique because, due to its being close to the water and the mountain view, it feels more connected to natural rhythms and at a distance from the hectic throb of the City.

CRAB Park came into existence from an intense lobbying effort from the CRAB Water For Life Society and others, which literally camped out at the location for months in the 80’s until Port and Civic authorities were willing to recognize that a water front park space was needed for the DTES.

Crab Park’s historical rootedness is also derived from its' being the location of Luk’i Luk’i a First Nation fishing camp, and, the northern terminus of a high-tide waterway which linked this part of the Burrard foreshore with False Creek. This historical reality is commemorated with a plaque, but is brought forward regularly when people from the neighbourhood talk about the space and its’ relationship to the Carrall Street corridor.

The Park is also rooted in local memory as the place where a stone cairn marks a memorial to the DTES women who lost their lives recently.

Jurisdiction

The land that CRAB Park at Portside occupies is owned by the Port Authority, however, it has become integrated administratively as part of the Vancouver Board of Parks and Recreation (Park Board) park system and as such is regularly maintained by Park Board staff.

Ray Cam Community Centre Association hosts and administers most Park activities.

Community Groups

CRAB Water For Life Society is still very active in the Park, and organizes, in conjunction with the Ray Cam Community Centre Association, an annual July 1st community celebration on Canada Day.

Past and Present Park Activities

CRAB Park at Portside has also supported a number of community events in the past. The following table lists such events, including the neighbourhood groups and agencies that have made the events possible:
<table>
<thead>
<tr>
<th>Activity</th>
<th>Date of Most Recent Event</th>
<th>Initiator</th>
<th>Partners</th>
<th>Funders</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canada Day</td>
<td>2005</td>
<td>CRAB Water For Life Society</td>
<td>Ray Cam Community Centre</td>
<td>City Celebrations</td>
</tr>
<tr>
<td>Feb 14th women’s memorial event</td>
<td>2005</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ray-Cam Summer Program</td>
<td>2005</td>
<td>Ray Cam</td>
<td></td>
<td>Park Board</td>
</tr>
</tbody>
</table>

**Infrastructure Support**

CRAB Park has water and power services to support community programs and events, however, the public wash and change rooms that are housed in the park are usually locked. This, unfortunately, limits regular use of the space - beyond a relatively short 45 minute visit - and forces people to make alternative arrangements in the bushes.

**Community Process Results**

**Themes**

Arts program and event ideas for CRAB Park at Portside were explored with community members at the 2005 Canada Celebration, which was held in the park on July 1st. Questionnaires filled out at this event brought forward the following themes for the parks use:

CRAB Park is the place:

- where one goes to think and be inspired
- which has a very strong aboriginal presence, both currently and historically
- which is the first step of the water to water link at the Carrall Street Corridor
- which is the only DTES beach access

The conversation was supported by artists, who produced a series of sketches. Larger format sketch reproductions are included in Appendix “F”.

**Considerations**

The workshop conversations also brought forward the following considerations, special to this park:

- the washrooms need to be accessible all of the time
- the park should be cleaned more regularly
- the park would be a great place for a First Nation long house (feast house)

**Project Ideas**

The following project ideas also emerged at the Canada Day event:

- An aboriginal arts festival
- An Aboriginal Day festival
- Canoe building
• Canoe benches
• Memorial poles
• A native language arts competition
• Arts and crafts sale
• A Pow Wow celebration
• An event to support the annual canoe journeys

Project Short List

The development of pilot projects from the project idea list involved a two staged process, the first of which was that feedback was gathered from the wider DTES community in two public open houses held on December 15th 2005 and March 16th 2006. The question asked in this context was: “Which of these project ideas were of wider interest to the DTES community”? The second stage involved looking at each project idea in terms of the project principles explained in Section 3. The central question asked in this context was: “Which of these projects best meet the intent of the project principles”? A pilot project short list selected from this process for CRAB Park at Portside became:

1) The First Nations Festival Project
   Aboriginal groups and artists collaborate to create a festival that celebrates aboriginal drumming, dance, language, food, etc. CRAB Park also becomes the terminus celebration for Canoe Journeys (already organized by other groups as an annual event around June 21st each year)

2) Canada’ Day
   Continue to develop and highlight community and cultural components of the Canada Day celebration.

3) The Canoe Building Project
   Construct 1 - 2 canoes per summer over several seasons. These could be either in the form of real canoes, or, canoe benches as permanent seating looking out to sea.

Proposed Projects

The selection of projects for CRAB Park at Portside for the DTES Public Realm Program Plan (The Plan), involved taking the project short list to the community groups most likely to “champion” the projects in the future. These groups selected the following projects, which were then included in a DTES Public Realm Pilot Series. The series represent Stage One of a recommended two stage process toward The Plan’s full implementation in 2008. For further information and recommendations concerning The Plan’s implementation refer to report Section 5.
### Additional Infrastructure Requirements

The ability to host activities in the park would be greatly enhanced by improved access to the existing public washroom facilities.

### Arts Capital Projects

The following “bricks-and-mortar” projects are also identified for CRAB Park at Portside. Refer to report Section 8 for recommendations concerning this kind of project's future integration into The Plan.

<table>
<thead>
<tr>
<th>Project</th>
<th>Community Partners</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summer Festival: Canada Day - support increasing arts presence in existing festival</td>
<td>CRAB Water for Life Society</td>
</tr>
<tr>
<td>Summer Weekend Festival: June weekend festival of First Nations’ arts and music</td>
<td>CRAB Water for Life Society, The Aboriginal Front Door Society, and, the Carnegie Community Centre</td>
</tr>
<tr>
<td>Carved Canoe Benches</td>
<td>CRAB Water For Life Society, and, the Aboriginal Front Door Society</td>
</tr>
<tr>
<td>Missing Women’s Memorial (potential location)</td>
<td>DTES Women’s Centre, PACE, WISH, and, the Carnegie Community Centre</td>
</tr>
</tbody>
</table>
MAPLE TREE SQUARE

Location
Maple Tree Square is located at the intersection of Water, Alexander, Powell and Carrall Streets at the historic heart of Gastown at the northern end of the Carrall Street Corridor historic precinct.

Description
The square is a beautiful little civic meeting place, which is bordered on all sides by low-rise heritage buildings, many of which are occupied on the ground level by cafes and retail shops. A statue of Gassy Jack Deighton, an early settler and saloon owner, marks the space in the public’s memory. The square is very small and can be characterized as a place that one moves through rather than lingers. Street level furnishings consist of portable tables and chairs provided by adjacent cafes. The space enjoys a good morning sun easterly exposure, being located at the southwest corner of the street intersection.

Jurisdiction
The square is within the City of Vancouver’s jurisdiction for street cleaning and maintenance.

Community Groups
The Gastown BIA works with both the Jazz Festival to program the space in June and the Tour de Gastown Bicycle Race in July.

Past and Present Park Activities
Maple Tree Square has not been used to support any arts program and event related activities, however, the space is used in conjunction with other Gastown spaces to support the following Gastown neighbourhood events.

<table>
<thead>
<tr>
<th>Activity</th>
<th>Date of Most Recent Event</th>
<th>Initiator</th>
<th>Partners</th>
<th>Funders</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tour De Gastown</td>
<td>2005</td>
<td>Gastown BIA</td>
<td></td>
<td>Private</td>
</tr>
<tr>
<td>Gastown Jazz Weekend</td>
<td>2005</td>
<td>Gastown BIA</td>
<td>Coastal Jazz and Blues Society</td>
<td>Private</td>
</tr>
</tbody>
</table>

Infrastructure Support
Maple Tree Square is not supplied with any publicly accessible services - i.e. water or power - to support arts programs and events. The closest public washrooms are two blocks away at the corner of Main and Hastings Streets.
Community Process Results

Themes
Arts program and event ideas for Maple Tree Square were explored with community members in two workshops, held at the Dr. Sun Yat Sen Garden in December 2004. The first of these workshops was theme oriented and participants were asked to complete the phrase “Maple Tree Square is the place where........” This exercise brought forward the following responses:

Maple Tree Square is the place:
- where the “Seed of the City” took root
- where the unique history of the area is very present
- to start telling stories about the First Nation’s history and the City’s past

The conversation was supported by artists, who produced a series of sketches. Larger format sketch reproductions are included in Appendix “F”.

Considerations
The workshop conversations also brought forward a number of considerations, special to this square:

- it is a “meet me” kind of place
- the space is surrounded by galleries
- it is not really a space to linger long
- it is generally a place for tourists, not locals
- it would be good location to get the local galleries and art scene involved in activities
- public washroom access is a problem

Project Ideas
The second community workshop explored art program and event ideas for the square, which supported the themes explored in the first session. The results of this exercise resulted in the following project ideas:

- A music and busking program
- An art market
- History tours
- Neighbourhood geography and history stories

Project Short List
The development of pilot projects from the project idea list involved a two staged process, the first of which was that feedback was gathered from the wider DTES community in two open houses held on February 7th and December 15th 2005. The question asked in this context was: “Which of these project ideas were of wider interest to the DTES community”? The second stage involved looking at each project idea in terms of the project principles explained in Section 3. The central question asked in this context was: “Which of these projects best meet the intent of the project principles”?
A pilot project short list selected from this process for Maple Tree Square became:

1) The History Walk Project.
   Madeline Deighton and her husband, Gassy Jack lead daily tours during the summer months through the heart of the city. As they circle Gastown, Chinatown, Hastings and main and Little Tokyo, they give insights into the history, architecture, people and place, past and present, of the DTES.

Proposed Projects
The selection of projects for Maple Tree Square for the DTES Public Realm Program Plan (The Plan), involved taking the project short list to the community groups most likely to “champion” the projects in the future. These groups selected the following projects, which were then included in a DTES Public Realm Pilot Series. The series represent Stage One of a recommended two stage process toward The Plan’s full implementation in 2008. For further information and recommendations concerning The Plan’s implementation refer to report Section 5.

<table>
<thead>
<tr>
<th>Project</th>
<th>Community Partners</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summer Program Theatrical History Walks: Local artists relate history of Gastown, Strathcona, Chinatown, Hastings in guided tours</td>
<td>Carnegie Community Centre, the Gastown Business Improvement Association, the Vancouver Chinatown Revitalization Committee, and, the Dr. Sun Yat Sen Garden Society. Potential for partnership with Storyeum</td>
</tr>
<tr>
<td>Mobile Artists Vending Carts: Resident artists - carvers, floral, painters are supported to create carts and get permits to sell their works on DTES high traffic sites (from Pigeon Park project short list)</td>
<td>Gallery Gachet, the Gastown Business Improvement Association, and, the Portland Hotel Society</td>
</tr>
<tr>
<td>See also Outdoor Site Performances as part of the Heart of the City Festival - Community Wide</td>
<td></td>
</tr>
</tbody>
</table>

Additional Infrastructure Requirements
The ability to host activities in the square would be greatly enhanced by improved access to public washroom facilities.
BLOOD ALLEY

Location
Blood Alley is a “node” along a service alleyway, which runs parallel to Water Street and links Carrall and Alexander Streets at the “100 block” location of the civic street grid.

Description
Firmly enclosed on two sides by low-rise heritage buildings, Blood Alley is a classic treed European style pedestrian accessed square. Each end of the square narrows to alleyways, the eastern most of which is a located a very short distance from Carrall Street.

The square's name conjures up rich associations with the rough-and-tumble lifestyle that many people associate with the city's origin.

The space is very interesting and unique in that it connects to adjacent “Gaolers Mews”, which extends the Alley northward through a network of narrow twisty public spaces.

Blood Alley is also unique in that it is easily controlled at the east and west ends, which makes it suitable for controlled access functions such as the Bach Choir event, which was hosted by the Portland Hotel Society in 2004.

Jurisdiction
This public realm space is not a park and as such, similar to Maple Tree Square, is cleaned and maintained by the City of Vancouver.

Community Groups
As mentioned above, the Portland Hotel Society (PHS) has hosted a Bach Choir event in this space, which has become an annual event. The PHS has also hosted a Lunar New Years celebration as part of Chinese New Years celebrations.

Lori Krill Housing Cooperative also has a special relationship to the space, as one wall of the cooperative backs on to the alley.

Past and Present Public Space Activities
Following many years of neglect, Blood Alley has begun to support an assortment of activities, most of which have been organized by the PHS:
### Infrastructure Support

Blood Alley, like Maple Tree square is not supplied with any publicly accessible services - i.e. water or power - to support arts programs and events. The closest public washrooms are two blocks away at the corner of Main and Hastings Streets.

### Community Process Results

#### Themes

Arts program and event ideas for Blood Alley were explored with community members in two workshops, held at the Dr. Sun Yat Sen Garden in December 2004. The first of these workshops was theme oriented and participants were asked to complete the phrase “Blood Alley is the place where........” This exercise brought forward the following responses:

Blood Alley is a place:
- which is a restorative, or sanctuary type space
- where past spirits can be appeased
- where acoustic performances should be held
- where light and color would improve the space

The conversation was supported by artists, who produced a series of sketches. Larger format sketch reproductions are included in Appendix “F”.

#### Considerations

The workshop conversations also brought forward a number of considerations, special to this space:
- retail shops face adjoining streets, not the alley
- it is close to the new Woodward’s Development
- it is enclosed, quiet and tranquil
- it is scary at night
- like Maple Tree square, public washroom access is a problem

#### Project Ideas

The second community workshop explored art program and event ideas for the alley, which supported the themes explored in the first session. The results of this exercise resulted in the following project ideas:
- A Chinese Lunar New Year Celebration

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<table>
<thead>
<tr>
<th>Activity</th>
<th>Date of Most Recent Event</th>
<th>Initiator</th>
<th>Partners</th>
</tr>
</thead>
<tbody>
<tr>
<td>PHS programming, carnivals etc</td>
<td></td>
<td>Portland Hotel Society (PHS)</td>
<td></td>
</tr>
<tr>
<td>Bach Choir</td>
<td>Winter 2004</td>
<td>PHS</td>
<td></td>
</tr>
<tr>
<td>Chinese Lunar New Year</td>
<td>2003</td>
<td>PHS</td>
<td></td>
</tr>
</tbody>
</table>
• A night craft market
• Movie nights
• Choirs and performances
• Sacred space markers
• Celebrate Aboriginal Day
• A Lori Krill wall mural
• Temporary art
• Lanterns and light installations
• Commemorative flower plantings

Project Short List
The development of pilot projects from the project idea list involved a two staged process, the first of which was that feedback was gathered from the wider DTES community in two open houses held on February 7th and December 15th 2005. The question asked in this context was: “Which of these project ideas were of wider interest to the DTES community”? The second stage involved looking at each project idea in terms of the project principles explained in Section 3. The central question asked in this context was: “Which of these projects best meet the intent of the project principles”?

A pilot project short list selected from this process for Blood Alley became:

1) The Blood Alley Mural Project.
   A painted or mosaic mural on the wall of the Lori Krill Co-op that recognizes the “sacred space” theme of this area. Space on the mural accommodates film showings.

2) The Blood Alley Choirs Project
   The Bach Choir created magical events in the past. This project would see both local community and professional choirs performing together, and inviting neighbours to experience choral music in a unique historic location.

3) The Blood Alley Light and Lantern Festival
   Artists work with residents to create hand-made lanterns to hang in the square's trees. Lighting designed with artists and residents creates a warm and rich environment in the darkest months.

4) The Blood Alley Flower Project
   Summer plantings of flowers of particular relevance to different cultures are planted by community members, which brighten the space throughout the summer.

Proposed Projects
The selection of projects for Blood Alley for the DTES Public Realm Program Plan (The Plan), involved taking the project short list to the community groups most likely to “champion” the projects in the future. These groups selected the following projects, which were then included in a DTES Public Realm Pilot Series. The series represent Stage One of a recommended two stage process toward The Plan’s full implementation in 2008. For further information and recommendations concerning The Plan’s implementation refer to report Section 5.
Project Community Partners

| Winter Temporary Installation: Winter light - artists and community members create lantern installation | Portland Hotel Society, and, the Lore Krill Cooperative |
| Winter Special Event: Choirs perform at special event, linked to the winter solstice and lantern installation | Carnegie Community Centre, and, the Portland Hotel Society |
| Summer Music: Regular music performances | Portland Hotel Society, Carnegie Community Centre, and, the DTES Women’s Centre |

Additional Infrastructure Requirements
As previously mentioned, a wider Civic response to the need for public washrooms in the general area should be addressed.

Arts Capital Projects
The following “bricks-and-mortar” project is also identified for Blood Alley. Refer to report Section 8 for recommendations concerning this kind of project’s future integration into The Plan.

<table>
<thead>
<tr>
<th>Project</th>
<th>Community Partners</th>
</tr>
</thead>
<tbody>
<tr>
<td>Permanent Mural: summer flower plantings and mural painting at the Lore Krill Cooperative wall</td>
<td>Portland Hotel Society, Gallery Gachet, and, the Lore Krill Cooperative</td>
</tr>
</tbody>
</table>
PIGEON PARK

Location
Pigeon Park is located at the intersection of Hastings and Carrall Streets at the center of the Carrall Street Corridor. Hastings Street is a very busy arterial, moving people to and from Vancouver’s downtown, located approximately 5 blocks west. Carrall Street is much quieter local connector, and soon to be upgraded as part of the municipally funded Carrall Street Greenway Project.

Description
Pigeon Park is a very small and intensely urban space, bordered on all sides by low to mid-rise heritage buildings. The Portland Hotel, a new eight storey residential building, providing assisted housing in the area, is located just across the street west along Hastings Street. The Portland Hotel Society operated Interurban Art Gallery borders the park’s west side.

Constant vehicle movement and street noise from Hastings Street contribute to a very high-energy and dynamic feel to the space.

The Park is a fore court to an old bank building, which is soon to house a digital media centre. The opening of this building will bring a welcome living edge to the north side of the space, which is currently occupied by hording that has been brightly painted as part of a mural project sponsored by the Portland Hotel Society.

The space is busy, and constantly occupied by local residents.

Pigeon Park is soon to be the subject of an upgrade, funded by the Vancouver Park Board.

Jurisdiction
Pigeon Park is part of the Vancouver Board of Parks and Recreation (Park Board) park system and as such is regularly maintained by Park Board staff. Civic sidewalks border two sides of the Park, and are maintained by maintenance staff from the City of Vancouver. United We Can, a local DTES agency also makes regular visits to the area, filling in on street maintenance tasks when Park use is particularly heavy.

Community Groups
The Portland Hotel Society, and the Carnegie Community Centre regularly run programs in the Park.

Past and Present Park Activities
Pigeon Park has been the site of many public activities, the most recent of which being:
<table>
<thead>
<tr>
<th>Activity</th>
<th>Date of Most Recent Event</th>
<th>Initiator</th>
<th>Partners</th>
<th>Funders</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cultural and Social Programming</td>
<td>2000</td>
<td>Carnegie Community Centre</td>
<td></td>
<td>City of Vancouver</td>
</tr>
<tr>
<td>Rive Gauche</td>
<td>2001</td>
<td>VEDC</td>
<td>City of Vancouver</td>
<td>Vancouver Agreement</td>
</tr>
<tr>
<td>Vision Quest</td>
<td>1999</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Speaking in Chalk Project</td>
<td>1996</td>
<td>Carnegie Community Association</td>
<td>Park Board</td>
<td></td>
</tr>
<tr>
<td>Walls of Change Mural Celebration</td>
<td>1998</td>
<td>Carnegie Community Association</td>
<td></td>
<td>City / PHS / Private</td>
</tr>
</tbody>
</table>

**Infrastructure Support**

Pigeon Park, similar to Blood Alley and Maple Tree square is not supplied with any publicly accessible services - i.e. water or power - to support arts programs and events. The closest public washrooms are two blocks away at the corner of Main and Hastings Streets. The current situation regarding the lack of support infrastructure will improve with the completion of Park Board funded improvements to the space.

**Community Process Results**

**Themes**

Arts program and event ideas for Pigeon Park were explored with community members in two workshops, held at the Dr. Sun Yat Sen Garden in December 2004. The first of these workshops was theme oriented and participants were asked to complete the phrase “Pigeon Park is the place where........” This exercise brought forward the following responses:

Pigeon Park is a place:
- where many memories reside
- where neighbourhood socializing takes place
- which acts like a communications hub

The conversation was supported by artists, who produced a series of sketches. Larger format sketch reproductions are included in Appendix “F”.

**Considerations**

The workshop conversations also brought forward a number of considerations, special to this space:
- this is a very active party place
- it is very small and noisy
- story of Interurban starts here
- it is a place for residents, not tourists (no displacement!)
- the Portland Hotel Society owns many of the buildings adjacent, including the media centre

**Project Ideas**

The second community workshop explored art program and event ideas for the space, which
supported the themes explored in the first session. The results of this exercise resulted in the following project ideas:

- Moveable market carts
- A performance and spoken word series
- Demonstration art (make art out in the public)
- A memory tile project
- Community art benches
- Healing circles
- A marker sculpture picking up on the communications hub theme

**Project Short List**

The development of pilot projects from the project idea list involved a two staged process, the first of which was that feedback was gathered from the wider DTES community in two open houses held on February 7th and December 15th 2005. The question asked in this context was: “Which of these project ideas were of wider interest to the DTES community”? The second stage involved looking at each project idea in terms of the project principles explained in Section 3. The central question asked in this context was: “Which of these projects best meet the intent of the project principles?”

A pilot project short list selected from this process for Pigeon Park became:

1) The Benches Project.
   
   Hand carved benches with motifs defined by park users and created by local artists, working with the Gallery Gachet, highlight community creativity. They are a feature in the newly upgraded park. Ongoing carving of bench components allows continuing participation.
   
   Note: This project is currently underway as part of the park improvement project.

2) The Pigeon Park Art Market
   
   Local artists revive the Reeve Gauche market and sell their creations from moveable carts that can be stored away at night.

3) The Pigeon Park Performance Series
   
   A program of song and spoken word performances animate the space.

4) The Communications Hub Project
   
   Create a significant installation at the corner of Hastings and Carrall Streets, which through an LED display, advertises local arts events. The sculptural element provides a framework that supports a regular rotation of locally created art works (painted canvas, fabric objects, etc. etc.)

**Proposed Projects**

The selection of projects for Pigeon Park for the DTES Public Realm Program Plan (The Plan), involved taking the project short list to the community groups most likely to “champion” the projects in the future. These groups selected the following projects, which were then included in a DTES Public Realm Pilot Series. The series represent Stage One of a recommended two stage process toward The Plan’s full implementation in 2008. For further information and recommendations concerning The Plan’s implementation refer to report Section 5.
### Project Partners

<table>
<thead>
<tr>
<th>Project</th>
<th>Community Partners</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summer Music in the Park: Regular music performances</td>
<td>Portland Hotel Society, the Carnegie Community Centre, and, the DTES Women's Centre</td>
</tr>
<tr>
<td>Bench Carving: Resident artists carve bench components</td>
<td>Gallery Gachet</td>
</tr>
<tr>
<td>See also Summer Performance Program - Community Wide</td>
<td></td>
</tr>
<tr>
<td>See also Outdoor Site Performances as part of the Heart of the City Festival - Community Wide</td>
<td></td>
</tr>
</tbody>
</table>

### Additional Infrastructure Requirements

No additional support infrastructure should be required with the completion of the park improvements in the summer of 2006.

### Arts Capital Projects

The following “bricks-and-mortar” project is also identified for Pigeon Park. Refer to report Section 8 for recommendations concerning this kind of project's future integration into The Plan.

<table>
<thead>
<tr>
<th>Project</th>
<th>Community Partners</th>
</tr>
</thead>
<tbody>
<tr>
<td>Permanent Carved Benches: Resident artists carve benches that are installed as part of capital Park improvements. Note:This project is underway.</td>
<td>Gallery Gachet</td>
</tr>
</tbody>
</table>
DR SUN YAT SEN PARK AND COURTYARD

Location
The Doctor Sun Yat Sen Park and Courtyard are located in an area, which is anchored by the Doctor Sun Yat Sen Garden and Chinese Cultural Centre. The precinct occupies the majority of a city block, and is bounded by Carrall Street along its’ western edge; Keefer Street to the south; Columbia Street to the east; and, Pender Street, one of Chinatown’s main shopping streets, along its’ northern perimeter.

Description
The block includes a number of public and semi-public public realm spaces, which are concentrated around the Chinese Cultural Centre Courtyard, which functions like a fore court to other major uses - the Chinese Cultural Centre; and the walled Doctor Sun Yat Sen Garden. The cultural centre is a controlled access facility, the garden is divided into two halves: a public Park Board administered garden; and, the pay-for-access formal classical garden.

Other uses often associated with the precinct include the Keefer Triangle, which houses a memorial to Chinese war veterans, and, a museum and shop, which are housed in a beautiful building, which borders the Courtyard along its eastern edge.

The Chinese Cultural Centre Courtyard is a pedestrian only square, enclosed on all sides by structures with the major access opening onto Pender Street. Minor access points include a gated link to the public garden on the south side, and, a narrow lane-way connecting westward to Carrall Street. The Courtyard becomes very animated during community celebrations, and at the times when the cultural centre hosts major public events. Generally, however, the space suffers from a lack of interest and public amenities. Although the gardens and cultural centre front onto the space, public use is concentrated and sporadic. Remaining enclosing walls are blank or curtained and form the back of museum, retail and administration uses, which are accessed from other points within the precinct.

Jurisdiction
The Chinese Cultural Centre Courtyard is part of the Vancouver Board of Parks and Recreation (Park Board) park system and as such is regularly maintained by Park Board staff. Chinese Cultural Centre maintenance staff also oversee the space and step in at times when public use is high.

Community Groups
The Doctor Sun Yat Sen Garden Society and the Chinese Cultural Centre host events in the Courtyard regularly, most of which are associated with events that take place in their adjoining gardens and facilities.
Past and Present Park and Courtyard Activities

The Dr. Sun Yat Sen Garden Courtyard supports a number of activities throughout the year, including:

<table>
<thead>
<tr>
<th>Activity</th>
<th>Date of Most Recent Event</th>
<th>Initiator</th>
<th>Partners</th>
<th>Funders</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lunar New Year Celebrations</td>
<td>February 2005</td>
<td>Friends of Victory Square</td>
<td>Carnegie / DERA / Vancouver Chinatown Revitalization Committee / City of Vancouver / Vancouver Park Board / BC Regiment Association</td>
<td>Vancouver Park Board / City / Vancity / Vancouver Community College</td>
</tr>
<tr>
<td>Mosaic Project Installation</td>
<td>2002</td>
<td>Sun Yat Sen Garden Society</td>
<td>Chinese Cultural Centre / Carnegie</td>
<td>Park Board</td>
</tr>
<tr>
<td>Winter Solstice</td>
<td>2003/04/05</td>
<td>Secret Lantern Society</td>
<td>Sun Yat Sen Garden Society / Strathcona Community Centre</td>
<td>City / Various Private</td>
</tr>
<tr>
<td>Fundraising Dinners</td>
<td></td>
<td>Vancouver Chinatown Revitalization Committee</td>
<td>Sun Yat Sen Garden Society</td>
<td></td>
</tr>
<tr>
<td>Arts and Cultural Festival</td>
<td>2004</td>
<td>Carnegie Community Centre</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Infrastructure Support

Until recently, the Dr. Sun Yat Sen Garden Courtyard was not supplied with any publicly accessible services - i.e. water and power - to support arts programs and events. This situation has changed with the addition of power in the fall of 2004, and will improve further when the City of Vancouver completes an improvement project, planned for the late spring and summer of 2006. The lack of publicly accessible washrooms continues to be an area of concern.

Community Process Results

Themes

Arts program and event ideas for Dr. Sun Yat Sen Garden Courtyard were explored with community members in two workshops, held at the Dr. Sun Yat Sen Garden in December 2005. The first of these workshops was theme oriented and participants were asked to complete the phrase “Dr. Sun Yat Sen Garden is the place where........” This exercise brought forward the following responses:

Dr. Sun Yat Sen Garden is a place:

- which is a place of Asian art, architecture and culture
- which is enclosed and protected
- where acoustic performances should be held
- where one can find stillness and contemplation

The conversation was supported by artists, who produced a series of sketches. Larger format sketch reproductions are included in Appendix “F”.
Considerations

The workshop conversations also brought forward a number of considerations, special to this space:

- it is hard to draw people into the courtyard from Pender Street
- it feels a cold, empty space
- the space needs enhancing and beautifying

Project Ideas

The second community workshop explored art program and event ideas for the space, which supported the themes explored in the first session. The results of this exercise resulted in the following project ideas:

- An artist in residence program
- Performances (at all times of day, all times of year)
- A kite and banner making project/program
- A window exhibition (at the museum outside wall)
- A courtyard games program (mah jong and other board games)
- An artist mews

Project Short List

The development of pilot projects from the project idea list involved a two staged process, the first of which was that feedback was gathered from the wider DTES community in two open houses held on February 7th and December 15th 2005. The question asked in this context was: “Which of these project ideas were of wider interest to the DTES community”? The second stage involved looking at each project idea in terms of the project principles explained in Section 3. The central question asked in this context was: “Which of these projects best meet the intent of the project principles”?

A pilot project short list selected from this process for Dr. Sun Yat Sen Park and Courtyard became:

1) The Summer Arts Festival Project.
   A festival featuring the display and sale of the arts and crafts of the many communities of the neighbourhood continues and expands to include more musical performances and local artisans work.

2) The Music In The Park Project
   Flutes, violins and other acoustic instruments draw the community into the quiet park for noon-hour lunches and early evenings in the summer. Music from a variety of traditions illustrates the cultural diversity of the community.

3) The Courtyard Kite and Banner Making Project
   Local artists lead workshops to create kites and banners to beautify the courtyard. The banners can be displayed on nearby streets, the kites could be flown in Andy Livingston Park as part of a neighbourhood kite festival in the summer and fall.

Proposed Projects

The selection of projects for the Dr. Sun Yat Sen Park and Courtyard for the DTES Public Realm Program Plan (The Plan), involved taking the project short list to the community groups most
likely to “champion” the projects in the future. These groups selected the following projects, which were then included in a DTES Public Realm Pilot Series. The series represent Stage One of a recommended two stage process toward The Plan’s full implementation in 2008. For further information and recommendations concerning The Plan’s implementation refer to report Section 5.

<table>
<thead>
<tr>
<th>Project</th>
<th>Community Partners</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summer Arts Festival: Enhance existing arts festival</td>
<td>Dr. Sun Yat Sen Garden Society, and, the Carnegie Community Centre</td>
</tr>
<tr>
<td>Music in the Park: Lunch hour musicians in the public park side of the courtyard</td>
<td>Dr. Sun Yat Sen Garden Society, and, the Carnegie Community Centre</td>
</tr>
<tr>
<td>See also Mobile Artists’ Vending Carts - Maple Tree Square</td>
<td></td>
</tr>
<tr>
<td>See also Summer Performance Program - Community Wide</td>
<td></td>
</tr>
<tr>
<td>See also Outdoor Site Performances as part of the Heart of the City Festival - Community Wide</td>
<td></td>
</tr>
<tr>
<td>See also Winter Solstice Celebration - Community Wide</td>
<td></td>
</tr>
<tr>
<td>See also Moveable Movie Nights - Community Wide</td>
<td></td>
</tr>
</tbody>
</table>

**Additional Infrastructure Requirements**

As previously mentioned, new infrastructure support for the courtyard is being planned in the context of an improvement project, scheduled for completion in the summer of 2006.
ANDY LIVINGSTON PARK

Location

Andy Livingston Park is one of the largest public realm spaces located in the DTES, and is situated in a two-city block area of land, bisected by Carrall Street and bordered by Abbot, Columbia, Keefer Streets and Expo Boulevard. Expo Boulevard is a major civic arterial creating a distinct boundary along the southern park edge. Undeveloped “Expo Lands” occupy large tracks of land to the south, Chinatown borders the east and southern edges, and, a new high-rise housing development borders the park’s western edge.

Description

Andy Livingston Park is new and at the southern boundary of the DTES, which gives it a polished, un-lived in quality even though the spaces in the western half of the park are beautifully designed around a water feature that animates the space. One gets the sense that when housing developments fill in the western and southern sides, more people will be both using the park and overseeing its’ use, which will contribute to its’ increasing character as a busy urban park space.

The character of the each half of the park is very different. The eastern half contains a ball diamond and two playfields, which are used regularly at noon hour, informally, and more formally by teams who book the space for regular practices. The western half, by contrast, contains a large children’s play area, bench seating, and relatively large areas of formal landscape planting. This half, while regularly used to some extent, will benefit greatly as more people move into the area. A landscape bridge over Carrall Street links the two park halves.

Across the street from the park a major skateboard facility, the Downtown Skateboard Plaza is a lively place drawing youth from across the city.

Jurisdiction

The park is part of the Vancouver Board of Parks and Recreation (Park Board) park system and as such is regularly maintained by Park Board staff.

Community Groups

The study team is not aware of any community group that has yet laid claim to this space in any significant way. Again, one senses that this situation will improve as public ownership of the space increases as more people move into the area.

Past and Present Park Activities

Being relatively new and constructed before planned residential developments, other than regular sports field use, the park has not yet hosted any community programs or events.
Infrastructure Support

Andy Livingston Park is well supported by amenities, including a washroom and change facility, which are located adjacent to the sports fields. These washrooms, however, are often locked which precludes regular public use.

Community Process Results

Themes

Arts program and event ideas for Andy Livingston Park were explored with community members in two workshops, held at the Dr. Sun Yat Sen Garden in December 2004. The first of these workshops was theme oriented and participants were asked to complete the phrase “Andy Livingston Park is the place where...........” This exercise brought forward the following responses:

Andy Livingston Park is a place:
• which is an “empty” template for the future
• which could fit into the overall water to water theme of the Carrall Street Corridor
• which is calling out to be a participant in the winter solstice lantern project

The conversation was supported by an artist, who produced a sketch idea for this space. A larger format reproduction is included in Appendix “F”.

Considerations

The workshop conversations also brought forward a number of considerations, special to this space:
• the space is large and good for community celebrations
• the space is a natural amphitheater
• active drug use is a problem
• the overgrown northeast corner of the park does not feel inviting
• the space feels isolated
• there is no sense of community ownership
• there is a sense of confidence that increased use will follow when the residential uses bordering the park are in place
• DTES residents do not feel the park as theirs - the sports field, for example, is mainly booked for outside groups

Project Ideas

The second community workshop explored art program and event ideas for the park, which supported the themes explored in the first session. The results of this exercise resulted in the following project ideas:
• An annual water celebration
• A sculpture series memorializing historical events in the community

Project Short List

Andy Livingston Park was not included in the pilot project series of the “DTES Public Realm Program Plan” because the study team felt that with no community group yet claiming the space, it was too early to consider programs or projects, which rely on such participation to be feasible.
OPPENHEIMER PARK

Location
Oppenheimer Park is located within an area of the City, which has historically been associated with a community of Japanese immigrants who settled in the area in the late 1800's, and started a variety of businesses along Powell Street, which has become a busy arterial link into the downtown core. Cordova Street, another busy downtown arterial borders the park's south side. Dunlevy and Jackson Avenues border the west and east sides of the one square block sized space. The area today can be characterized as mixed use, with businesses facing the park along Powell Street and Dunlevy Avenue. Heritage houses face the park along Jackson Avenue, which also contains a Buddhist Temple, located at the Powell Street corner. Cordova Street primarily supports higher density residential uses. Many social support services are located in the general area, with The Franciscan Sisters of Atonement run shelter located at the corner of Dunlevy Avenue and Cordova Street. The Coastal Life Skills Centre sits “kitty corner”, on the south side of Cordova. Coastal Health's Life Skills Centre is across Cordova Street at the western end of the park, and the St. James Society and the Cook Studio Cafe are in close proximity.

Description
Oppenheimer Park is a busy place, occupied daily by a wide variety people who live in the area and take advantage of the many programs offered by the Carnegie Centre supported program staff. A hot lunch program is offered daily from a field house, which anchors the space on the north side. A fenced children’s play area occupies the north-east corner of the park, and, a ball diamond borders the entire west side of the space. The Park's character is enhanced by two community art projects: a totem pole, which was erected by a collaboration among park users and a number of First Nations Carvers in 1998, and a beautifully carved memorial bench for park volunteers.

Jurisdiction
Oppenheimer Park is part of the Park Board system and as such is regularly maintained by Park Board staff. Community support programs in the space are administered by the Carnegie Community Centre, which is funded by the City of Vancouver and the non-profit community centre association. The Oppenheimer Park Planning Committee, a formal committee of the Association with representation from the community and recently the Strathcona BIA, provide advice to program staff concerning a wide variety of daily park programs. The Strathcona BIA sponsored “Open Windows”, a community engaged project to enhance windows of closed storefronts and generate options for streetscape improvements is leading to an enlivened street environment near the park.
Community Groups
The Oppenheimer Park Planning Committee, represents community interests in the Park. Various organizations also sponsor community events in the space, most notably the Powell Street Festival, which is sponsored and run by the PSF Society.

Past and Present Park Activities
Oppenheimer Park is a very busy place, regularly hosting a wide variety of activities. The following chart lists a representative sample:

<table>
<thead>
<tr>
<th>Activity</th>
<th>Date of Most Recent Event</th>
<th>Initator</th>
<th>Partners</th>
<th>Funders</th>
</tr>
</thead>
<tbody>
<tr>
<td>All year round arts and recreational programming</td>
<td>Ongoing</td>
<td>Carnegie</td>
<td></td>
<td>City</td>
</tr>
<tr>
<td>Powell Street Festival</td>
<td>2005</td>
<td>PSF Society</td>
<td>Carnegie</td>
<td>Multiple</td>
</tr>
<tr>
<td>Dia De Los Muertos</td>
<td>2005</td>
<td>Watari</td>
<td>Carnegie</td>
<td>Multiple</td>
</tr>
<tr>
<td>Vision Quest Community Feast</td>
<td>2005</td>
<td></td>
<td>St. James Church</td>
<td>Carnegie</td>
</tr>
<tr>
<td>Brecht in the Park Series</td>
<td>1995</td>
<td>Ruby Slippers / Public Dreams Society</td>
<td></td>
<td>Carnegie</td>
</tr>
<tr>
<td>Totem Pole Project</td>
<td>1998</td>
<td>Carnegie</td>
<td></td>
<td>Park Board</td>
</tr>
<tr>
<td>Memorial Bench Project</td>
<td>2001</td>
<td>SOS / Watari</td>
<td>Carnegie</td>
<td>Park Board</td>
</tr>
<tr>
<td>Health Fairs</td>
<td>Ongoing</td>
<td>Coastal Health</td>
<td></td>
<td></td>
</tr>
<tr>
<td>National Aboriginal Day</td>
<td>2005</td>
<td>Carnegie</td>
<td></td>
<td>Carnegie Association</td>
</tr>
<tr>
<td>Spirit of the Arts Walk</td>
<td>2003</td>
<td>Carnegie Association</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Endless Summer”</td>
<td>2004</td>
<td>Carnegie</td>
<td></td>
<td>Carnegie Association</td>
</tr>
</tbody>
</table>

Infrastructure Support
Oppenheimer Park is well supported by infrastructure to support events - notably accessible washrooms - and staff who oversee daily park programming. The infrastructure, however, is old and ready for replacement. This is planned in the 2006 - 2009 Park Board capital plan.

Community Process Results
Themes
Arts program and event ideas for Oppenheimer Park were explored with community members at Oppenheimer Park Day, which was held in the Park on May 13th, 2005. Questionnaires filled out at this event brought forward the following themes for the parks use:
Oppenheimer Park is the place:

• which is a refuge, or, backyard kind of place
• where people rally and ceremonies take place
• where history is very present (Aboriginal history and civil protest)

The conversation was supported by artists, who produced a series of sketches. Larger format sketch reproductions are included in Appendix “F”.

Considerations

The workshop conversations also brought forward a number of considerations, special to this space:

• the work of the Park Planning Committee should be supported
• violence and safety are issues
• it is a perceived zone of lawlessness
• the field is very muddy
• there is the potential to feed program and event ideas into the Capital process (as part of the new field house)
• there is often conflicts over park use
• the place is unfriendly to kids

Project Ideas

The following project ideas also emerged at the Oppenheimer Park Day event:

• Commemorate the Asahi Baseball Team
• Fix the totem pole, or, carve a new one
• Brick oven for community baking
• Film nights
• Spoken word festival
• Remember the efforts of the Japanese community - cherry blossoms?
• Field house mural
• Table top mosaics
• Outdoor music

Project Short List

The development of pilot projects from the project idea list involved a two staged process, the first of which was that feedback was gathered from the wider DTES community in two open houses held on December 15th 2005 and March 16th 2006. The question asked in this context was: “Which of these project ideas were of wider interest to the DTES community”? The second stage involved looking at each project idea in terms of the project principles explained in Section 3. The central question asked in this context was: “Which of these projects best meet the intent of the project principles”?

A pilot project short list selected from this process for Oppenheimer Park became:
1) The Winter Lights Project.
   Artists and community work on lantern and light installations for the dark time of the year. Links to Winter Solstice, memorials for friends, similar projects in other DTES park sites.

2) The Asahi Baseball Memorial Project
   Artist(s) work with the Japanese Language School, Buddhist Hall, Powell Street Festival to commemorate the famous Japanese-Canadian Asahi Baseball Team that played out of Oppenheimer Park before WWII.

3) The Field House Enhancement Project
   An opportunity to link the capital improvement of the field house and grounds to the cultural and artistic programming identified as important by the community. Ideas include mosaic table-tops, murals on internal and external walls, community cob or brick oven for food celebrations, covered patio for spoken word and music performances.

4) The Cherry Blossom Festival
   Celebrate the 100 year anniversary of the Japanese Language School through a festival timed to coordinate with Vancouver’s cherry blossom season.

Proposed Projects
The selection of projects for Oppenheimer Park for the DTES Public Realm Program Plan (The Plan), involved taking the project short list to the community groups most likely to “champion” the projects in the future. These groups selected the following projects, which were then included in a DTES Public Realm Pilot Series. The series represent Stage One of a recommended two stage process toward The Plan’s full implementation in 2008. For further information and recommendations concerning The Plan’s implementation refer to report Section 5.

<table>
<thead>
<tr>
<th>Project</th>
<th>Community Partners</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summer Music and Spoken Word: A music and poetry series</td>
<td>Oppenheimer Park Planning Committee, and, the Strathcona Community Centre</td>
</tr>
<tr>
<td>Historical Commemoration: Celebration around the history of the Asahi Baseball Team</td>
<td>Japanese Language School, and, the Oppenheimer Park Planning Committee</td>
</tr>
<tr>
<td>Winter Lights Installation: Community and artist-made light installation in conjunction with the winter solstice</td>
<td>Carnegie Community Centre, Franciscan Sisters of Atonement, and, Life Skills</td>
</tr>
</tbody>
</table>

See also Summer Performance Program - Community Wide

See also Outdoor Site Performances as part of the Heart of the City Festival - Community Wide

See also Moveable Movie Nights - Community Wide

Arts Infrastructure Support
The ability to host events in the park will be greatly enhanced by the new fieldhouse, which is planned within the current Park Board capital plan. A demountable performance shell would greatly assist the ability to host events in the park during inclement weather.
The totem pole, which was erected as a community project a few years ago, also requires ongoing regular maintenance. An infrastructure project, associated with this repair, is also recommended.

<table>
<thead>
<tr>
<th>Project</th>
<th>Proposed Budget Allowance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance shell tent</td>
<td>$20,000</td>
</tr>
<tr>
<td>Fix totem pole</td>
<td>$5,000</td>
</tr>
</tbody>
</table>

**Arts Capital Projects**

The following “bricks-and-mortar” projects are also identified for Oppenheimer Park. Refer to report Section 8 for recommendations concerning this kind of project’s future integration into The Plan.

<table>
<thead>
<tr>
<th>Project</th>
<th>Community Partners</th>
</tr>
</thead>
<tbody>
<tr>
<td>Field House Capital Improvements: Cob oven, poetry circle, covered performance area</td>
<td>Oppenheimer Park Planning Committee</td>
</tr>
<tr>
<td>Missing Women’s Memorial (potential location)</td>
<td>DTES Women’s Centre, PACE, WISH, and, the Carnegie Community Centre</td>
</tr>
</tbody>
</table>
MacLEAN PARK

Location
MacLean Park is a beautiful little park, located in a residential neighbourhood within an area of the City known as Strathcona. Keefer and East Georgia Streets border its north and south sides; Heatley and Hawks Avenues its west and east.

Description
This part of Strathcona is primarily residential, with modest wood frame homes constructed in the early 1900’s. MacLean Park is a welcome amenity for those who live in multi-family situations, without ready access to outdoor spaces. A water park and field house occupy the western end of the park, and, a ball field occupies its east. Remaining areas are shadowed by large, mature trees - a welcome respite in the summer months - which leave opportunities for passive uses such as picnicking and sun bathing.

Jurisdiction
MacLean Park is part of the Park Board park system and as such is regularly maintained by Park Board staff.

Community Groups
The Strathcona community, in general, makes much casual use of this park for play and recreation. Formal, organized activities are run and administered by the Strathcona Community Centre through its Strathcona Community Centre Association.

Past and Present Park Activities
MacLean Park has hosted many events in the past, a representative list includes:

<table>
<thead>
<tr>
<th>Activity</th>
<th>Date of Most Recent Event</th>
<th>Initiator</th>
<th>Partners</th>
<th>Funders</th>
</tr>
</thead>
<tbody>
<tr>
<td>SBIA Barbecues</td>
<td>2005</td>
<td>Strathcona BIA</td>
<td>DERA / Strath / Quest</td>
<td></td>
</tr>
<tr>
<td>Canada Day Celebration</td>
<td>2004</td>
<td>Strathcona Community Centre</td>
<td></td>
<td>Strathcona Community Association / Heritage Canada</td>
</tr>
<tr>
<td>Pumpkin Patch Event</td>
<td>2005</td>
<td>DERA</td>
<td>The Foresters / Strathcona CC</td>
<td></td>
</tr>
<tr>
<td>Circus of Dreams (Past)</td>
<td>2001</td>
<td>Strathcona Community Centre</td>
<td>Public Dreams</td>
<td></td>
</tr>
<tr>
<td>Summer Park Programming</td>
<td>Ongoing</td>
<td>Strathcona Community Centre</td>
<td>Ray Cam</td>
<td>Park Board</td>
</tr>
<tr>
<td>Brecht in the Park Series</td>
<td>1999</td>
<td>Ruby Slippers / Touchstone Theatre / Vancouver Moving Theatre</td>
<td>Strathcona Community Centre</td>
<td>Arts Funding Programs</td>
</tr>
</tbody>
</table>
Infrastructure Support
MacLean Park is well supported by amenities, including a washroom and change facility, located along the park’s western edge. These washrooms, however, are often locked which precludes regular public use.

Community Process Results

Themes
Arts program and event ideas for MacLean Park were explored with the Strathcona community in an open house, held at the Strathcona Community Centre on June 10th 2005, and, a workshop held with local artists and community members on November 25th. Feedback from these two events brought forward the following themes for the parks use:

MacLean Park is a place:
• which “remembers” the time before the freeway controversy
• which is a relaxing and welcome place to be
• which is like an extension of one’s back yard
• which is a green and welcome respite to the hectic surrounding city

Considerations
The workshop conversations also brought forward a number of considerations, special to this space:
• the lack of regular washroom access is a big problem
• it is a very well used and popular community park
• the park needs multi-lingual signage
• covered seating areas would increase park use considerably

Project Ideas
The following project ideas also emerged from the two events:
• Colorful water park mosaics
• Winter light
• A summer series of music
• Life size house fronts (full size outlines of homes that used to occupy the park space before the freeway project)

Project Short List
The development of pilot projects from the project idea list involved a two staged process, the first of which was that feedback was gathered from the wider DTES community in two open houses held on December 15th 2005 and March 16th 2006. The question asked in this context was: “Which of these project ideas were of wider interest to the DTES community”? The second stage involved looking at each project idea in terms of the project principles explained in Section 3. The central question asked in this context was: “Which of these projects best meet the intent of the project principles”?

A pilot project short list selected from this process for MacLean Park became:

1) The Summer World Music in the Park Series.
   Free world music concerts with local and regional world music musicians in a series of summer evening music concerts. Community lanterns serve as a magical backdrop.
2) The Strathcona History Trail Project

See the Strathcona Park description for project details.

Proposed Projects

The selection of projects for MacLean Park for the DTES Public Realm Program Plan (The Plan), involved taking the project short list to the community groups most likely to “champion” the projects in the future. These groups selected the following projects, which were then included in a DTES Public Realm Pilot Series. The series represent Stage One of a recommended two stage process toward The Plan’s full implementation in 2008. For further information and recommendations concerning The Plan’s implementation refer to report Section 5.

<table>
<thead>
<tr>
<th>Project</th>
<th>Community Partners</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summer Programming: Music in the park</td>
<td>Strathcona Community Centre</td>
</tr>
<tr>
<td>See also Summer Performance Program - Community Wide</td>
<td></td>
</tr>
<tr>
<td>See also Outdoor Site Performances as part of the Heart of the City Festival - Community Wide</td>
<td></td>
</tr>
<tr>
<td>See also Moveable Movie Nights - Community Wide</td>
<td></td>
</tr>
</tbody>
</table>

Additional Infrastructure Requirements

MacLean Park is sufficient in terms of infrastructure to support events, however, a wider civic response to the need for regular public access to the existing washroom facilities should be addressed.
STRATHCONA PARK
(and neighbourhood)

Location
Strathcona Park, the largest park in the planning mandate at 10.27 hectares, is located on the southern edge of the Strathcona neighbourhood, and is bounded on the north side by the very busy Prior Street, which takes daily commuters and truck traffic to and from the downtown core. Malkin Avenue services light industrial and warehousing uses along its south side, and, Raymur and Hawkes Avenues, to the east and west, provide local traffic links from Prior Street to the Malkin warehouse area.

Description
Strathcona Park has large field areas, a ball diamond, a running track, tennis courts, and, a string of local community initiated interventions down the middle of the park, which consist of a new tai chi pavilion, a skate board park and a children’s play area. A field house is located at its southern edge.

The space is characterized by large open spaces, which provide plenty of room for local pick-up field games and organized team use.

Beautiful community gardens border its west and south sides, which bring a steady flow of local area residents into the park in the summer months.

Jurisdiction
Strathcona Park is part of the Park Board park system and as such is regularly maintained by Park Board staff. The community gardens are locally administered and maintained by the Strathcona Garden Society who also receive Park Board services and support by way of refuse removal and top soil and mulch delivery.

The Strathcona Community Centre, provides community park programming in the space during the summer months.

Community Groups
The Strathcona community makes regular passive use of this park space. Organized teams, too, regularly book field use throughout the warm weather months. Other formal, organized activities are run and administered by the Strathcona Community Centre and its community association.
Past and Present Park Activities

Strathcona Park has hosted many events in the past, a representative list includes:

<table>
<thead>
<tr>
<th>Activity</th>
<th>Date of Most Recent Event</th>
<th>Initiator</th>
<th>Partners</th>
<th>Funders</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summer Park Programming</td>
<td>Ongoing</td>
<td>Park Board / Strathcona Community Association</td>
<td>City of Vancouver Celebration Grant</td>
<td></td>
</tr>
<tr>
<td>Sizzling Saturday</td>
<td>July 2005</td>
<td>Strathcona / Ray Cam / Neighbourhood Safety Office</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Strathcona Garden Open House</td>
<td>July 2005</td>
<td>Strathcona Garden Society</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Infrastructure Support

Strathcona Park is well supported by amenities, including a washroom and change facility, which is located at the southern edge of the park. These washrooms, however, are often locked which precludes regular public use.

Community Process Results

Themes

Arts program and event ideas for Strathcona park were explored with the Strathcona community in an open house, held at the Strathcona Community Centre on June 10th 2005, and, a workshop with a group of local artists and community members on November 25th. Feedback from these two events brought forward the following themes for the parks use:

Strathcona Park is a place:
- of claiming space and community action
- which demonstrates the communities commitment to environmental sustainability
- which showcases the neighbourhood
- of nature gardens and growth
- where the history of the neighbourhood feels present

The conversation was supported by artists, who produced a series of sketches. Larger format sketch reproductions are included in Appendix “F”.

Considerations

The workshop conversations also brought forward a number of considerations, special to this space:
- the washrooms are often locked
- it is a very well used and popular community park
- pre-booked team events often preclude casual community use of the playfields

Project Ideas

The following project ideas also emerged from the two events. The ideas include projects suggested for the wider Strathcona community:
Strathcona Park project ideas:

- Mosaic tiles at the columns of the new Tai Chi pavilion
- A Close Hawks Avenue event
- An international sculpture symposium
- An art in the gardens project
- A seasonal cultural festival
- An interactive park art project

Strathcona Community project ideas:

- An Art Trails project
- A neighbourhood marker project
- A street festival of light
- A hidden art project
- An art on private buildings project
- A street lamp pole decorating project
- An art project on the exterior walls of the Strathcona Community Centre
- A traditional home site project
- A reclaim under the Hastings Street overpass project
- A Ram Cam mothers commemoration project
- A large mural on the wall of Bruce Erikson place
- A Flying Squad of festival gear and resource people available for local festival organizers
- Seed funding for Micro-Arts: small projects $100 - $500

Project Short List

The development of pilot projects from the project idea list involved a two staged process, the first of which was that feedback was gathered from the wider DTES community in two open houses held on December 15th 2005 and March 16th 2006. The question asked in this context was: “Which of these project ideas were of wider interest to the DTES community”? The second stage involved looking at each project idea in terms of the project principles explained in Section 3. The central question asked in this context was: “Which of these projects best meet the intent of the project principles”?

A pilot project short list, resulting from this process for Strathcona Park became:

1) The Hawks Avenue Project
   Strathcona gardeners, youth, community residents and organizations create an environmental community art project linking Strathcona Park to the Strathcona Community Gardens. The project raises awareness of the desire to have this block of Hawks Street permanently closed and turned into park space.

2) The Seasonal Cultural Festival Project
   Different cultural communities in Strathcona host seasonal events in Strathcona park. Emphasis is on working with Strathcona children as performers. Possibly done in conjunction with the Hawks Avenue Project.
3) The Art in the Gardens Project Festival
   An organic art show of edible art sculptures. Hosted by the Strathcona Community Gardens
   and possibly in conjunction with the Hawks Avenue Reclamation Project.

4) The Interactive Park Art Project
   This project for the youth of Strathcona combines art, interaction and movement. An example
   from a park in Spain is a gigantic Gulliver from the book Gulliver’s Travels, which children climb
   all over. Strathcona Park used to be a cow pasture - a project idea could be large cattle grazing
   in the grass. The park also used to be under water (False Creek) and part of First Nations’
   fishing grounds - a project idea could be a large wood First Nations’ canoe.

A pilot project short list selected from this process for the wider Strathcona community
became:

1) The Strathcona History Trail Project
   Significant Strathcona historical events and people are highlighted through the creation of a
   series of sculptures, art works on buildings and sidewalks through the neighbourhood. This
   project involves local artists, historians, activists, youth and community organizations.

Proposed Projects
The selection of projects for Strathcona Park for the DTES Public Realm Program Plan (The Plan),
involved taking the project short list to the community groups most likely to “champion” the projects
in the future. These groups selected the following projects, which were then included in a DTES
Public Realm Pilot Series. The series represent Stage One of a recommended two stage process
toward The Plan’s full implementation in 2008. For further information and recommendations
concerning The Plan’s implementation refer to report Section 5.

<table>
<thead>
<tr>
<th>Project</th>
<th>Community Partners</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summer Music Festival and Environmental Project: Hawkes Avenue Project - link with Strathcona festival and take over Hawkes Street for the day. Create planters and art.</td>
<td>Environmental Youth Alliance, Strathcona Garden Committee, and, Strathcona Community Centre</td>
</tr>
<tr>
<td>Strathcona Neighbourhood Art and History Markers: Art and history trails - a series of unique art markers throughout the neighbourhood, including Strathcona Park.</td>
<td>DTES Culture Crawl, and, Strathcona Community Centre</td>
</tr>
<tr>
<td>See also Winter Solstice: Coordinate several winter light projects with the winter solstice parades and celebration - Community Wide</td>
<td></td>
</tr>
<tr>
<td>See also Outdoor Site Performances as part of the Heart of the City Festival - Community Wide</td>
<td></td>
</tr>
<tr>
<td>See also Moveable Movie Nights - Community Wide</td>
<td></td>
</tr>
</tbody>
</table>

Additional Infrastructure Requirements
Strathcona Park is sufficient in terms of infrastructure to support events, however, a similar to
other public realm spaces in the DTES, a wider civic response to the need for regular public access
to the existing washroom facilities should be addressed.
DTES COMMUNITY WIDE

The exploration of arts program and event ideas with the DTES community for specific public realm spaces naturally brought forward thoughts and suggestions for the wider DTES community. Such themes, considerations, and project ideas that emerged from this process are explored here.

Community Process Results

Themes
Themes expressed, which are general to the DTES public realm, are:

The DTES public realm is a place:
• of claiming space and community action
• where light and color can happen
• where residents and different communities meet each other
• where the history of the area feels present

Considerations
Conversations with the community also brought forward a number of general considerations, specific to the DTES public realm:
• public washroom access is an issue
• safety and security is a concern
• existing residents cannot be displaced

Project Ideas
Neighbourhood wide arts program and event project ideas came forward in a variety of contexts, and are included within the project idea sections of the individual park descriptions. The ideas are summarized again here:
• Movie nights, which can move from park to park
• Expand participation in the annual Chinese Lunar New Year celebration
• Participate in the annual winter solstice celebration that happens in other parts of the City
• A summer music program
• Create outdoor performance opportunities, as part of the annual Heart of the City Festival
• A Flying Squad of festival gear and resource people available for local festival organizers
• Seed funding for Micro-Arts: small projects $100 - $500
Project Short List

Similar to the development of park specific pilot projects, the development of pilot projects from the project idea list involved a two staged process, the first of which was that feedback was gathered from the wider DTES community in two open houses held on December 15th 2005 and March 16 2006. The question asked in this context was: “Which of these project ideas were of wider interest to the DTES community”? The second stage involved looking at each project idea in terms of the project principles explained in Section 3. The central question asked in this context was: “Which of these projects best meet the intent of the project principles”? A pilot project short list, resulting from this process for the wider DTES community became:

1) Moveable Movie Nights
   Film nights in parks and squares showcase films made in, and about the neighbourhood, as well as films of general interest. The series might include a film about the Asahi Baseball Team; student films from the Vancouver Film School

2) An Annual Lunar New Year Parade
   The Chinese New Year features a major parade along Pender Street in Chinatown. Community celebrations, created through collaborations with local artists happen in Victory Square, Blood Alley and other parks and participate in the annual parade.

3) An Annual Summer Music Program
   Musicians tour from park to park to enhance local music programs

4) Winter Solstice Celebration
   The coordination of several winter light projects with the Winter Solstice parades and celebration.

5) Winter Festival Site Animation
   Outdoor site performances are undertaken as part of the Heart of the City Festival

6) Summer Block Party
   Support and the existing celebration, which closes Columbia Street for live music performances, food and celebration.

Proposed Projects

The selection of projects for the wider DTES community for the DTES Public Realm Program Plan (The Plan), involved taking the project short list to the community groups most likely to “champion” the projects in the future. These groups selected the following projects, which were then included in a DTES Public Realm Pilot Series. The series represent Stage One of a recommended two stage process toward The Plan’s full implementation in 2008. For further information and recommendations concerning The Plan’s implementation refer to report Section 5.
### Project

<table>
<thead>
<tr>
<th>Project</th>
<th>Community Partners</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summer Moveable Movies: Movie nights in different DTES parks - one set up that moves from place to place</td>
<td>Projections, DES Media, and the local park planning committees</td>
</tr>
<tr>
<td>Winter Solstice Celebration: Coordinate several winter light projects with the Winter Solstice parades and celebration.</td>
<td>Strathcona Community Centre, Carnegie Community Centre, Oppenheimer Park Planning Committee, Friends of Victory Square, and, Portland Hotel Society</td>
</tr>
<tr>
<td>Winter Festival Site Animation: Outdoor site performances as part of the Heart of the City Festival</td>
<td>Vancouver Moving Theatre, Carnegie Community Centre, Association of United Ukrainian Canadians</td>
</tr>
<tr>
<td>Summer Block Party: Closure of Columbia Street with live music, food and celebration</td>
<td>DTES Women’s Centre</td>
</tr>
<tr>
<td>Summer Performance Program: Performers tour the community to enhance local music programs.</td>
<td>Local park planning committees, with administrative support from the Strathcona Community Centre</td>
</tr>
<tr>
<td>Winter Lunar New Year Event: Lunar New Year workshops and parade participation</td>
<td>Friends of Victory Square, Carnegie Community Centre, Vancouver Chinatown revitilization Committee, and Strathcona Community Centre</td>
</tr>
</tbody>
</table>

For more information and recommendations concerning The Plan’s overall implementation refer to report Section 5.

### Arts Capital Projects
The following “bricks-and-mortar” projects are also identified for the wider DTES community. Refer to report Section 8 for recommendations concerning this kind of project’s future integration into The Plan.

<table>
<thead>
<tr>
<th>Project</th>
<th>Community Partners</th>
</tr>
</thead>
<tbody>
<tr>
<td>Main and Hastings Permanent Mural: First nation’s spiritual, or, history of activism themed</td>
<td>Neighbourhood Matching Fund, Creating Employment Through Art CETA, and, Bruce Erickson Place</td>
</tr>
</tbody>
</table>
5 PLAN IMPLEMENTATION

This section of this report proposes a strategy to satisfy municipal policy objectives and implement and sustain The Plan over the long term.

As described in the Introduction Section of this report, the objectives of The DTES Public Realm Program Plan (The Plan) are: to propose a list of community supported arts activities in the Downtown Eastside public realm; further municipal policy objectives in the DTES (see report Section 3); contribute to economic sustainability in the DTES; and, revitalize without displacement.

Within the context of these objectives, community arts activities in the public realm enhance the experience of the public realm, bring the community together in common purpose, and become an important foundation upon which economic and social health benefits for the DTES will be realized.

The Planning Team is recommending that The Plan be implemented in two stages. This two stage strategy has arisen from the recognition that a capacity building stage is required in the DTES arts community before it is possible to develop an administrative and management framework to sustain The Plan in the DTES over the long term.

SUPPORTING INITIATIVES

The key to such capacity building rests in the context of three supporting initiatives that have been developing in the DTES community in parallel to The Plan's development. The first such initiative, the Community Arts Network, existed at the start of The Plan as the Community Arts Initiative; the second, the Arts and Culture Strategic Framework and Investment Plan, is underway and expected to be complete in 2006; the third, the Community Arts Council of Vancouver, has existed in Vancouver for many years and has recently assumed a more prominent role in the DTES with its becoming the ‘home’ for the Community Arts Network.

These initiatives are making important contributions to the development of sustainable arts and culture policy and practice in the DTES. These organizations and initiatives and their ability to take on key administrative and program management roles in the implementation of The Plan are, however, in the formative stages. It is in this context that the Planning Team has considered the question as to how these organizations/initiatives can support The Plan's mandate and objectives.

The results of this consideration are included in the Recommendations section below.

RESOURCE ALLOCATION

In addition to the future role of these initiatives/organizations in the implementation of The Plan, the planning team also considered the key issue of resource allocation. Though funding is obviously a necessity, a vital key to success of The Plan is the need to address the question of allocation - specifically: What is the best way to allocate public sector resources in support of The Plan's long term sustainability?

RECOMMENDATIONS

Central to the implementation strategy of The Plan, is the necessity then, within the context of a clear civic mandate, to build capacity within local organizations, to develop an administrative and management framework to implement the plan over the long term, and to allocate resources efficiently and responsibly.
To address these challenges the Planning Team has developed the following recommendations which are accompanied by three organizational charts. These charts diagram the recommended process to implement The Plan.

1) Establish a **DTES Public Realm Arts Program** (Arts Program).

2) Place the Arts Program within the **Arts and Culture Strategic Framework and Investment Plan** (Investment Plan). Given that the Investment Plan is expected to be complete in June 2006, the integration of the Arts Program into this framework is anticipated to take place in 2007.

3) Implement and develop the Arts Program in two stages:

   **Stage One: 2006/2007**
   - Implement a two year DTES Public Realm Pilot Series (Pilot Series)
   - Develop a Sustainable Management Plan and Funding Model (The Model).

   **Stage Two: 2008 and beyond**
   - Implement The Model to create a sustainable DTES Public Realm Arts Program.

4) Fund the Arts Program as follows:

   **Stage One: 2006 - 2007**
   - Year 1, 2006: $146,660 from the public sector
   - Year 2, 2007: $61,590 from the public sector (total public sector over two years $208,250) leveraging, on a matching fund basis, $208,250 from the private sector

   **Stage Two: 2008 and Beyond**
   See Recommendations 9 and 10

5) Create two Public Realm Arts Plan staff positions (Coordinator and Administrator) to begin immediately (spring 2006) with the responsibility to facilitate, coordinate and administer the implementation of the Arts Program. Include on the Hiring Committee for the Staff positions a representative from the CACV, from the Vancouver Parks and Recreation Arts and Culture Department, from the Vancouver Agreement, and a Pilot Project Series participant.

*Please see Appendix D for detailed job descriptions for the Coordinator and the Administrator.*
6) Position the Coordinator and the Administrator within the **Community Arts Council of Vancouver**.

In addition to the key responsibility to implement, coordinate and administrate The Plan, the Coordinator and the Administrator will also develop the capacity of the CACV to serve, in conjunction with the **Community Arts Network**, as the possible home for the long term sustainable program.

7) Establish an agreement between the CACV and the supporting funding body. Contain within this agreement a Terms of Reference which refers to the principles and objectives of this DTES Public Realm Program Plan. Flow funds from the supporting funding body through the CACV for the Stage One Arts Event Series and the Staff positions.

   Note: The CACV at their March 16th board meeting accepted this recommendation, in principle. A meeting report confirming this acceptance is included in Appendix E.

8) Strike a **DTES Public Realm Steering Committee** (Steering Committee) with approximately 8-10 people and include minimally the following stakeholders - a representative from CACV Board, the CAN Core Committee, the Vancouver Agreement, the Arts and Culture Coordinators Office of the Vancouver Board of Parks and Recreation, the DTES Public Realm Plan Community Advisory Committee, the Arts and Culture Strategic Framework and Investment Plan, and representatives from the Arts Pilot Series.

9) The Coordinator and the Administrator in conjunction with the Steering Committee:

   i) Implement the Arts Pilot Series between June 2006 and December 2007.

      Note: the projects for the Arts Pilot Series are ready for implementation. The community has endorsed the plan, community organizations committed to implementing the projects are in place, and the amount of financial support required to implement each project has been identified.

   ii) Develop and implement a long term Sustainable Management Plan and Funding Model (The Model) to support DTES Public Realm Arts Program. Include in The Model provisions to support infrastructure (see report section 7) and future capital projects (see report section 8).

   iii) In Stage Two integrate both the Principles and Intentions of The Plan as set out in report Section 3, and a fair and appropriate project selection process into the long term Sustainable Management Plan and Funding Model.
10) The Coordinator and the Administrator in conjunction with the Steering Committee consider at least three options for housing The Model and Arts Program over the long term:

- within the CACV/CAN; or
- within an existing and established Trust or Foundation such as the Vancouver Foundation, or, the VanCity Foundation; or
- within a new Foundation, Trust or funding mechanism or structure set up for the specific purpose of supporting the DTES Public Realm Arts Program.
6 PROJECT PLANNING AND DEVELOPMENT

As introduced in the previous report section, future DTES Public Realm Arts Projects are implemented in the community by a Project Team, which consists of a Community Partner working with artists or arts organizations. This model was developed by the planning team as a means to link local artists with DTES organizations and agencies who have the administrative and management infrastructure in place to receive, manage, and disperse funds for specific projects.

This relationship is shown in the chart at the bottom of this page. The chart, too, links two key strategies: that community partners collaborate with the arts sector to develop project proposals, and, implement the project “on-the-ground” in the community; and, arts project proposals that arise from this relationship are evaluated by a process in which the Principles and Intentions of The Plan are housed.

To entrench these strategies into the Sustainable Management Plan and Funding Model (The Model), the following three recommendations supplement those put forward in report Section 5.

- Encourage Project Teams to include artists in planning
- Adopt The Plan’s Principles and Intentions as evaluation criteria to assess future project proposals; and,
- Establish that future project proposals either come directly from The Plan, or, be based on a consistent application of The Plan’s Principles and Intentions.

---

**Diagram:**

- **Public Realm Arts Project Proposal**
- **PROJECT TEAM**
  - Community Partner
  - Artist
- **Public Realm Arts Project “On-the-Ground” Implementation**

---
ARTS INFRASTRUCTURE SUPPORT

Infrastructure support to the DTES Public Realm Arts Program Plan (The Plan) became an important issue very early in the planning process. Those who use public spaces on a daily basis were very quick to identify a whole series of concerns related to general public space use and security - these concerns are recorded here for information purposes.

The planning team, too, being active in the community and aware of the many constraints faced when trying to coordinate resources to produce events in the community, knew that an integrated approach to the issue of infrastructure support to public space use generally, and The Plan specifically, would be required.

GENERAL PUBLIC REALM INFRASTRUCTURE SUPPORT

Report Section 4 contains descriptions of each park and open space, and within each infrastructure support to the space, or the lack thereof, is documented. The following summarizes comments received from the community during the project's community outreach and workshop programs:

Total infrastructure concerns raised: 138
Total number of specific infrastructure issues raised: 35

The top four infrastructure issues were:

<table>
<thead>
<tr>
<th>Issue</th>
<th>Number of comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Security</td>
<td>20</td>
</tr>
<tr>
<td>Clean and accessible washrooms</td>
<td>20</td>
</tr>
<tr>
<td>Seating</td>
<td>16</td>
</tr>
<tr>
<td>Covered/shaded areas</td>
<td>16</td>
</tr>
</tbody>
</table>

The next two areas of concern were:

<table>
<thead>
<tr>
<th>Issue</th>
<th>Number of comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Garbage/cleanliness</td>
<td>9</td>
</tr>
<tr>
<td>Playground and sport equipment maintenance</td>
<td>6</td>
</tr>
</tbody>
</table>

DTES COMMUNITY PUBLIC REALM ARTS INFRASTRUCTURE SUPPORT

The recommendation list for the DTES Public Realm Program Plan's implementation includes - as recommendation 9 - the suggestion that a planning process be put in place to address infrastructure support. The intent behind this recommendation is twofold: creating a specific process, in itself, will demonstrate intent, and, focus attention toward a significant area of concern; and, resources within a coordinated program can be allocated efficiently and effectively in the community.

Report Section 4, contains specific recommendations for infrastructure support for individual public realm spaces. Each space differs in this regard, and recommendations range from water and power services in Blood Alley, to a demountable cover for the stage area at Victory Square Park. Here, a broader category of infrastructure support is considered: moveable equipment, and storage.
Equipment

Equipment is defined as those items which require an initial capital investment; are re-usable over time; are stored and maintained at a central location (or locations); and, are available to individual park spaces as the need arises. Examples of these items include: audio/visual equipment; staging; stage covers; chairs; tables; flooring; and, lighting.

Currently, most park committees and small production companies cannot afford to invest in this kind of equipment, and, what equipment does exist is owned and controlled by individual community organizations and agencies. Much of this equipment is available to the wider community in theory, however, without an over-riding system of distribution, control, and ongoing maintenance many organizations are reluctant to distribute resources beyond their own community of responsibility.

These issues are widely recognized within the community, and currently the Portland Hotel Society (PHS) is attempting, with civic support, to address the problem. This Plan suggests that this initiative be broadened in scope; the approach be assumed within the proposed DTES Public Realm Arts Capital Program; and, public realm staff resources be used to assist the coordinating agency - currently the PHS - toward the creation of a fully integrated, managed, inventory of equipment, which is available to support public realm activities in general, and, specifically the community arts activities identified in The Plan.

Storage

Issues concerning storage are very similar to those of equipment. Currently, many public realm arts activities - the annual Winter Solstice Celebration being a very good example - each generate props, costumes, and other materials which need to be stored and re-used regularly. This material, often, is stored in unsatisfactory locations where it can be easily damaged. Effort is wasted retrieving materials from compromised locations, which must then be repaired for re-use.

The Plan suggests that storage facilities be integrated into the capital program explained above, and that a series of secure, easily accessible, heated, locations be established to house a well managed inventory of re-usable props and costumes for public realm activities.
ARTS CAPITAL PROJECTS

Given the nature of the community engagement process for the DTES Public Realm Program Plan (The Plan), ideas for Arts Capital Projects - art works of a “bricks and mortar” nature - came from workshop and outreach participants easily. Examples of this kind of project range from carved canoe benches in CRAB Park at Portside, to mosaic tile murals situated at a range of locations throughout the neighbourhood. Although this kind of project, strictly speaking, does not fall within the project’s mandate to prepare a plan of ongoing event and activities in the DTES public realm, the Planning Team felt that these works are important to the community, and should be entered into the public record. It is felt, too, that it is possible to implement these kinds of projects in a way that is compatible with the community engaged process for project development proposed for, and fundamental to, the DTES Public Realm Program Plan.

In keeping with the above proposition, the DTES Public Realm Pilot Series, included in report Section 9, contains some Arts Capital Projects proposed for the DTES public realm. It is recommended that a program to integrate Arts Capital projects within The Plan be considered as part of the future Coordinating Organization’s development of the Sustainable Management Plan and Funding Model for the long term plan’s implementation.
**DTES Public Realm Pilot Series**

As recommended in report Section 5, the DTES Public Realm Arts Program consists of a two year DTES Public Realm Pilot Series, (Pilot Series) which set the stage for the formal implementation of The DTES Public Realm Program Plan in 2008.

The Pilot Series, documented on the following report pages, consists of a list of arts programs and events for a variety of DTES public realm spaces, which start in the summer of 2006 and conclude in December 2007. The plan for the series includes provisions for staff, administration and marketing support, necessary to implement the activities.

Two part-time staff were seen as critical to coordinate and administer plan implementation. An administrator will assist in developing community capacity in providing the appropriate structures to disperse and monitor funds as well as working to achieve sustainability of the plan. The Public Realm Arts Plan Coordinator will oversee the pilot program initiation, providing assistance to community groups, identifying resources, developing global promotional strategies and project evaluation.

The budget proposed for the Pilot Series consists of:

<table>
<thead>
<tr>
<th><strong>Stage One: Year 1, 2006</strong></th>
<th><strong>Budget Secured</strong></th>
<th><strong>Budget Required</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Public Realm Staff Support, Administration and Marketing</td>
<td>$0.00</td>
<td>$49,660</td>
</tr>
<tr>
<td>2) Pilot Series Programs and Events</td>
<td>$69,200</td>
<td>$87,000</td>
</tr>
<tr>
<td>3) Arts and Social Enterprise Projects</td>
<td>$0.00</td>
<td>$10,000</td>
</tr>
<tr>
<td><strong>Total Proposed Budget Year 1</strong></td>
<td></td>
<td><strong>$146,660</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Stage One: Year 2, 2007</strong></th>
<th><strong>Budget Required</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Public Realm Staff Support, Administration and Marketing</td>
<td>$93,844</td>
</tr>
<tr>
<td>2) Pilot Series Programs and Events</td>
<td>$155,000</td>
</tr>
<tr>
<td>3) Arts Social Enterprise Projects</td>
<td>$21,000</td>
</tr>
<tr>
<td><strong>Total Proposed Budget Year 2</strong></td>
<td><strong>$269,844</strong></td>
</tr>
<tr>
<td><strong>Combined Budget Years 1 and 2</strong></td>
<td><strong>$416,504</strong></td>
</tr>
</tbody>
</table>
# DTES Public Realm Program Plan

A Plan for a Sustainable Program of Community Based Activities, Community Arts, Festivals and Events in Vancouver's DTES

**July 2006**

## DTES Public Realm Pilot Series

### STAGE ONE: YEAR 1, 2006

#### Coordination

<table>
<thead>
<tr>
<th>Location</th>
<th>Type of Art</th>
<th>Description</th>
<th>Interested Community Partners</th>
<th>2005 Funding</th>
<th>New Funding Request</th>
</tr>
</thead>
<tbody>
<tr>
<td>Community Wide</td>
<td>Programmer, Coordinator, liaison</td>
<td>Staff position to facilitate, resource and support projects June - Dec (2006)</td>
<td>Community Arts Council of Vancouver</td>
<td>$23,520</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Administrator</td>
<td>Staff position to develop capacity to manage finances, fundraising, reporting, evaluation</td>
<td>Community Arts Council of Vancouver</td>
<td>$17,640</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Marketing</td>
<td>Information and dissemination about individual projects and the overall initiative</td>
<td>Community Arts Council of Vancouver</td>
<td>$5,000</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Administrative Overhead</td>
<td>Office, equipment, supplies etc.</td>
<td>Community Arts Council of Vancouver</td>
<td>$1,500</td>
<td></td>
</tr>
</tbody>
</table>

**subtotal** $49,666

#### Programs and Events

<table>
<thead>
<tr>
<th>Location</th>
<th>Type of Art</th>
<th>Description</th>
<th>Interested Community Partners</th>
<th>2005 Funding</th>
<th>New Funding Request</th>
</tr>
</thead>
<tbody>
<tr>
<td>Victory Square</td>
<td>Summer programming and music in the park</td>
<td>Regular summer programming of art activities, music performance, festivals</td>
<td>Friends of Victory Square Carnegie</td>
<td>$10,000</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Summer Festival</td>
<td>Jazz Festival concerts in Victory Square</td>
<td>Friends of Victory Square Coastal Jazz and Blues</td>
<td>$15,000 private</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Winter</td>
<td>Solstice-Victory square angel and winter lights community project</td>
<td>Friends of Victory Square Secret Lantern Society Carnegie</td>
<td>$7,000</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Crab Park</td>
<td>Summer fest</td>
<td>Crab Water For Life</td>
<td>$2,000</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Blood Alley</td>
<td>Winter temporary installation</td>
<td>PHS, Lore Krill</td>
<td>$7,000</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Winter special event</td>
<td>Choirs perform at special event linked to solstice and lantern installation</td>
<td>Carnegie, PHS</td>
<td>$10,000</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Pigeon Park</td>
<td>Summer music in the park</td>
<td>PHS, Carnegie, DTES Women's Centre</td>
<td>$2,500</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Sun Yat Sen Park, Courtyard</td>
<td>Summer arts fest</td>
<td>Sun Yat Sen Gardens, Carnegie</td>
<td>$5,000</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Sun Yat Sen Park</td>
<td>Music in the park</td>
<td>Sun Yat Sen Gardens Carnegie</td>
<td>$2,500</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Oppenheimer</td>
<td>Summer Music and Spoken Word</td>
<td>Oppenheimer Park Committee Carnegie</td>
<td>$2,500</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Winter lights installation</td>
<td>Community and artist-made light installations in conjunction with Solstice</td>
<td>Carnegie, Franciscan Sisters, Life Skills</td>
<td>$7,000</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Winter lights installation</td>
<td>Community and artist-made light installations in conjunction with Solstice</td>
<td>Strathcona CC</td>
<td>$7,000</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Summer performance in the park</td>
<td>Local musicians and performers in the park</td>
<td>Strathcona CC</td>
<td>$2,000</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Community Wide</td>
<td>Summer Block Party</td>
<td>DTES Women's centre</td>
<td>$2,500</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Summer Moveable Movies</td>
<td>Movie nights in different DTES parks – one set-up that moves place to place</td>
<td>Projections, DES Media, Local Parks Committees</td>
<td>$5,000</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Winter Solstice</td>
<td>Coordinate several winter light projects with the Winter solstice parades and celebration</td>
<td>Strath CC, Carnegie, Oppenheimer/Victory Square, PHS</td>
<td>$10,000</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Festival site animation winter</td>
<td>Outdoor site performances as part of Heart of City Festival</td>
<td>VMT, Carnegie, AOUC</td>
<td>$5,000</td>
<td></td>
</tr>
</tbody>
</table>

**subtotal** $87,000
### Arts and Social Enterprise Projects

<table>
<thead>
<tr>
<th>Project Location</th>
<th>Project Title</th>
<th>Description</th>
<th>Partner(s)</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maple Tree Square</td>
<td>Summer Program Theatrical History Walks</td>
<td>Local actors relate history of Gastown, Strathcona, Chinatown, Hastings in guided tours - potential to generate revenue after initial investment (2 week pilot &amp; feasibility)</td>
<td>Carnegie with Gastown BIA, Dr. Sun Yat Sen</td>
<td>$5,000</td>
</tr>
<tr>
<td>Maple Tree Square</td>
<td>Mobile artists’ vending carts</td>
<td>Resident artists - carvers, floral arrangers, painters are supported to create carts and get permits to sell their works on DTES high traffic sites (feasibility study)</td>
<td>Gallery Gachet, Gastown BIA, PHS</td>
<td>$5,000</td>
</tr>
</tbody>
</table>

**Subtotal** $10,000

**Total** $146,660

### In-progress Projects Emerging from Community Process

<table>
<thead>
<tr>
<th>Project Location</th>
<th>Project Title</th>
<th>Description</th>
<th>Partner(s)</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pigeon Park</td>
<td>Permanent carved benches</td>
<td>Resident artists carve benches that are installed as part of capital improvements to the park</td>
<td>Gallery Gachet</td>
<td>$15,000 public</td>
</tr>
</tbody>
</table>
# DTES Public Realm Pilot Series

## STAGE ONE: YEAR 2, 2007

### Coordination

<table>
<thead>
<tr>
<th>Location</th>
<th>Type of art</th>
<th>Description</th>
<th>Interested Community partner/s</th>
<th>New funding request</th>
</tr>
</thead>
<tbody>
<tr>
<td>Community Wide</td>
<td>Programmer, Coordinator, liaison</td>
<td>Staff position to facilitate, resource and support projects</td>
<td>Community Arts Council of Vancouver</td>
<td>$40,768</td>
</tr>
<tr>
<td></td>
<td>Administrator</td>
<td>Staff position to develop capacity to manage finances, fundraising, reporting, evaluation</td>
<td>Community Arts Council of Vancouver</td>
<td>$30,576</td>
</tr>
<tr>
<td></td>
<td>Marketing</td>
<td>Information and dissemination about individual projects and the overall initiative</td>
<td>Community Arts Council of Vancouver</td>
<td>$7,000</td>
</tr>
<tr>
<td></td>
<td>Administrative overhead</td>
<td>10% of project costs</td>
<td>Community Arts Council of Vancouver</td>
<td>$13,500</td>
</tr>
</tbody>
</table>

### Programs and Events

<table>
<thead>
<tr>
<th>Location</th>
<th>Type of art</th>
<th>Description</th>
<th>Interested Community partner/s</th>
<th>New funding request</th>
</tr>
</thead>
<tbody>
<tr>
<td>Victory Square</td>
<td>Summer programming and music in the park</td>
<td>Regular summer programming of art activities, music performances, festivals</td>
<td>Friends of Victory Square Jazz Festival, Folk Fes Carnegie</td>
<td>$30,000</td>
</tr>
<tr>
<td></td>
<td>Summer Festival</td>
<td>Jazz Festival concerts in Victory Square</td>
<td>Friends of Victory Square Coastal Jazz and Blues</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Winter</td>
<td>Solstice - Victoria Square angel and winter lights community project</td>
<td>Friends of Victory Square Secret Lantern Society Carnegie</td>
<td>$3,000</td>
</tr>
<tr>
<td>Crab Park</td>
<td>Summer fest</td>
<td>Canada Day - support arts presence in festival</td>
<td>Crab Water For Life</td>
<td>$2,000</td>
</tr>
<tr>
<td>Blood Alley</td>
<td>Winter temporary installation</td>
<td>Winter light. Artists and community create lanterns installation, PHS, Krill</td>
<td></td>
<td>$5,000</td>
</tr>
<tr>
<td></td>
<td>Winter special event</td>
<td>Choirs perform at special event linked to solstice and lantern installation</td>
<td>Carnegie, Strath choirs, PHS</td>
<td>$10,000</td>
</tr>
<tr>
<td></td>
<td>Summer music in the park</td>
<td>Regular music performances in Blood Alley PHS Carnegie DTES Women's Centre</td>
<td></td>
<td>$2,500</td>
</tr>
<tr>
<td>Pigeon Park</td>
<td>Summer music in the park</td>
<td>Regular music performances in Pigeon Park PHS, Carnegie DTES Women's Centre</td>
<td></td>
<td>$2,500</td>
</tr>
<tr>
<td></td>
<td>Bench carving</td>
<td>Resident artists carve bench components</td>
<td>Gallery Gachet</td>
<td>$1,000</td>
</tr>
<tr>
<td>Sun Yat Sen Park, Courtyard</td>
<td>Summer arts fest</td>
<td>Add to existing festival Sun Yat Sen Gardens, Carnegie</td>
<td></td>
<td>$3,000</td>
</tr>
<tr>
<td>Sun Yat Sen Park</td>
<td>Music in the park</td>
<td>Lunch hour musicians in the park</td>
<td>Sun Yat Sen Gardens Carnegie</td>
<td>$3,000</td>
</tr>
<tr>
<td>Oppenheimer Park</td>
<td>Winter lights installation</td>
<td>Community and artist-made lights installation in conjunction with Solstice</td>
<td>Carnegie, Franciscan Sisters, Life Skills</td>
<td>$3,000</td>
</tr>
<tr>
<td></td>
<td>Summer Music and Spoken word</td>
<td>Music and poetry series Oppehenheimer park ctee Strathcona</td>
<td></td>
<td>$3,000</td>
</tr>
<tr>
<td></td>
<td>Historical Commemoration</td>
<td>Celebration around history of Asahi Baseball team Japanese Language school, Oppehenheimer park committee</td>
<td></td>
<td>$5,000</td>
</tr>
<tr>
<td>McLean Park</td>
<td>Summer programming</td>
<td>Music in the Park</td>
<td>Strathcona CC</td>
<td>$5,000</td>
</tr>
<tr>
<td>Stratcona Park</td>
<td>Summer festival and environment project</td>
<td>Hawks Street reclamation – link with Strat festival- take over Hawks for the day create planters &amp; art</td>
<td>EYA, Strathcona Garden Stratcona CC</td>
<td>$5,000</td>
</tr>
<tr>
<td>Stratcona Neighbourhood</td>
<td>Art and History Markers</td>
<td>Art and history trails - markers throughout the neighbourhood, first three of a series of unique art markers</td>
<td>DTES Culture Crawl, Stratcona CC</td>
<td>$20,000</td>
</tr>
<tr>
<td>Community Wide</td>
<td>Winter Solstice</td>
<td>Coordinate several winter light projects with each other and with the Winter solstice celebration</td>
<td>Strat CC, Carnegie, Oppenheimer, Victory Square, PHS - Blood Alley</td>
<td>$10,000</td>
</tr>
<tr>
<td></td>
<td>Festival site animation winter</td>
<td>Outdoor site performances as part of Heart of City Festival VIMT</td>
<td></td>
<td>$5,000</td>
</tr>
<tr>
<td>Community Wide</td>
<td>Summer Block Party</td>
<td>6 hour closure of Columbia St with live music, food and celebration</td>
<td>DTES Women’s centre</td>
<td>$2,000</td>
</tr>
<tr>
<td>Community Wide</td>
<td>Summer Moveable Movies</td>
<td>Movie nights in different DTES parks – one set-up that moves place to place</td>
<td>Projections, DES Media, Local Parks Committees</td>
<td>$5,000</td>
</tr>
<tr>
<td></td>
<td>Summer music</td>
<td>Musicians touring from park to park to enhance local music programs</td>
<td>Local park groups Stratcona CC to administer</td>
<td>$5,000</td>
</tr>
<tr>
<td></td>
<td>Winter event</td>
<td>Lunar New Year workshops and parade participation Friends of VS Carnegie, VCRC, Stratcona</td>
<td></td>
<td>$5,000</td>
</tr>
</tbody>
</table>

### Subtotal

$93,844

$155,000
## Arts and Social Enterprise Projects

<table>
<thead>
<tr>
<th>Project Name</th>
<th>Description</th>
<th>Responsible Parties</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maple Tree Square</td>
<td>Summer Program Theatrical History Walks</td>
<td>Carnegie, Gastown BIA/VRC, Dr. Sun Yat Sen,</td>
<td>$16,000</td>
</tr>
<tr>
<td>26 Maple Tree Square</td>
<td>Mobile artists' vending carts</td>
<td>Gallery Gachet, Gastown BIA, PHS</td>
<td>$5,000</td>
</tr>
<tr>
<td>27 Blood Alley</td>
<td>Permanent Mural</td>
<td>PHS, Gallery Gachet, Lori Krill</td>
<td></td>
</tr>
<tr>
<td>28 Main and Hastings</td>
<td>Permanent mural</td>
<td>NMF, CETA, Bruce Erikson Residence</td>
<td></td>
</tr>
<tr>
<td>29 Crab Park</td>
<td>Canoe Bench carving project</td>
<td>Crab Water for Life, Aboriginal Front Door</td>
<td></td>
</tr>
<tr>
<td>30 Possibly 100 block</td>
<td>Permanent memorial and/or healing centre on public or private property</td>
<td>DTES Women's centre PACE, WISH, Carnegie</td>
<td></td>
</tr>
<tr>
<td>31 Oppenheimer</td>
<td>Field House capital improvements</td>
<td>Oppenheimer Parks Committee</td>
<td></td>
</tr>
</tbody>
</table>

### Community Engaged Public Art Projects

<table>
<thead>
<tr>
<th>Project Name</th>
<th>Description</th>
<th>Responsible Parties</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crab Park</td>
<td>Canoe Bench carving project</td>
<td>Crab Water for Life, Aboriginal Front Door</td>
<td></td>
</tr>
<tr>
<td>30 Possibly 100 block</td>
<td>Permanent memorial and/or healing centre on public or private property</td>
<td>DTES Women's centre PACE, WISH, Carnegie</td>
<td></td>
</tr>
<tr>
<td>31 Oppenheimer</td>
<td>Field House capital improvements</td>
<td>Oppenheimer Parks Committee</td>
<td></td>
</tr>
</tbody>
</table>

### Projects arising that have different criteria or funding parameters

<table>
<thead>
<tr>
<th>Project Name</th>
<th>Description</th>
<th>Responsible Parties</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crab Park</td>
<td>Memorial to the Missing Women of the DTES – medicinal healing garden and cob! structure</td>
<td>DTES Women’s centre PACE, WISH, Carnegie</td>
<td></td>
</tr>
<tr>
<td>30 Possibly 100 block</td>
<td>Permanent memorial and/or healing centre on public or private property</td>
<td>DTES Women’s centre PACE, WISH, Carnegie</td>
<td></td>
</tr>
<tr>
<td>31 Oppenheimer</td>
<td>Field House capital improvements</td>
<td>Oppenheimer Parks Committee</td>
<td></td>
</tr>
</tbody>
</table>
GLOBAL PUBLIC BENEFIT

The DTES Public Realm Program Plan (The Plan) grew out of a process, which started from a clear understanding of the civic policy intentions for the area; proceeded with the development of a set of project specific principles and intentions from this policy context; and, applied these principles and intentions to list of project ideas proposed by the community to achieve a final result - a sustainable series of participatory arts activities in the DTES public realm.

This process proceeded on the assumption that public benefits would result when The Plan is implemented in the community. The following considers such benefits:

What are the public benefits that can be expected from this Plan?

1) A Lively, Unique and Interesting Public Realm
   • DTES neighbourhood public spaces are enhanced and made more beautiful
   • The neighbourhood is promoted as an arts enclave
   • The vibrancy and variety of the DTES community's history, people cultures and art forms are celebrated

2) A Safer and More Secure Public Realm
   • Participatory creative arts activities promote health and social well being
   • Safe, friendly and smoothly running community events are provided for DTES residents to enjoy and experience
   • Active arts and culture street scenes increase public safety
   • The current two dimensional stereotyping and labelling of the DTES as an unsafe neighbourhood is changed through increased artistic activity in the community

3) Improved Health and Social Outcomes
   • Participatory creative activities bring people together
   • Powerful linkages between health, community art and economic development sectors are created
   • DTES residents' self esteem and hope are renewed
   • DTES residents' health is improved and lives are enriched through participation in the arts and the life of their community

4) Increased Employment and Economic Development Opportunities
   • Increased economic activity in the DTES contributes to the local economy directly through the purchase of goods and services by cultural tourists, and, the City and Lower Mainland residents who will come to experience community arts activities
   • Struggling good ideas have a chance to establish themselves
   • Connections are made between local residents and mentors from larger city wide arts and cultural organizations
   • “Stepping stone” opportunities are provided from low threshold employment to full-time work
   • The private sector participates in public sector activities, opportunities to leverage funds are created
   • New benefits accrue from new private/public sector resources
   • Existing community resources are used more efficiently
   • Existing community agencies and organizations collaborate

5) Community Capacity Building
   • Work experience, mentoring and apprenticeship opportunities increase
   • Local groups, organizations and residents are involved in the design and programming of events
   • Arts based community development in the DTES is supported
   • Existing creative potential within the community is nurtured and supported
   • Increased capacity building opportunities for DTES involved individuals, organizations and the community as a whole
6) **A Positive Image for the DTES is Developed and Promoted**
   - DTES residents, artists and organizations are showcased to the wider Vancouver and Lower Mainland communities
   - Effects of large interventions in the neighbourhood are addressed and become inclusive (The Olympics, The Woodwards Development, The Stadium Proposal)
   - A platform is established for the people of the DTES to celebrate the vibrancy and the variety of their community's history, people, cultures and art forms

7) **Ongoing Community Development is Supported**
   - Avenues for personal and political expression are provided
   - The power of community arts for social, cultural and economic well-being is demonstrated
   - Shared community experiences bridge social and cultural and differences between historic DTES neighbourhoods
   - Arts based community development is fostered in the DTES, and contributes to the development of the Community Arts Network
   - Bridges and relationships are built between the DTES community and the larger Vancouver community and between private and public sector funders
Richard Evans

Architect, and engaged DTES community participant, Richard has worked with his firm Marceau Evans Johnson Architects for the past six years from his offices located at Victory Square Park. As Chair of the Friends of Victory Square, Richard was instrumental in the process of raising $1.1 million dollars toward Victory Square Park improvements (currently nearing completion), and, has lobbied for, and assisted with the implementation of, ongoing Victory Square Park programs and events such as the successful: Summer Community Programs in the Park; the Lunar New Year Parade; and, the Christmas Angel Project.

For his community work Richard has been awarded: the Volunteer of the Year Award in 2003, by the Vancouver Board of Parks and Recreation; and, the Barbara Dalrymple Award for Community Service in 2004, by the Architectural Institute of British Columbia.

Richard’s professional interest in architecture is in community building through a participatory design process, which leads to successful community and education facilities. Richard’s architectural practice has brought him into many working relationships with First Nation community groups throughout BC.

Much of Richard’s personal life revolves around the False Creek Housing Co-operative, in which he lives, and, to which he has contributed significantly, most recently through his participation on a Board of Director’s committee that oversaw the implementation of a $7.2 million dollar building remediation project.
**Terry Hunter**

A resident of the DTES for thirty years, Mr. Hunter has been active in the performing arts for over thirty-five years as a theatre producer, director, performer, creator, band leader and teacher.

A six-time Canada Council Arts Award recipient, Mr. Hunter is the co-founder and Executive Director of DTES based Vancouver Moving Theatre (1983). Since its founding his company has produced over forty-three works, received eight Jessie Richardson Awards out of twenty-eight nominations, and toured twelve productions nationally and internationally to over forty festivals in Canada, the USA, Europe, Asia and Australia.

Currently his work with VMT focuses on innovative arts based community development projects tailored for Vancouver’s Downtown Eastside community. Most recently Mr. Hunter was the co-founder and Artistic Producer of the annual DTES based Strathcona Artist at Home Festival (1998-2004) and served as Artistic Producer for Carnegie Centre/Vancouver Moving Theatre landmark co-production of *In the Heart of a City*: The DTES Community Play (2003). Mr. Hunter is the Executive Producer of the *DTES Heart of the City Festival* co-produced by Carnegie Community Centre and Vancouver Moving Theatre with the Association of United Ukrainian Canadians in support of the DTES Community Arts Network.

Mr. Hunter is also a co-founder of the Vancouver Dance Centre (1983) and was appointed to the British Columbia Status of the Artist Advisory Committee (1995) for the Minister Responsible for Tourism and Culture.

Mr. Hunter was awarded the Jessie Richardson Award for Significant Artistic Achievement in Spectacle Design (1998) and a Jessie Richardson Award nomination for Significant Achievement in Development of Theatre for Young Audiences (2002).

He is also currently Vice President of the Roundhouse Community Centre Association and serving as a Cultural Development Consultant for the City of Port Coquitlam on the development of the new Leigh Square Community Arts Village.

Mr. Hunter is happily married to Savannah Tennessee E. Walling (VMT Artistic Director) and is the proud father of his 15 year old son Montana Blu A. Hunter.
Carmen Rosen

Carmen has been active in the Vancouver arts community for over twenty years as a visual artist, celebration artist, singer and community developer. She has a B.A. from UBC, a diploma from Emily Carr Institute of Art and Design and is a graduate of the Collingwood Leadership Institute. She has led art workshops over the past 25 years including residencies in schools and stilt-costume creation with “at risk” youth in downtown Vancouver. Founder of Mortal Coil Performance Society, Carmen has co-created spectacular educational stilt-dance shows for young audiences which tour extensively nationally and internationally. Carmen sang, recorded and toured internationally with Elektra Women's Choir for 7 years and has been singing, touring and recording Slavic Soul music with Zeellia for 13 years. Her visual art installations can be seen in the stone mosaic pathway at the Renfrew Ravine Sanctuary Park and the Victory Guardian Angel in Victory Square at Christmas time. Carmen is the artistic director of the Renfrew Ravine Moon Festival - a celebration of nature, art, community and the Asian Mid-Autumn Festival. Carmen founded Still Moon Arts Society to further the goals of linking art, the community, and the environment with special projects such as the Moon Festival and arts and environment education projects.
DOWNTOWN EASTSIDE COMMUNITY ARTS IN THE PARKS PLANNING PROCESS

TERMS OF REFERENCE

I. PREAMBLE

The Downtown Eastside Community Arts in the Parks Planning Process is the result of an initiative taken by Richard Evans – later joined by Terry Hunter and Carmen Rosen – to develop a program and event plan for Victory Square Park.

The initiative was based on the idea that interesting and unique - and therefore beautiful and appropriate - program and event ideas for Victory Square Park would emerge from a process of bringing together a community of interested individuals to talk about the Park and the kinds of public activities appropriate to it.

The formal Terms of Reference and Methodology for the project, which were an attempt to capture and describe this community based planning process, were embraced by two civic agencies – the City of Vancouver Planning Department and the Arts and Culture Coordinators Office of the Vancouver Board of Parks and Recreation – who subsequently coordinated funding for the project on the condition that:

A) The community based planning process be expanded to include all of the public realm spaces in the DTES; and,

B) The results of the process would become integrated with the emerging Community Arts Initiative.

II. MISSION

In the context of the above, the Mission of the Downtown Eastside Community Arts in the Parks Planning Process evolved to become:

To prepare an Arts Program and Event Plan for the Downtown Eastside (DTES) public realm which supports and enhances the objectives of the Community Arts Initiative (CAI). The CAI’s primary objective being:

“to provide leadership through the arts to social and economic development in the DTES in forms that respect and build on the integrity, the talents and capacities, and the interests of the people who live and work in the community. With organizations, individuals and businesses from both the local and the wider Vancouver community, the CAI demonstrates the power of community arts for social, cultural and economic well-being in the DTES.” (from the “Report of the Downtown Eastside Community Arts Initiative 2004”)

III. ROLES AND RESPONSIBILITIES

In parallel with the evolution of the project’s Mission, an organizational framework for the implementation of the Project also emerged. Project participants, and their attendant roles and responsibilities, became:

<table>
<thead>
<tr>
<th>Project Initiators</th>
<th>Roles</th>
<th>Responsible To</th>
</tr>
</thead>
<tbody>
<tr>
<td>Richard Evans</td>
<td>Initiate process</td>
<td>Vancouver Moving Theatre Society (VMTS)</td>
</tr>
<tr>
<td>Terry Hunter</td>
<td>Facilitate community input</td>
<td>Funding Agencies</td>
</tr>
<tr>
<td>Carmen Rosen</td>
<td>Prepare plan</td>
<td>The CAI</td>
</tr>
<tr>
<td></td>
<td>Write planning report</td>
<td>The community</td>
</tr>
<tr>
<td>Participants</td>
<td>Roles</td>
<td>Responsible To</td>
</tr>
<tr>
<td>----------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------</td>
<td>---------------------------------------------</td>
</tr>
<tr>
<td><strong>Umbrella Initiative / Major Partner</strong></td>
<td>• Oversee the implementation of the plan</td>
<td>• Their funders and Board of Directors</td>
</tr>
<tr>
<td>(currently in formative stage)</td>
<td>• Link the plan to other DTES Arts initiatives</td>
<td>• The community</td>
</tr>
<tr>
<td><strong>Community Advisory</strong></td>
<td>• Assist and advise toward the successful completion of the planning process, and, the completion of the final plan document.</td>
<td>• The community</td>
</tr>
<tr>
<td>• A group of individuals who represent the residents, artists, and the diverse community and cultural groups of the DTES</td>
<td>• Assist in plan implementation, become part of Umbrella Initiative.</td>
<td></td>
</tr>
<tr>
<td><strong>Other Groups and Supporting Agencies</strong></td>
<td>• Endorse project</td>
<td>• Their constituents</td>
</tr>
<tr>
<td>• Carrall Street Stewardship Committee</td>
<td>• Support project</td>
<td></td>
</tr>
<tr>
<td>• Friends of Victory Square</td>
<td>• Report back to their Boards and constituents</td>
<td></td>
</tr>
<tr>
<td>• CRAB Water for Life Society</td>
<td>• Participate in the community planning process</td>
<td></td>
</tr>
<tr>
<td>• Dr. Sun Yat Sen Garden Society</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Vancouver Chinatown Revitalization Committee</td>
<td></td>
<td></td>
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<td>• Aboriginal Front Door Society</td>
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<td><strong>Sponsors</strong></td>
<td>• Negotiate and accept project terms and methodology</td>
<td>• The three levels of government</td>
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<td>• United We Can</td>
<td>• Enter into contractual agreement with VMTS</td>
<td>• The Park Board Commissioners</td>
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<tr>
<td>• Portland Hotel Society</td>
<td>• Fund project</td>
<td>• The community</td>
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<td><strong>Funding Agencies</strong></td>
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<td>• Vancouver Agreement (VA)</td>
<td>• Manage and administer the project on behalf of their agencies</td>
<td>• The VA Board</td>
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<tr>
<td>• Park Board (VPB)</td>
<td>• Ensure that project terms and methodology are met</td>
<td>• The Park Board Commissioners</td>
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<td><strong>Civic Agencies</strong></td>
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<td>• Vancouver Planning Department</td>
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<td>• The VA Board</td>
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<td>• Arts and Culture Coordinators Office of the VPB</td>
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<td>• The Park Board Commissioners</td>
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<td><strong>Administrative Agency</strong></td>
<td>• Enter into contractual agreements with the funding agencies</td>
<td>• Funding agencies</td>
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<td>• Vancouver Moving Theatre Society</td>
<td>• Receive, administer and disburse project funds</td>
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<td><strong>Park Committees</strong></td>
<td>• In concert with the project initiators, design the community input process to suit the particular needs of the community that they represent.</td>
<td>• Strathcona Community Centre Association</td>
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<td>• Strathcona Park Planning Committee</td>
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<td>• Carnegie Community Centre Association</td>
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<td>• Openheimer Park Planning Committee</td>
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<td>• Ray Cam Community Centre Association</td>
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COMMUNITY ADVISORY COMMITTEE
For the Downtown Eastside Community Arts in the Parks Planning Process

TERMS OF REFERENCE

I. MISSION STATEMENTS

Project:
To prepare an Arts Program and Event Plan for the Downtown Eastside (DTES) public realm which supports and enhances the objectives of the Community Arts Initiative (CAI). The CAI’s primary objective being:
“to provide leadership through the arts to social and economic development in the DTES in forms that respect and build on the integrity, the talents and capacities, and the interests of the people who live and work in the community. With organizations, individuals and businesses from both the local and the wider Vancouver community, the CAI demonstrates the power of community arts for social, cultural and economic well-being in the DTES.” (from the “Report of the Downtown Eastside Community Arts Initiative 2004”)

Community Advisory Committee
To assist and advise toward the successful completion of the Downtown Eastside Arts in the Parks Planning Process, and, the completion of the final plan document.

II. ROLE

The role of the Community Advisory Committee for the Downtown Eastside Arts in the Parks Planning Process is to provide direction and advice toward:
• Achieving a meaningful community input process;
• Resolving any project issues or disputes that may arise; and,
• Achieving a clear and well-organized final report document.

III. MEMBERSHIP

The membership of the DTES Arts In The Parks Community Advisory Committee consists of:
• A group of individuals who represent the residents, artists, and the diverse community and cultural groups in the Downtown Eastside neighborhood; and, as defined in the Downtown Eastside Arts in the Parks Planning Process Terms of Reference, representatives from:
  • The Project Initiators;
  • The Community Arts Initiative;
  • Other Groups and Supporting Agencies;
  • The Funding Agencies
  • The Civic Agencies
  • The Administrative Agency; and,
  • The Park Committees

IV. MEMBER ROLES

Community Advisory Committee (CAC) member roles are as defined in the Terms of Reference for the Downtown Eastside Arts in the Parks Planning Process, and, specifically:

CAC Members will provide input on meeting discussion points and attempt, to the fullest extent possible, to resolve differing opinions consensually.

The CAC Meeting Chair will chair each CAC meeting and, when necessary, “put to vote” any discussion points which must proceed to a CAC decision.

The Project Initiators will receive discussion points from CAC members, assemble meeting agenda, set meeting dates, write meeting reports, and, circulate draft meeting reports for CAC member review

The Funding Agency Representatives will act as full CAC members.
Appendix C
Outreach Questionnaires
Arts in the DTES Parks

WHAT WOULD YOU LIKE TO SEE IN OUR PARKS?

The Arts in the DTES Parks Project’s goal is to work with the Downtown East Side community to create an Arts program and events plan for our parks and open spaces. You can help by letting us know what you’d like to see in our parks.

| Victory Square                  | Maple Tree Square (Gastown) |
| Blood Alley                     | Pigeon Park                  |
| Dr. Sun Yat-sen Park and Courtyard | Oppenheimer Park        |
| Andy Livingstone Park (behind Tinseltown) | Maclean Park                |
| Strathcona Park                 | Crab Park                    |
| Carrall St. Greenway            | Other Spaces                 |

1) Which DTES Park or open space do you consider to be "yours"? (you can "have" more than one)

2) Why?

Complete the following phrase, or, make up your own: "My" park is the place where.............

3) What Arts programs and events would you like to see in "your" park(s)?

4) Is there anything else that you would like to tell us?

5) Do you want more information about Arts initiatives in the DTES? Name: Telephone: Email: Are you a Resident___, Artist___, Work in DTES___, Student in DTES___, Volunteer___, Other___.

Please return or drop forms off at the:

- Dr. Sun Yat-sen Gardens office, 578 Carrall St., V6B 5K2
- Carnegie Community Centre, 3rd floor, 401 Main St., V6A 2T7
- Strathcona Community Centre, 601 E. Pender St., V6A 3V8
- or the Architectural Institute of BC., 440 Cambie St., V6B 2N5
- Contact DTES Park Friends, Richard Evans 604 916-7976
Plan things to do in your PARK!

1. Which parks do you use?

2. What’s your favourite thing about your park?

3. What kind of art, music, dances and plays do you want to do in the park?

4. Draw your fun park ideas.
Appendix D
Public Realm Staff Job Description
DOWNTOWN EASTSIDE PUBLIC REALM STAFF POSITIONS
2006

In the development of the Public Realm Program, the first year will require more intensive staff support. Two positions are recommended. Annual funding will be required to support the positions but relative weighting of the roles may change.

1) Administrator
2) Arts Plan Co-ordinator

Both positions are responsible for laying the groundwork for the implementation of Year 1 of the DTES Public Realm Arts Activities and Events Plan and the development of a Year 2 and 3 long term management plan and sustainable funding model. The administrator would take the lead on capacity building within the CACV/CAN and the co-ordinator would work with the community on implementing pilot series projects.

Both positions report to the CACV and each position would be reviewed prior to Year 2.

Administrator Responsibilities
• Develop a process for administering funds to community groups including agreements for community organizations
• Monitor budgets and develop reporting requirements of community groups
• Raise funds from other sources both private and public.
• Support management capacity building within the CACV/CAN
• Provide support for a variety of administrative functions
• Research and develop with CACV/CAN, the community and the Year 1 pilot project partners a Year 2 sustainable management, governance and funding model for the Public Realm Arts Plan;
• Work with the public and private sector to achieve sustainability
• Develop an evaluation plan for the Public Realm Program
• Maintain relations with and produce reports as required by funders
• Perform other related duties as required

Qualifications:
Experience and/or training in the art administration, and a minimum of five years related work experience in the arts. Knowledge of accounting and business practices
Experience working with government funding agencies and knowledge of arts funding programs and agencies and governance models. An awareness of the issues facing the DTES community and the various strategies in place to address these. Excellent written and verbal communication and interpersonal skills and the ability to work effectively as part of a team. Excellent presentation and writing skills. Experience with computers and graphics programs.

Salary:
$25/Hour plus 12% in lieu of benefits  21 hours/week  Applicants must be willing to work flexible hours. Some evening and weekend work required.
**Arts Plan Co-ordinator Responsibilities**

- Develop the pilot series proposal procedures, guidelines, timeframes and evaluations
- Assist organizations in the development of projects and budgets as required
- Arrange for documentation of events and projects
- Develop a global promotion strategy for events.
- Identify resources and information needed to support activities such as equipment, supplies, local artists, storage, park amenities etc.
- Advise on permitting, insurance and other regulatory requirements
- Create a communication plan which includes outreach to residents, business and community groups and all stakeholders
- Develop an evaluation process for specific projects
- Perform other related duties as required

**Qualifications:**
Experience and/or training in the arts and community development, and a minimum of five years related work experience in the arts. Direct experience with community arts projects and programming special events. Demonstrated ability to articulate the goals and practices of community arts. Considerable knowledge of the Vancouver and DTES arts community including the music field and of the current and emerging trends in community arts. An awareness of the issues facing the DTES community and the various strategies in place to address these. Good written and verbal communication and interpersonal skills and the ability to work effectively as part of a team. The ability to deal tactfully and effectively with the public in a diverse community. Familiarity with the Downtown Eastside through living or working in the area is an asset.

**Salary:**
$25/Hour plus 12% in lieu of benefits 28 hours/week Applicants must be willing to work flexible hours. Some evening and weekend work required
Appendix E
CACV Meeting Report
Hi Richard:

Hope your report writing is going well.

Have my usual work back-log so have not written up the minutes yet, but my notes have the following motion (which will be incorporated in the minutes):

Arts and Culture in the Public Realm Report

Motion: That the board supports in principle a proposal from the draft report on the subject that it become the administering body for public realm arts and cultural funding and programming in the Downtown Eastside. Bowen/Alexander. Carried. Abstention – Kravitz.

Let me know Richard if you think there is any technical clarification required concerning your report in this motion.

Sharon asked to be recorded as abstaining because she had done some work on the study.

Cheers

Michael