

INPUT

LAND AND REAL ESTATE
ISSUES IN BRITISH COLUMBIA

Public Art



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INPUT

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PRESIDENT'S MESSAGE



SUSAN ANTONIALI, RI
REIBC PRESIDENT

Welcome to the Spring 2021 edition of *Input*.

Our lives have changed in the past year, particularly our expectations around community engagement. Humans are made to live and work with others in the community, where we can thrive. We are social beings that have evolved to exist this way.

The quality of community is often dictated by the degree of engagement and happiness that individuals can draw from community interactions. Positive communities are groups that inspire their members in ways that promote a sense of self-discovery and group connection, encourage members to express their education and experience, and thereby create value and build relationships with others.

Let's look at our community. Our members are real estate and business community professionals who collaborate, and this mindset fosters interaction, growth, and increased professional expertise. REIBC plays a unique role as the only professional organization whose members are from every segment of the real estate community.

Positive communities work to foster a feeling of genuine connection among members by providing interaction opportunities. The launch of REIBC's ProSeries provides an opportunity for our members to learn about their colleagues and identify with their connecting, inspiring, and compelling messages. ProSeries gives us all the opportunity to share the depth of our community intelligence and diversity and to celebrate how far the REIBC community has come.

Individuals elected to leadership positions within a positive community should be diverse and represent the full scope of views and identities present within a community. Your REIBC Board of Governors is exemplary and I am proud to chair our work. You can be assured that your Board, and your fellow RI community, is leading the way now and for the future.



COVER: *Gathering*, Dawn Lo.
Photo by City of Vancouver.

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FROM THE EO'S DESK



BRENDA SOUTHAM
EXECUTIVE OFFICER
AND EDITOR-IN-CHIEF

I am pleased to bring you this very colourful edition of *Input* about public art.

Communities throughout the province are using the power of public art to achieve their own unique aims. Some have used it to record the history of their community, some have used it to enhance tourism and welcome visitors, and some to transform their community. Public art takes place during festivals, to mark an event, and to pass along information to the viewer. It always has a purpose.

From the communities that contributed their stories for this edition, we've learned that public art is an extension of who and what those communities are all about. All of their stories are interesting, and what I have taken away from reading them is that they all are continuing to grow their programs and projects so that artists can be showcased and communities can evolve.

If restrictions are somewhat lifted over the summer of 2021, I may find myself on a journey to see some of the public art discussed in these pages. You might look for me sitting on an Art Chair in Lake Country!

I'd like to thank the communities herein for sharing their public art successes and challenges, and also to thank our column contributors. A special thanks to Governor Mona Murray, RI, who brings you a great overview of the Presidents' Luncheon, which featured speakers from Australia and Mexico. If you missed it, you can attend after the fact by watching it at reibcpresidentsluncheon.com.

In upcoming editions of *Input* we're changing tactics a bit to explore how COVID-19 has impacted built environments and the people who live, work, and play in them. We look forward to sharing what we find with you and, as always, appreciate your feedback.

RI

ABOUT

Input was established in 1976. It ran at 12 pages and stayed that size for a long time. It was more like a newsletter then: when something new happened in the real estate industry, one of our RIs wrote about it, but the publication didn't cover much industry information otherwise.

Many years later, *Input* runs at an average of 48 pages, sometimes a bit bigger or smaller, and our authors hail from around the globe. Our focus is on keeping readers informed with all aspects of the industry, particularly hot topics.

REIBC delivers *Input* to 4,000 people or organizations within the real estate industry.

Who receives *Input*?

- REIBC members
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- PIBC members
- BC Notaries
- PAMA – Professional Association of Managing Agents
- SPA-BC – Strata Property Agents of BC
- Government ministries
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WE WANT TO HEAR FROM YOU

Please let us know your ideas for upcoming issues and how you like the magazine—and check out our Facebook and Twitter pages for up-to-the-minute information on REIBC activities.

reibc.org
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CONTRIBUTORS



Siobhán Smith has worked as the Arts, Culture & Communications coordinator for the District of Sechelt since 2012. Her experience in the arts has spanned a variety of roles including curator, educator, art historical researcher, registrar, and public programmer. Over the last 20-plus years, Smith has both worked and volunteered at a number of arts organizations in Vancouver, Toronto, and on the Sunshine Coast. After completing the Studio Art program at Capilano College in 1998, she earned a BA in Art History and Women's Studies at UBC (2003) and an MA in Art History and Curatorial Studies at York University (2005). In 2017, she completed a Certificate in Cultural Planning at UBC.

sechelt.ca/publicart



Joy Barrett is the executive director of Castlegar Sculpturewalk and also works with the City of Nelson as the cultural development officer. Barrett has over twenty years' experience in arts administration and project management, beginning her career in publicity at the Calgary International Children's Festival and the Calgary Centre for Performing Arts. From there she went on to the Banff Centre for Performing Arts, where she first ran the Banff New Media Institute series of conferences, and then became managing producer of the Television, Film & New Media division. Next she was offered the job of running the Interactive Awards at the British Academy of Film & Television Arts (BAFTA) in London, UK. From there she moved to SMARTlab, part of the world-renowned University of the Arts London (Central Saint Martins College). She relocated back to Nelson in 2008, where she and her husband have raised their twins.

sculpturewalkcastlegar.com



Anna Marie Repstock is the City of Vancouver's Mural Program coordinator, setting mural painting into motion. Since joining the Graffiti Management and Mural Program in 2016, murals have gained in popularity and are now a central part of her role. She graduated from UBC and SFU with degrees in visual art and a focus on painting, and she appreciates the opportunity to connect with artists outside the confines of academia. As a studio artist she has an appreciation for the outdoor challenges in mural painting. A former employee of the Vancouver Public Library for many years, she travelled around the city working at numerous branch locations and becoming familiar with Vancouver's unique neighborhoods; she enjoys visiting many of these areas now to see the murals made possible through the Mural Program.

vancouver.ca/parks-recreation-culture/make-an-outdoor-mural



Dr. Sharon McCoubrey is a professor emeritus at UBC, following a career in the Faculty of Education. During her work at the university, McCoubrey completed research in art education; art, health and wellbeing; intergenerational learning; Aboriginal learning; and public art. She has written art education resource books and has been acknowledged for her work in art education and community arts through a number of awards. Her volunteer time now focuses on community arts and community wellbeing, with groups such as Arts Council of the Central Okanagan, Lake Country Arts Council, and Okanagan Arts Awards, and she also serves on a provincial resource Insight Team for ArtsBC to provide development support for BC communities. She is currently the president of Lake Country Art Gallery, chair of Lake Country Public Art Commission, past chair of Central Okanagan Foundation, and is in her twenty-third year as chair of Lake Country ArtWalk festival.

lakecountryartwalk.ca

CONTRIBUTORS



Sue Knott has served as a councillor for the City of Chilliwack since 2008, and is also the executive director of Chilliwack Hospice Society. She has had the pleasure of chairing the Chilliwack Public Art Advisory Committee for seven years. Knott has been extremely involved in her community and has volunteered on dozens of boards, including Chilliwack Cultural Centre Society, Chilliwack Agricultural Commission, and Chilliwack Economic Partners Corporation. She is a past president of the Chilliwack Mt. Cheam Rotary Club and a current member of the Rotary Club of Chilliwack. Knott's love of art began in grade school and has been her constant companion ever since. As an amateur artist she has dabbled in watercolor and acrylic painting, fashion design, furniture design, and interior design.
chilliwack.com



John McLachlan, RI, LLB, is a lawyer at Lex Pacifica Law Corporation in Vancouver. His practice is focused on civil litigation with an emphasis on real property matters. McLachlan has appeared as counsel before the British Columbia Court of Appeal, the Supreme Court of British Columbia, the Provincial Court of British Columbia, the Federal Court, and various Administrative Tribunals.
lexpacificacom



Nicole K. Wong, JD, is an associate at Lex Pacifica and advises clients in a wide range of commercial disputes. She was called to the bar in British Columbia in 2020 after completing her articles at Lex Pacifica. Nicole received her Juris Doctor from the Peter A. Allard School of Law at UBC in 2019. Prior to attending law school, she completed her Bachelor of Science at UBC.
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SUPPORTING LOCAL IN SECHELT'S PUBLIC ART COLLECTION

Siobhán Smith



Public art typically evokes large-scale outdoor sculptures by international art stars and the Instagram-able moments they offer to residents and tourists. Chicago's *Cloud Gate* (aka "The Bean") by Anish Kapoor, Dennis Oppenheim's *Engagement*—giant wedding rings at Sunset Beach in Vancouver, and the red letters of Robert Indiana's iconic *LOVE* in Philadelphia are a few that might come to mind. By contrast, Sechelt's public art program's focus is entirely local—like a 100-mile diet approach to collecting. In Sechelt, it is important to both the municipality and the residents that our local arts are supported and celebrated. As such, Sechelt's collection of art is unique: it consists entirely of works created by artists who live on, or depict, the Sunshine Coast.

Oil-Free Salish Sea, Dean Schutz



Nuture, George Pratt. Photo by Justin Samson.



The Kraken, Charlotte Lowe

Sechelt (ch'atlich) is a growing rural community of about 10,000 residents. It is at the heart of the Sunshine Coast in the unceded territory of the shíshálh Nation. Our community is known for its laidback lifestyle, its access to year-round outdoor adventure, its endless beaches, and its variety of annual festivals and events. We are also home to countless artists of all ages and stages in their careers.

In 1902, New Brunswick-born landscape artist Henry J. DeForest visited Sechelt. It is said that on his way out of town, he gave Sechelt entrepreneur and hotelier Bert Whitaker one of his oil paintings in lieu of paying his hotel bill. Fifty-four years later, Whitaker's grandson presented the DeForest painting, *Sechelt Waterfront*, to the elected officials of the newly incorporated Village of Sechelt—and thus began the Sechelt civic art collection.

The painting spent many years on display in the Sechelt Public Library and now hangs in the Sechelt Community Archives. *Sechelt Waterfront* depicts vacationers setting off in a rowboat from the picturesque Sechelt shoreline. The first settler-built hotel and school building feature in the foreground, while smoke from a steamship can be seen billowing on the distant horizon.

Today our collection continues to focus on works that reflect local culture and history. The collection strengthens community pride by supporting local artists and by celebrating local histories and environments.

GROWING THE COLLECTION

Our public art collection of a few paintings has grown and developed over the years. It now includes large-scale outdoor sculptures, murals, ceramics, art-wrapped utility boxes, and creative crosswalks. For many years, the collection mainly relied on donations. In 2006, Sechelt began actively commissioning works of art, beginning with two outdoor sculptures for the municipal hall gardens. For the next ten years, the municipality allocated funds in an annual arts budget towards the acquisition of art. In some years, large sculptures were commissioned; in other years a purchase prize was awarded to one artist featured in the Sechelt Arts Festival's annual juried art exhibition. More recently we have invested in smaller-scale and sometimes temporary works of community art.

FUNDING AND POLICY

A funding model first used in Philadelphia in 1959 known as "percent-for-art" is one still used today by most municipalities with a public art program. Typically, this approach allocates 1%–2% of capital construction costs of large aboveground civic projects to the acquisition of public art. Another popular means for financing acquisitions is through contributions made by developers, often by way of community amenity contributions. While popular and largely successful, both of these means of funding projects require a steady stream of sizable



Undercurrent, Lissa Nunweiler



Wild Thingz, Ben Tour

construction projects—public or private—to ensure art program funding.

As outlined in Sechelt's *Official Community Plan*, amenity contributions from developers are encouraged and can take many forms, from affordable housing to seniors' services to public art. One example of a work contributed by a private developer is the large granite sculpture *Nurture* by George Pratt. The piece was acquired by a developer in 2013 and installed in the centre of a public plaza as part of a community amenity contribution for a condominium development. Though privately owned and maintained, the artwork is accessible to the public.

For a small rural community, relying solely on contributions from our own capital construction projects and amenity contributions from developers is not sufficient for a sustainable public art program. To ensure consistency and stability, some municipalities, Sechelt included, have opted for an annual budget allocation either in addition to, or instead of, the percent-for-art or developer-funded models.

Specific support for public art in Sechelt began in 1997 when our district council adopted a policy to declare the importance of arts and culture. This was reinforced in a 1999 *Arts and Culture Plan*, and again in the *Official Community Plan*. These policies provided the basic framework to allow for commissioning public art, which led to the development of a Public Art Policy and Program adopted by council in 2013.

BANNERS AND WRAPS

A popular community art project we support annually is the artist-designed lamppost banners that hang throughout the downtown and civic buildings. Close to 100 banners are hung each year, 20 of which are designed and painted by local elementary school students with the support of the Sunshine Coast Arts Council. The remainder of the banners are designed by local artists, designers, and photographers. Once the banners have reached the end of their lifespan, they are offered for sale to the public or upcycled into reusable shopping bags.

Low-cost and high-impact approaches to integrating art into the public realm are very important. Since 2008, the District of Sechelt has participated in the BC Hydro Beautification Program in order to add art to utility boxes. The first series included five large utility boxes hand-painted by a local artist and art instructor, Jan Poynter, along with the assistance of two high school students. Each box was covered with a different local beach scene. More recently, the BC Hydro Beautification Program started to support decorative wraps. Following an open call to artists, the selected designs are printed onto what amounts to a giant sticker that is applied to the utility box. Artists receive an honorarium for their designs, and the municipality and BC Hydro share the cost of fabrication and installation. We have also experimented with placing art wraps on municipal water fountains, bear-proof garbage receptacles, and traffic signal boxes.



Sunday Afternoon on Sechelt's Grand Shore, Dean Schutz

Since 2014, we have commissioned 16 local artists to design unique wraps for boxes in our communities. Designed by artists emerging to professional, and including photographers, illustrators, painters, and graphic designers, the art wraps have brought character and creativity to our streetscape. As an added bonus, the protective coating on the wraps makes cleaning unwanted tagging and graffiti a breeze.

MURALS

That said, we do not say no to all graffiti. For two summers, we commissioned local graffiti artists to create new large-scale works at our skateboard park. Local youth were invited to create works and learn alongside the hired artists. The ever-changing graffiti murals at the Sechelt Skateboard Park offer a means to revitalize the park and draw a new generation in to make use of the amenity.

There are another 12 large-scale outdoor murals in downtown Sechelt. Most of these were private commissions on commercial buildings, but two were commissioned by the District of Sechelt and both adorn wash-room buildings in our public beachside parks. The first, *Oil-Free Salish Sea*, was painted in 2014 over the course of several weeks by local artist Dean Schutz, who has

lived and worked on the Sunshine Coast for nearly thirty years. Schutz is well known locally for the dozens of murals he has painted. Located in a high-traffic area next to the picturesque Davis Bay beach, the mural features realistic renderings of marine life native to the area. The mural complements the natural surroundings and deters unwanted graffiti and tagging.

The second mural was commissioned in 2016 to mark the anniversary of our municipality's incorporation, and in recognition of 30 years of self-government by the shíshálh Nation. After an open call to artists, the contract was awarded to Dean Schutz. Georges Seurat's nineteenth-century French Impressionist paintings were in inspiration for this mural. Schutz's version, titled *Sunday Afternoon on Sechelt's Grand Shore*, is a thoughtful re-creation of Seurat's *A Sunday Afternoon on the Island of La Grande Jatte* (1884-86) and *Bathers at Asnières* (1884). In Schutz's mural, the Parisians have been replaced by residents of Sechelt's past and present. Even the buildings, boats, and animals have been replaced with their Sechelt equivalent. Schutz spent time meeting with the shíshálh Nation elders and staff to learn from their teachings and have the Elders approve final designs. The result a remarkable and unique depiction of our community's past.



Regeneration, Gordon Halloran

PUBLIC ENGAGEMENT

The success of the Sechelt Public Art Program is its connection to the people who call Sechelt their home. The style and type of art are diverse but share a common connection to place. Unlike artwork collected for public galleries and museums, most public art is created for a specific place. Rarely is it just art for art's sake. More often, public art is expected to animate space, revitalize neighborhoods, engage residents, draw tourists, and justify its expense to taxpayers. In other words, public art is expected to completely transform a community, preferably without controversy.

One work in our collection began as a temporary installation for the annual Sechelt Arts Festival. But it drew so much positive attention from local residents that it was permanently installed. *Regeneration* by Gordon Halloran started in response to a massive wildfire that raged along the outskirts of our municipality in the summer of 2015. The fire had an immediate and devastating impact on our community, and claimed the life of local tree faller John Phare. The artwork was made from trees that were burnt in the fire along with a young cedar seedling that grows from the base of the work. Creating the piece engaged not only the artist, but also dozens of community members, businesses, and organizations. In 2018, the site of this artwork became a gathering place for the National Day of

Mourning ceremonies held each year for those killed or injured on the job.

We are committed to making the art in our collection accessible. To ensure this, we offer opportunities for our citizens to learn about, and engage with, the public art collection. We offer free public art walking tours, both in person and via a free mobile app; we publish information about the works in our collection on our website; and in 2020, we started a Public Art Talks video series to bring the voices of the artists to the community. Public Art Talks started in response to the COVID-19 pandemic. With the physical distancing requirements leading to the cancellation of the free walking tours, we brought the artists to the residents. Working with local filmmakers, we captured short videos featuring artists discussing the works in our collection and made these videos available for free on our website at sechelt.ca/publicart and via the District of Sechelt's YouTube channel.

UPCOMING

In 2020, the District of Sechelt began a major roadworks project in the heart of our downtown. Community engagement for the roadworks project indicated support for replacing the standard ladder-style crossings with more creative crosswalks in the road's redesign. The manufacture and installation of the crosswalks is funded from the capital construction costs of the road redesign, and the fee for the artists is covered by the annual arts and culture operating budget. After a two-stage jury process reviewing 23 applications, we selected local artists Lindsey Kyoko Adams and Dionne Paul, each of whom created designs that are sure to engage pedestrians.

Slated to be installed this spring, the crosswalk designed by Adams will be placed next to a large municipal park. Her design theme is based on pollination and includes bright and playful depictions of bumblebees and pink dogwood blooms. The crosswalk designed by Paul will be located at the central retail hub in our downtown. Paul's design is based on local shíshálh pictographs featuring the shíshálh origin story spelemulh. She felt the medium of pictographs were well suited to the crosswalk project—traditional rock paintings transferred onto asphalt. The heart of Paul's design is celebrating cultural identity: feeling pride in the artwork and belonging to the land.

To take a virtual tour through a selection of art in Sechelt, download the free mobile app Balado Discovery from Apple or Google Play stores, or via baladodiscovery.com.

Photos by District of Sechelt, unless otherwise credited.



SCULPTUREWALK COMBINES CULTURE AND COMMUNITY

Joy Barrett

The success of Castlegar Sculpturewalk, an annual, rotating exhibition of outdoor sculpture featuring local, regional, and international artists, has drawn positive attention from throughout the world and led to Castlegar's international recognition as the Sculpture Capital of Canada™. Castlegar's public art has increased dramatically over ten years—a remarkable feat that demonstrates the support of community members, who have embraced this program that has beautified and enlivened their city.

Inspired by, and borne of, local artist Pat Field's participation in the Sculpturewalk program of Sioux Falls, South Dakota, Castlegar Sculpturewalk began in 2010 with just two sculptures. When Castlegar City Council members learned of Sioux Falls' downtown revitalization initiative tied to the cultural economy, they realized that we faced many of the same downtown revitalization issues and agreed to a trial project. Incredibly, with community and basin support, and a dedicated group of volunteers, this cautious trial project grew beyond expectations into Castlegar becoming the Sculpture Capital of Canada.

Now in its eleventh year, Sculpturewalk shows approximately 30 sculptures annually and has welcomed artists and artwork from as far away as Cuba and Iran. Sculpturewalk is the most reviewed and highest rated Castlegar attraction on TripAdvisor, and because the sculptures are changed out each year, the program readily attracts repeat viewers along with new visitors. Together with our local partner cities we make up the regional Sculpture Loop, which highlights the essential connection between the sculptures and cultural communities in our program.

GROWING THE CULTURAL ECONOMY

The benefits of the Sculpturewalk program to Castlegar have been huge; our program has had an even broader impact on the cultural economy than initially imagined. Castlegar's permanent collection grows with the acquisition of each People's Choice selection, public enthusiasm for our leasing and acquisition programs, and increased in-memoriam dedications, placing Sculpturewalk at the epicenter of a regional culture boom.

Downtown Castlegar is now one of the few venues in Canada where artists have the opportunity to show and sell outdoor sculptural work, bringing international artists to the community and supporting emerging local and regional talent. The Kootenays are an area rich with artists, but galleries—particularly ones for outdoor sculptures—are extremely limited. While it's important that we bring international artists to the community to share their perspectives, it's crucial that we support emerging local and regional artists. With the experience and exposure that comes from Sculpturewalk, many of our artists have gone on to win large-scale commissions in larger, urban centres.

Each year, artists from around the world submit proposals for pieces they hope will be chosen for the exhibition. These may be pieces that are already complete, or simply sketches of proposed designs along with examples of past work. The entries are juried, and successful artists either ship or bring their sculptures to Castlegar for installation each May. The sculptures are created in all different mediums—steel, stone, marble, concrete, bronze, resin, etc.; the key is that they are able



Honkfest, Douglas Walker. Photo provided by Castlegar Sculpturewalk.



to withstand being outside in the moderately dry summers and cold winters of Castlegar's climate. The artists are given an honorarium, contributions towards their travel, and accommodation during their stay in Castlegar. Installation, maintenance, and comprehensive insurance for their sculptures are provided by Sculpturewalk.

BALLOT-TO-PURCHASE PROCESS

The sculptures are installed along a pleasant walking tour in downtown Castlegar, and viewers carry with them a brochure containing a map, voting ballot, and additional information about the artists and the program. The viewers vote for their favorite sculpture, and the winning entry of the People's Choice Award is purchased by the City of Castlegar for the permanent public art collection.

There are additional cash prizes in the People's Choice category, and in the separate Artistic Merit category, which is juried by fellow artists.

One of the keys to the success of Sculpturewalk is public engagement, which is a direct result of the People's Choice vote. This democratic ballot-to-purchase process

by the residents of the community has a direct impact on the acquisition of public art in their city. With their voice and their vote, the community has both figurative and literal ownership of the art, and the residents' pride in helping to form their unique and vibrant city is unmistakable.

FOR SALE OR LEASE

All of the sculptures (barring the one that wins the People's Choice Award) are available for sale or lease—a program that's proved very popular with neighbouring municipalities looking to increase their public art for a moderate budget, and for businesses looking to draw attention to their buildings with beautiful artwork out front. Nelson, Rossland, Creston, Kaslo, and Penticton all lease pieces from the program annually, and many of these partners have purchased pieces for their permanent collections.

Seventy percent of all sales and lease fees go directly to the artists, while 30% goes back into Castlegar Sculpturewalk's annual operating budget to help fund the program. These funds are vitally important to our artists' financial and artistic sustainability. Additional revenue



Steppin' Out, Spring Shine, Christopher Petersen, and Yvonne Boyd.
Photo by David Gluns Photography.

sources include the City of Castlegar, BC Gaming, the Columbia Basin Trust, other regional and provincial grants, and local businesses and individuals who sponsor each sculpture in the program.

THIS YEAR'S SCULPTUREWALK

The future is bright for our program, which kicks off on May 15 this year. The majority of art and culture events had been curtailed if not cancelled this past year due to COVID-19, but Sculpturewalk is uniquely positioned to weather this pandemic. We're an outdoor-based program that isn't based on social gathering, or reliant on ticket sales for revenue, and cultural experiences that can accommodate social distancing are in demand.

Humanity's need for comfort, pleasure, and distraction from the harshest aspects of this crisis is paramount. Art, in its many forms, has traditionally filled this role, maintaining community spirit and connection. Now, more than ever, artists also need our support and the revenue that our program provides. Despite the pandemic, in 2020 we didn't see a reduction in numbers of visitors, but rather a redistribution—fewer international



Housing Crisis, Rabia. Photo by Jennifer Small.

visitors, but more from across our region (people looking for something to do that's still open!).

It's amazing to look back at how we've all, working together, created this vibrant, dynamic public art program respected worldwide. Castlegar Sculpturewalk contributes a huge amount of civic pride to the community. The success of the program is so extraordinary—from two pieces of outdoor public art works to 30 in a decade—that it must be due to the combination of community and place, vision and confluence of ideas, unique to Castlegar.



The Keeper, Spring Shine, Christopher Petersen, and Yvonne Boyd. Photo by David Gluns Photography.

CREATIVE OPPORTUNITY IN CASTLEGAR

Castlegar's role as the crossroads of the Kootenays, a commercial service centre for 69,000 people living in the Columbia and Kootenay River basin, home to the West Kootenay Regional Airport and Selkirk College's main campus, is one aspect of our confluent nature. We are indeed defined by our geography: hot summers and snowy winters, mountain landscapes nestled within the Monashee, Selkirk, and Purcell ranges, sitting at the confluence of two great rivers, the Kootenay and Columbia, and abutting the vast Arrow Lakes. We're the downhill-skiing, hockey-playing, championship-golfing, fishing and boating, backcountry-hiking and -biking, and river-kayaking folks. But we're also a community of newcomers, old-timers, welcomed refugees, and persons with First Nation roots, where diversity swings from loggers to organic farmers, hydro dams to eco-tours, community college to international student programs, and to families of all stripes looking for a better "growing up" or "winding down" experience than the large urban cities can provide.

People and place are nurtured by a third pillar of living life well: creative opportunity. Castlegar's investment in the cultural economy, its willingness to embrace

something as ambitious as an annual outdoor exhibit of sculpture from artists near and far, is a prime example of the vision the community has to accelerate local and regional economic development. For today's independent, footloose entrepreneur who tethers business to an Internet connection, Castlegar's promise of a community that can grow a cultural economy is appealing. The creative types—artists and media content producers, entrepreneurial builders and dreamers—appreciate imagination unleashed by the confluence of landscape and community.

For those who feel stifled by the anonymity of big city cubicle life, who yearn to express individuality and entrepreneurial spirit or who want to be re-inspired by purposeful life driven by strength of personal relationships and the explorer spirit let loose by outdoor spaces, we have a place for you in the Sculpture Capital of Canada.

RI

TOP 10 THINGS

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PRESIDENTS' LUNCHEON

Mona Murray, RI
REIBC Governor, Thompson/Okanagan



What is usually a large event with in-person speakers—REIBC's Presidents' Luncheon—was held on December 10, 2020, in a virtual format, due to COVID-19 restrictions. The new format gave us a chance to invite speakers from around the world, and we leaned in, asking real estate professionals from Mexico and Australia to share their experience of the effects of the pandemic on the real estate market.

SHERYL GAMBLE

Sheryl Gamble took us for a stroll along the beach in Mazatlán with sun, sand, and numerous people in the background enjoying a perfect day in Mexico. Sheryl is a realtor with Keller Williams and has been selling properties in Mazatlán for the past 37 years. Buyers tend to be 50% nationals and 50% foreign from Canada and United States. Mexico has real estate laws to protect their borders and that involves the use of a bank trust and a notary to ensure that all details are handled appropriately.

Sales are still taking place with virtual and FaceTime tours; buyers still want beachfront properties. Prices have not increased, but the inventory has decreased and likely that will continue. Beachfront properties are priced above \$250,000 (US), but inland properties are less than that. Mazatlán has been hailed as the second-best place in the world to retire due to low costs for living expenses: water and sewer at \$5 per month, hydro at \$50 per month, and about \$10 per day for cleaning service. The market is still very good, despite COVID-19.

BERRICK WILSON

Berrick Wilson of KordaMentha spoke from Melbourne, Australia, and offered details on actions taken as each state handled the pandemic differently. Melbourne went into a complete lockdown in early March 2020 and remained so until June with positive results as virus case numbers dropped significantly. In July when numbers

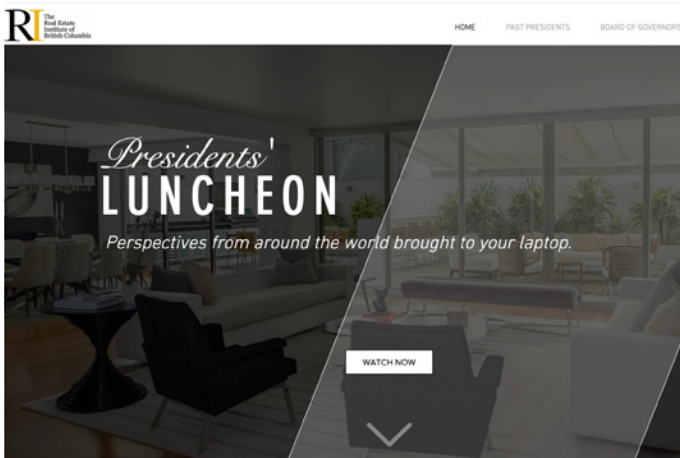
started to rise, a Stage 3 lockdown was implemented, followed by a Stage 4 lockdown when a second wave of the virus hit. This was the strictest lockdown in the world, with residents having a curfew of being off the streets between 8 p.m. and 5 a.m.

Retailers and businesses were closed and workers, where possible, worked from home. This drastically affected residential real estate sales as there were no viewings or inspections by potential buyers. New developments of apartments and condominiums were affected with the lack of offshore buyers and local investors hesitant as immigration was stalled. In the past 20 years, new migration had tripled with the largest group being drawn to educational sectors.

The retail sector had already been struggling prior to the pandemic as larger retailers realized they had to adjust to digital and online sales; they still needed brick-and-mortar locations but to a much lesser degree. Shopping centres were being redesigned to focus on seniors' housing, care housing, food, and services that draw customers. It is unknown if the pandemic will change the office sector as pre-COVID offices were already moving away from the central business district to the suburbs to allow greater flexibility for workers. Currently there are several construction projects underway for completion in 2022–2023, with many pre-leased. It is expected that Class B and C buildings will suffer from the competition of new inventory, requiring significant capital expenditures and leasing incentives to address vacancies. Although the full impact of the pandemic won't be known for some time, Wilson was confident that Melbourne took appropriate aggressive action to deal with the health crisis.

MARK LITWIN

Mark Litwin spoke from Sydney, Australia, from the firm Knight Frank, which specializes in hotel development sites. Litwin noted that one attractive feature about real estate in Australia is that every working person



reibcpresidentsluncheon.com



Berrick Wilson



Sheryl Gamble



Mark Litwin

must contribute 10% of their earnings to a superannuation plan, and that provides lots of capital for real estate development. Australians expect the economy to rebound post-COVID, and he agreed with Wilson that the action to close borders quickly in Australia was the right move to take.

Litwin is from Canada and suggested that Canada and Australia have much in common economically: we're both based on raw resources, have a single large trading partner, and First Nation and Aboriginal contexts. Development of real estate is still taking place but is taking much longer due to the pandemic. Emerging markets are transit oriented, thus causing an exodus from the central business district. There is new interest from first-time homebuyers, but it is still difficult to get pre-sales during this time. Land has held up well in terms of interest, but more time is needed to finish deals. Assisting the economic recovery will be investment in transportation and infrastructure.

To view the event, visit reibcpresidentsluncheon.com.

ANNUAL GENERAL MEETING

The 2020 AGM was held on December 10, 2020, which was a departure from our usual date in June. Due to COVID-19 restrictions we held the AGM virtually through Zoom, and all went very well. We were able to do our voting through polls and the quorum was reached easily.

We had one resolution this year and that was to change from an audit to a review engagement, as a full audit is not something that we need to be doing. This change will happen with the 2021 year. The resolution passed with no objections.

We are looking at holding our 2021 AGM in June, back to our usual timing, and we believe it will be necessary to hold it virtually then as well. More info on the date to come.

MURALISTS CAPTURE PORTRAIT OF A CITY

Anna Marie Repstock





If you like to take walks in the summertime through vibrant neighborhoods across Vancouver, you might come across someone in a uniform priming in bright white paint the wall in front of you, or painting a glossy coating on a finished mural. You might be lucky enough to see an artist painting, applying stencils, or rolling colours onto the wall. This is the City of Vancouver's Mural Program in action.

OPERATION MURAL

Residents are often surprised to learn that the City's Mural Program sits not within the Public Art department but within Engineering Services in conjunction with graffiti management. Our role in the Mural Program is to facilitate and enable artists to produce artwork, and we do this through our primary contractors. Painting murals is an operation—an unexciting word to use when talking about what is often a colourful, bold, and attractive end product. It's easy to appreciate murals but getting them painted in the window of summer involves people moving quickly, including City staff, our contractors, internal partners, and other city departments, including Engineering's permitting services and Parks.

The job of the Mural Program and our contractors is more challenging than ever with more and more murals appearing on the scene. Between the City's in-house Mural Program and Vancouver Mural Festival (VMF, the widely known non-profit organization that has partnered with the City since 2016), nearly 350 murals have been painted across the city, concentrated in Mount Pleasant where VMF initially focused. Mural Program staff have had to ramp up service levels in order to adhere to the official mural permitting process, and our contractors, too, have increased their service levels to meet demand. The Mural Program deploys the City's graffiti contractor, Goodbye Graffiti, to prime walls, apply protective coatings to murals, and arrange for artists to access paint and supplies.

The process of getting ready to paint a mural may involve other partners: when a tree obstructs a wall, for example, Parks crews make time to trim it back, often arranging for lift equipment for large walls; Engineering Services staff walk artists through the process of securing street use permits, such as for closing sidewalks, reserving parking meters, and

Remember Hogan's Alley (2019), Ejiwa Ebenebe. Installed at 258 Union Street. Photo by Rachel Topham.



Proud Together (2020), Mandy Tsung. Installed at 1026 Davie Street. Photo by Gabriel Martins for the Vancouver Mural Festival.



applying for traffic management plans if vehicles and pedestrians need to be diverted.

The Mural Program has a number of goals:

- To contribute to a stimulating public realm and enrich the street experience for both residents and visitors
- Provide resources and opportunities for community expression
- Help local communities improve their public spaces and encourage stewardship
- Support local and emerging artists with diverse backgrounds and ranges of experience
- Ensure fair representation of various identities and styles of artwork

Murals can be an effective means to deter graffiti vandalism and have been used as part of the City's graffiti management and stewardship strategy.

A COMMUNITY-BUILDING ART FORM

Murals contribute to a stimulating and vibrant public realm and enrich the experience of Vancouver for both residents and visitors. The inherent expressiveness and accessibility of paint make murals an excellent medium to capture ideas, feelings, and messages as they unfold at opportune moments, like 2020's COVID-19 storefront

murals, and as part of inspired community initiatives. Some of the most appreciated murals are longer lasting and reflect on the unique character of the neighborhoods of which they become a part.

For Vancouver Mural Festival in 2020, artist Mandy Tsung painted a mural titled *Proud Together* at 1026 Davie Street, reflecting on the meaning of its West End location. Tsung explains the mural in an artist statement:

My mural is part of the Davie Village Pride festival, and so my painting is a celebration of the multitudes of identities that are a part of the LGBTQ2S+ community. The piece depicts a non-binary and trans-feminine couple, whose ethnicities are as complex as my own.

Murals can be rooted in street art traditions and are often inspiring to emerging artists who are excited by painting techniques. In 2019 the Mural Program supported a floral-themed mural by artist Chris Perez. It was painted on the wall of a local business in the spirit of street art and community participation, as described in Perez's artist statement:

This mural will be a community effort to deter graffiti vandalism as well as teach members of the local art community how to produce and work in larger scale murals. My intention is to educate volunteers about the basics of mural painting and provide a beautiful floral mural for the community. By working with artists from the local art studio and by leading a workshop, I want to open different artistic avenues



for other creative people. I will lead the design and participants will learn about different painting techniques and about the history behind street art, graffiti, and murals.

Vancouver is a City of Reconciliation and through public art commissions artists have been recognized and supported in mural painting. Since the launch of the Indigenous artist call in 2017, nearly two dozen Indigenous artists have participated in painting primarily large-scale murals across the city. Goals for the commissions have included celebrating the creativity of Vancouver's Indigenous artists, supporting innovation, and encouraging artists to think about the interface between the public realm and Vancouver's Indigenous presence. Haisla Collins's 2019 mural *Sisters, Daughters, Clan Mothers: Honouring Indigenous Women and Girls* is exemplary, and is installed at Vancouver Public Library's central location.

In Hogan's Alley, a large-scale mural made of adhesive vinyl, created by Ejiwa Ebenebe, was installed in 2019 on the temporary modular housing at 258 Union Street. *Remember Hogan's Alley* was commissioned through the City of Vancouver's Hogan's Alley artist call, in partnership with Hogan's Alley Society, BC Housing, and PHS Community Services. The artist call sought to honour the Black community that lived there and to connect its history to the contemporary and future Black community. One of the project goals was to create an opportunity for artwork reflective of the past, present, and future vision for Hogan's Alley.



Top: *Untitled* (2019), Chris Perez. Installed at 5895 Victoria Drive. Photo by City of Vancouver.

Above: *Sisters, Daughters, Clan Mothers: Honouring Indigenous Women and Girls* (2019), Haisla Collins. Installed at Vancouver Public Library's Central Branch. Photo by Scott Massey.



Untitled (2018), Eri Ishii, Richard Tetrault, Michelle Stoney.
Installed at 100 E Cordova Street. Photo by City of Vancouver.

COMMISSIONING A MURAL

Property owners interested in commissioning a mural will sometimes be in touch about finding an artist. The City can often link owners to networks and VMF can be approached to make connections between artists, businesses, and organizations. For business owners or tenants, it could be fruitful to contact your local BIA, especially if other murals exist in your area. It's common for artists to have an online presence, so if you see a mural of interest, you can be in touch with the City to learn who the artist is and make a connection through social media.

The terms and conditions of the mural agreement between the applicant (owner or business) and the City are relatively straightforward. The project must be an artistically driven one led by an artist, artist team, or organization. Any elements of advertising, signage, promotion, or branding are not eligible. Applicants are responsible for site considerations, including ensuring that permits are secured and working conditions are safe.

Projects are considered temporary and the mural must be maintained for two years from the project completion date. As part of the agreement, the City's contractor applies anti-graffiti coating to assist in maintenance and repair. Artists may be required for touch-ups down the road. For more information, visit: vancouver.ca/parks-recreation-culture/make-an-outdoor-mural.





Left: *Gathering* (2019), Dawn Lo. Installed at 50 E Pender Street. Photo by City of Vancouver.

Below: *Thank You Respiratory Therapists* (2020), Izzie Cheung. Installed at 41 Powell Street. Photo by Gabriel Martins for the Vancouver Mural Festival.



In Chinatown, an artist call in 2019 provided opportunities for artists who have a relationship to Chinatown to paint murals in that neighborhood. Goals for this call included encouraging artists to think critically about Chinatown's living heritage and its representation, and supporting artists who have and who continue to build a relationship with Chinatown. The Mural Program was pleased to support the implementation of all of these mural projects.

COMMUNITY MURALS IN THE TIME OF COVID-19

Nobody is likely to forget March 2020 when BC Public Health officials ordered businesses to close due to the COVID-19 pandemic. With the streets empty and an uptick in graffiti, including a prevalence of racist graffiti, the depressive impacts of COVID-19 were palpable. Business owners promptly boarded their storefronts to protect the facades from vandalism. Then, in April, a mural initiative sprung up in Gastown. The City learned that the Gastown Business Improvement Society had begun working with artists to paint murals on the boarded storefronts. The initiative started with Kim Briscoe, owner of the custom framing and art shop Kimprints, who made her boarded storefront available for murals.

At this time the Mural Program team had been reduced as staff were redeployed to assist with COVID-19 emergency response measures, but as a nimble program we were able to adapt and create a process to meet the demand for the storefront mural initiative. We generated a simple application that included permission from the property owner, tenant, or BIA, and we asked that participating businesses and communities provide artist fees. Artists were required to work individually, follow health authority recommendations, and maintain two metres of physical distance at all times.

Through our partnership with our paint supplier, PPG Dulux Paints, we were able to make paints and supplies readily available through a simple order form filled out by artists and placed by the City. The unexpected demand on Dulux's most popular retail location in Mount Pleasant, a neighbourhood where you can't miss the number of murals, necessitated products be transferred from other locations as well. Dulux also met the challenge of filling orders amid the new COVID-19 staff-safety measures and reduced hours of operations.



Pulling Through Together (2020), Benjamin T. Stone. Installed at 1042 Robson Street.
Photo by Gabriel Martins for the Vancouver Mural Festival.

To meet demand for the medium most desired in street-art forms of expression, we made spray-paints available through Layout Art Supply. Well over a hundred orders for paint, spray-paint, and other supplies were filled.

Interest in the storefront murals grew quickly and it wasn't long before a few turned into many. Other property owners and BIAs, including the Downtown Vancouver Business Improvement Association and Robson Street Business Association, recruited artists and dozens more murals appeared across the city. Vancouver Mural Festival was a key partner, linking businesses to artists when a community connection wasn't possible or easy. VMF used their social media presence to showcase the murals, credit artists, and get the positive artwork out, which was especially important given that people were encouraged to enjoy the artwork from the comfort and safety of their homes. Over 100 murals on storefronts were painted.

The subject matter of the murals ranged from uplifting messages of hope to portraits of health officials, including Provincial Health Officer of British Columbia Dr. Bonnie Henry and Chief Public Health Officer of Canada Dr. Theresa Tam. Gratitude for health care workers was a theme in many murals. Sometimes the images were informational and included messages about mask wearing and keeping socially distant. Many murals had

elements of humour, including one depicting some of the unhealthy pandemic behaviors that befell some as people transitioned to working from home.

In May 2020, public health restrictions were lifted and businesses began to reopen. No sooner had the storefront murals been taken down (I think some of them were saved and repurposed) then Vancouver Mural Festival launched its fifth season. Over the course of the next four months, over forty more murals were painted across the city, including in areas newer to murals, such as the South Granville and Marpole neighborhoods. These murals will have a longer lifespan and become part of the fabric of the community in terms of the impact of the art itself and their graffiti abatement capability.

Between the COVID-19 storefront mural initiative and Vancouver Mural Festival, many areas of the city last year were splashed with colour, positive messages, and beauty. The City of Vancouver was proud to continue to support and enable community expression during the pandemic.

ORGANIZATION PROFILE

BC ALLIANCE FOR ARTS + CULTURE

Taylor Basso



The BC Alliance for Arts + Culture is a voice, a hub, and a resource for arts and culture in BC. In practical terms, what that means is we advocate for the creative community, we build connections, and we provide the latest in news, opportunities, professional development, and more for artists and arts organizations. Let's break it down even further and see what this looks like in practice.

One of our chief resources for disseminating info and resources is our website. On the front page of allianceforarts.com, you'll find our Blog and News Headlines sections, which aggregate the latest in arts news. You'll also see In Focus, a monthly installation that spotlights the connections between arts, culture, and other relevant topics, by providing resources to help you self-educate. February's column, for example, focuses on resources around Black History Month. We've also done columns on the links between art and mental health, video games, crime ... basically, anything under the sun (you'll be shocked to hear we think there's a little bit of art in everything).

The Alliance website also features a selection of classified ads for BC artists and cultural workers. Our Job Board is the largest in the province and frequently updates with the latest opportunities both within and outside BC. Or if you're looking for some professional development, look no further than our Workshops page. In the past, we've offered sessions on everything from decolonization to digital marketing to finance management. Our 2021 Winter Workshops launch in early February, so pay us a visit to see what's on offer.

The individual projects we take on vary by year and usually depend on the needs of the sector or society at large. Take, for example, our 2020 project called The Artist Brigade: Artists + Climate Action. The Artist Brigade was comprised of four on-the-land experiences called Lily Pads at locations like Chilliwack's Vedder River, the Dakota Bowl Bear Sanctuary on the Sunshine Coast, and Vancouver's Heather Lands. These Lily Pads brought



**BC ALLIANCE FOR
ARTS + CULTURE**

artists together with other stakeholders to discover how they can collaboratively respond to the need for climate action. Subsequently, we offered artists micro-grants to elaborate on projects generated during the Artist Brigade.

Another project that's been on our slate for the past couple of years is Digital Ladders, our effort to bring digital literacy to the creative sector. We've teamed up with digital experts Robert Ouimet and Sue Biely, and with a faculty of digital dynamos with CVs including Microsoft, Google, Disney, Electronic Arts and more. Through Digital Ladders we offer a whole whack of creative programming and crash courses in innovation, totally free (sometimes, we even pay participants!). Currently on the docket: a series of Ask Me Anything sessions, where participants can put their unique questions direct to our experts, on subjects like discoverability and audio-visual software. Find out more at digitalladders.ca.

And on top of all this, we regularly liaise with politicians at the municipal, provincial, and federal levels, making the case for arts and creativity as essential to our collective wellbeing. We're currently undertaking a project with SFU's Dr. Carolyne Clare to synthesize and communicate the impacts of art on communal wellbeing during COVID-19.

The BC Alliance for Arts + Culture is a non-profit provincial organization. Our members include organizations, professional associations, not-for-profit groups, artists, and cultural workers throughout BC. To find out more about all of the above and beyond, join us at allianceforarts.com, or email info@allianceforarts.com.

MEMBER PROFILE

KEVIN ARNDT, RI

**ASSOCIATE DIRECTOR,
LICENSING EDUCATION**
REAL ESTATE DIVISION,
SAUDER SCHOOL OF BUSINESS,
UBC



Photo provided by Kevin Arndt.

Kevin Arndt is the associate director for Licensing Education in the Real Estate Division at the Sauder School of Business, where he is responsible for strategic leadership, planning, and ongoing management of the Real Estate Division's Licensing and Registration programs and examination operations in BC and Saskatchewan.

Early in his career, Kevin held a job providing real estate research for Dean Michael Goldberg at UBC. The experience set him up well for future challenges. "One lesson I learned is that if you are unsure of what is being asked of you (or can't read the Dean's written instructions), don't be afraid to ask questions or to ask for help. Also, be adaptable and ready for change, as it can come at any moment."

Kevin's readiness for change helped him and his team adjust course administration in response to COVID-19, which included transitioning classroom lectures to a live Zoom format and administering examinations in compliance with COVID-19 protocols. "One great part about my job

is the variety of things that I work on—every day is usually quite different, especially with the challenges brought upon us by the pandemic," says Kevin.

He also enjoys working with others, within his organization and in those he's partnered with to develop and provide award-winning education courses. "In many cases, these relationships have turned into ongoing friendships, which is very rewarding," he says. And as an educator, seeing the excitement when a student understands a new and difficult concept is something he also finds very fulfilling.

Kevin is especially proud of his role in the development and delivery of the Real Estate Council of British Columbia's Rule Changes and Anti-Money Laundering courses, and also his work, along with the entire Real Estate Division team, to secure and launch the Saskatchewan Real Estate Commission's real estate registration and CPD education program. He's currently focused on developing staff leadership.

With his wife, Sara, Kevin lives in Revelstoke, where they moved many years ago so that she could pursue her career as a rural doctor. In their free time, they love to travel, walk with their dogs, mountain bike, hike, and ski. Kevin also enjoys playing, watching, coaching, and organizing hockey, and getting to the island in the summer to go salmon fishing with family.

Though he "used to live on Chunky Soup," Kevin now loves to cook, watch shows like Top Chef, and go to restaurants that the top chef contestants own or work at. He also likes playing video games and has recently started reading and enjoying fantasy novels, such as Brandon Sanderson's Mistborn trilogy.

PUBLIC ART VS. GRAFFITI: A LEGAL PERSPECTIVE

John McLachlan, RI, LLB, and Nicole K. Wong, JD

Murals are a form of public art found throughout Vancouver in various neighborhoods, streets and alleyways. This type of sanctioned, community-based art is supported by the City of Vancouver, in contrast to unsanctioned graffiti, which still requires prompt removal under City bylaws.

To the average bystander, what is considered a mural in one alleyway may be considered graffiti in another, leading to questions—what constitutes public art? Who is in charge of mandating what is art and what is not? Does public art belong to the artist or the property owner?

WHAT IS GRAFFITI?

Vancouver has specific graffiti bylaws that can help in the delineation between public art and graffiti from a legal perspective. Under these bylaws (section 2),¹ the definition of graffiti is quite broad:

“graffiti” means one or more letters, symbols or marks, howsoever made, on any structure or thing but does not include marks made accidentally or any of the following:

- a sign, public notice or traffic control mark authorized by the City Engineer;
- a sign authorized pursuant to the Sign By-law;
- a public notice authorized by a City by-law or by Provincial or Federal legislation;
- in the case of real property, a letter, symbol or mark for which the owner or tenant of the real property on which the letter, symbol or mark appears has given prior, written authorization.

Artwork that has prior written authorization from the property owner is not affected by the graffiti bylaw and

is instead guided by public art policies and Vancouver’s specific mural guidelines.

Essentially, the only difference between public art and graffiti comes down to whether the artist is given permission. Graffiti is acknowledged to be a subculture that many have included into their artwork. Thanks to infamous artists like Banksy, graffiti and street art has become more mainstream. Yet under the Vancouver bylaws, it is likely that Banksy’s work would be considered graffiti and subject to prompt removal.

WHO DECIDES?

The permission of the property owner is just one aspect needed in order to plan a mural art project in Vancouver. Those who wish to create a mural must apply to the City of Vancouver and obtain the necessary permitting.² In order to be eligible, there must be an artistically driven project led by an artist or arts organization, located in a freely accessible public area, with the property owner’s consent. Any elements of advertising, promotion, signage or branding, memorials to people or events, or pre-existing artwork are ineligible.

Who gives approval to these mural applications? That task falls to the Public Art Committee. The Committee is governed by the Public Art Committee Bylaw.³ The purpose of this bylaw is to create an advisory body on public art. The definition of “public art” is found under section 2 of this bylaw:

“public art” shall include but not be limited to any and all art forms, whether temporary, freestanding, incorporated with other forms of development, or otherwise, *which the Committee in its collective judgment determines to be public art.* (emphasis added)



Graffiti . . . or public art? Photo by Shana Johnstone.

This bylaw suggests that it is the Public Art Committee that determines what is and is not considered public art. The makeup of this Committee is set out in section 3 of the bylaw and consists of nine members: two artists of recognized standing in the art community, three other art professionals, two urban designers, one developer recognized by the community, and a member of the community.

WHO OWNS PUBLIC ART?

Obtaining legal advice can be difficult for artists. Organizations such as the Artists' Legal Outreach in Vancouver and Artists' Legal Advice Services in Toronto are attempting to mitigate this issue and provide specialized legal services to artists. Public art brings up unique issues with respect to ownership and copyright. In particular, artists have identified concerns about copyright issues with respect to reproduction without their permission, as well as issues with destruction of their art that is displayed in public areas.⁴

With respect to the murals that are sanctioned by the City of Vancouver, the City provides an Owner Consent and Release as a part of its application package. This release does not cover who owns the mural after it is painted, nor whether there are any consequences should the property owner choose to paint over the mural.⁵

Although artists should likely consider the terms of the contract upon which they complete their work, the Canadian Copyright Act also provides some protection. Section 5(1) of the Copyright Act states that copyright subsists "in every original . . . artistic work". This suggests that even in the case of illegal graffiti, the artist owns the copyright in their original work.

In both the United States and Canada, there have been lawsuits initiated by graffiti artists because of unauthorized use of their art with particular brands or advertising. Lawsuits have been filed by graffiti artists against brands such as GM, H&M, and Moschino for use of their work in advertisements or particular clothing lines. In many cases, these suits settle out of court. More cases like these are likely to occur as graffiti and street art become more prevalent in mainstream media.

Artists are also entitled to the integrity of their work and can be awarded damages for the infringement of this right if the artist can show that their work was distorted, mutilated, or otherwise modified in a manner prejudicial to their honour or reputation. In other words, moral rights are protected under sections 14.1 and 14.2 of the Copyright Act.

With respect to the destruction of murals by property owners, if the work is illegal, it is likely that a judge would

have to balance the property owner's right of ownership against the artist's moral rights.

In the case of a sanctioned mural, the artist may be entitled to damages if the judge found that the removal of certain parts of the mural infringed upon the integrity of the work in a manner prejudicial to the honour or reputation of the artist.

Although there are differences in copyright laws in Canada and the United States, this issue was tried in a Federal District Court in Brooklyn in 2018. A civil jury decided that the real estate developer who owned the 5Pointz complex in Queens owed \$6.7 million to the 21 graffiti artists whose works were destroyed when he whitewashed the many murals on the complex.⁶ Although the real estate developer's lawyer argued that the owner could do as he pleased with the buildings, the jury found that destroying the murals was a violation of the Visual Artists Rights Act. More recently in October 2020, the United States Supreme Court refused to hear an appeal with respect to this case, essentially confirming the lower court decision that graffiti was of sufficient stature to be protected by the law.⁷ This is a clear example of graffiti being deserving of protection and also may lead to future consequences for property owners to consider.

Public art, street art, and graffiti has been determined worthy of protection.

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How does a disappointing cancellation turn into a much-loved public art project? The strong desire to create and the wish to bring joy to many people powered the work that brought the new ArtWalk Art Chairs Project to 13 communities in the Okanagan Valley. As a result, artists became busy and purposeful in their studios once again, and many people had their days brightened by surprise encounters with unique Art Chairs.

LAKE COUNTRY ARTWALK

The multi-arts festival, Lake Country ArtWalk, started over 25 years ago in the beautiful rural municipality of Lake Country, newly incorporated and enthusiastic about a festival that celebrated all the arts. A rich mix of theatrical performances, assorted music on four stages, and roving dancers added spice to the main focus of the festival: thousands of artworks displayed by about 300 artists.

ArtWalk was more than simply an offering of art, music, and food trucks to form a typical summer festival. It soon became known that ArtWalk offered a special experience, a magic mix of a friendly atmosphere where so much art of all types and styles provided something appealing for all tastes, and an accessible approach that worked for everyone, not just artsy types. Large audiences were drawn to the 15-minute timed painting sessions as well as the live auction of paintings created on site within one hour. Each annual festival was designed around a unique theme, resulting in great anticipation of which special events would be offered for that year only.

The high-quality original art, the concerts, demonstrations, art talks, receptions, living masterpieces, featured events, and much more brought people back year after year.

PLANNING AN ALTERNATE EVENT

Then COVID-19 happened. With great sadness, Lake Country ArtWalk had to be cancelled. This wonderful festival, which supported hundreds of artists and which was anticipated by thousands of visitors, could not take place in 2020.

At first, we considered producing a modified version of the festival, but decided it would not be possible to capture the experience that is ArtWalk—that magic mix of artworks, music, people, and the energy of mingling creativity and unexpected encounters.

The two factors that directed our thinking as we planned an alternative event, a COVID-19-permissible event, were the two goals of ArtWalk's mandate: to support artists, and to provide good-quality artwork for the general public. The resulting plan was the ArtWalk Art Chairs Public Art Project.

The vision was to transform wooden chairs into original works of art. Think of a comfortable, iconic chair in a park, on the beach, or on your lawn, and the Adirondack- or Muskoka-style chair comes to mind. Each of 45 commissioned artists would create an original image on the surface of a wooden chair, which would then be displayed within the communities of the Okanagan Valley. With



ARTWALK ART CHAIRS KEEP ART FESTIVAL ALIVE

Sharon McCoubrey

Photo by Judy Shoemaker.

that decision made, the production line was set up, with volunteers physically distanced, to sand, assemble, and prime 45 wooden chairs.

The cost of the chair kits, primer, sealant, installation hardware, and transportation were all part of the overall budget of making the ArtWalk Art Chairs Project happen. As well, if our intent was to truly support the artists involved, we needed to pay them a commission for turning the chairs into works of art—which we did. Funding for this project came from ArtWalk funds, support from the municipality of Lake Country, and a grant from Heritage Canada.

A NEW ARTISTIC CHALLENGE

Ready for the creative stage, the chairs were delivered to the artists' studios, and the paint began to flow. Many artists commented on how they found it a challenge to work on the multiple surfaces that make up a chair, rather than the single flat surface of a canvas that was their usual painting surface. This and other challenges triggered the artists' problem-solving skills and, in the end, led to positive experiences for the artists. The unusual surfaces forced some artists to abandon their normal painting style and subject matter to develop a new approach to their art making. Other artists incorporated some of their well-known and recognized styles of painting onto the chairs' surfaces.

We were thrilled with the resulting Art Chairs. As hoped, these creative artists rose to the challenge and did more than simply cover the wood with paint; they created

beautiful images. Each of the 45 Art Chairs is a unique, original work of art.

The artists' comments were gratifying to the project's Planning Committee because they confirmed that we had met the first of our two goals with this project, which was to support artists. Some artists confirmed that something positive was needed during the limitations of this pandemic year. Others expressed the difficulties of not having their usual art shows, sales, or lessons to keep them going, both financially and creatively.

After the painting was completed, a final addition was made to each chair. Each artist chose an uplifting, positive message to incorporate into their painted image. The messages were thought provoking, funny, or encouraging, such as "Don't count the days, make the days count," "Peace is always beautiful," and "Never underestimate the power of kindness." Part of the enjoyment of viewing each Art Chair is reading and thinking about the message.

RESPONSE

With the 45 Art Chairs painted and sealed, they were ready to make their way to their final destinations. A proposal was sent to the Okanagan municipalities informing them that ArtWalk was gifting them with three Art Chairs, which would be set up in the location of their choice within their community. Deliveries took place over the next month as mayors and other city workers received the Art Chairs, took care of the installation and security, and watched for their citizens to find the chairs



Photo by Sharon McCoubrey.



Photo by Judy Shoemaker.

and enjoy the comfort, artwork, and encouraging comments. The Art Chairs were installed in groups of three to encourage coming together during a time when that was discouraged, but at six-foot intervals so the gatherings would be safe.

When the Art Chairs were delivered to the municipalities, the initial reaction was surprise at how beautiful they were, and how delighted the community was to have them added to their outdoor spaces.

With the Art Chairs in place, people began to hear about them, unexpectedly discover them, or hunt them down, and some even made a journey to find the chairs in all 13 communities. Of course, these efforts to follow the trail of Art Chairs was beneficial for each community as it brought visitors to see their town, go out for lunch, and generally spend a bit of time becoming more familiar with a new location. The Art Chairs will be in place for two years, so there is plenty of time to enjoy these works of art.

Comments started to reach us from people who had gone on a chair hunt. They found the project inspiring, thoughtful, and vibrant. Perhaps thinking that there was an endless supply of the Art Chairs, one citizen made a request to have some installed near her walking route. These comments from the public were gratifying to the Planning Committee because they confirmed that we had met the second of our two goals with this project, which was to provide good-quality art for the public.

The media response was tremendous as the story and accompanying pictures appeared in all newspapers in the

Okanagan Valley, and the social media activity around this project was very busy. A 20-minute film was created by *Hello Okanagan* to profile this special public art project.

COMMUNITY BENEFITS

Studies have shown repeatedly that adding public art to a community provides many important benefits, including economic returns, aesthetic enhancement, citizen engagement, visitor interest, and increased cultural capacity. The addition of public art to a municipality adds a notable value, an increase in what that community has to offer, and what draws visitors. The Art Chairs Project enhanced the Okanagan communities in a significant way.

We were sad to cancel the Lake Country ArtWalk Festival last year, but that was not the end of the story, fortunately. Our spirits were greatly lifted by the ArtWalk Art Chairs Project, and we are delighted to continually hear from our partner communities that they have also benefited by this special public art project, born out of necessity. We are hopeful that the pandemic improvements in the near future will allow our great festival to resume its regular spot in the coming year, and in the meantime, we hope everyone will continue to enjoy the ArtWalk Art Chairs.

To view the *Hello Okanagan* video of the ArtWalk Art Chairs Project, see: castanet.net/news/Vernon/311008/Hello-Okanagan-takes-a-look-at-how-the-Lake-Country-Art-Walk-has-developed-a-new-concept.

ON THE JOB



**RYAN P.
MALCOLM, RI**

CEO
NTITYIX DEVELOPMENT
CORPORATION



WHAT DO YOU DO IN YOUR PROFESSIONAL ROLE?

I am responsible for the leadership and overall day-to-day operations of the Ntityix Development Corp. (NDC) group of companies, the economic development corporation for Westbank First Nation (WFN). I am the main conduit of information regarding all things corporate for Chief and Council, WFN membership, and the seven distinct boards of directors that I report to. We are made up of a diverse group of companies that include forestry (Ntityix Resources LP), construction (WIBCO), retail (Sylx Trail Gift Store and Gallery), retail partnerships (Snyatan and Okanagan Lake Shopping Centre), and a single-family subdivision (Lakeridge Park Corp.). My job is to ensure that NDC continues to grow and be highly progressive for the long-term economic sustainability of WFN in tandem with the critical importance of ensuring that NDC continues to serve the social and cultural needs of WFN and protecting Sylx values and traditional territory.

WHAT PREPARED YOU FOR THIS ROLE?

My diverse experience in both the private and public sectors for over 20 years is a great attribute that I bring to NDC and is uniquely required to be successful in this role. As WFN is the sole shareholder of NDC, it is vital that anyone in this position understands the complex nature of First Nation self-government and can also work at the speed of business within a very diverse group of companies. During my ten years at the District of North Vancouver, I built fantastic working relationships with both Tsleil-Waututh Nation (and their company Takaya Developments) and Squamish Nation. These strong relationships helped me garner a much better understanding of how successful and progressive First Nations work both in governance and corporately.

IS THE WORK YOU DO TYPICAL FOR YOUR TYPE OF POSITION?

The position itself is indeed unique. There are many types of Indigenous businesses and economic development corps around the world and each one unto themselves is distinctive on many levels. The role of CEO for NDC is a new one and I have the great fortune of being the first person hired into the role. Historically, the president of NDC (and previous iterations of the WFN corporate arm, which goes back to the early 1970s) has typically been held by the WFN Chief. In 2016, WFN Chief and Council endorsed a new WFN Corporate Charter, which at its heart recommended that there needed to be a separation between WFN government and corporate, creating more of a quasi-arms-length relationship. The creation of the new CEO role was the first step in creating this new divergence between government and corporate.

WHAT DO YOU ENJOY ABOUT YOUR WORK?

Without question I truly enjoy the challenges and diversity of every day. I love learning, so to be in a work environment where I am able to constantly learn new things, and to be as nimble as we are, creates a very satisfying workplace at the end of the day. We have a very lean and hard-working team that I'm very proud of.

WHAT GOALS ARE YOU WORKING TOWARD?

Currently, my main goal is looking for opportunities to diversify NDC even further. The opportunities for First Nation economic development in British Columbia and in Canada have never been greater. I am looking to form partnerships with large national and international companies that are committed to reconciliation and partnering with First Nations and their economic development teams. I also have a goal for NDC to be recognized as an international leader in Indigenous economic development. Last year we won the coveted 2020 Aboriginal Economic Development Corporation Award from the Canadian Council for Aboriginal Business, and we are very proud of being recognized across Canada, but now we have our sights set on being global leaders in Indigenous economic development.

CHILLIWACK EMBRACES THE ARTS

Sue Knott





Use Your Voice, Kevin Ledo. Photo by Kevin Ledo.

As the community has grown, Chilliwack has enjoyed a more diverse population, and the growing interest in the arts has become abundantly clear. In 2010, we opened the new Chilliwack Cultural Centre, a hub for arts and culture, which is home to the beautiful O'Connor Group Art Gallery, two theatres, four arts and crafts studios, and 21 music studios. The time was right to introduce public art into the city.

In April of 2014, the City of Chilliwack established the first Chilliwack Public Art Advisory Committee. The purpose of this committee is to serve as an advisory/liason body between city council and the arts and cultural community. We have a dynamic committee comprised of professional and amateur artists, architects, designers, a board member of the Cultural Centre, the executive director of the Business Improvement Association, city councillors, and various community members. We all have one thing in common: a passion for the arts.

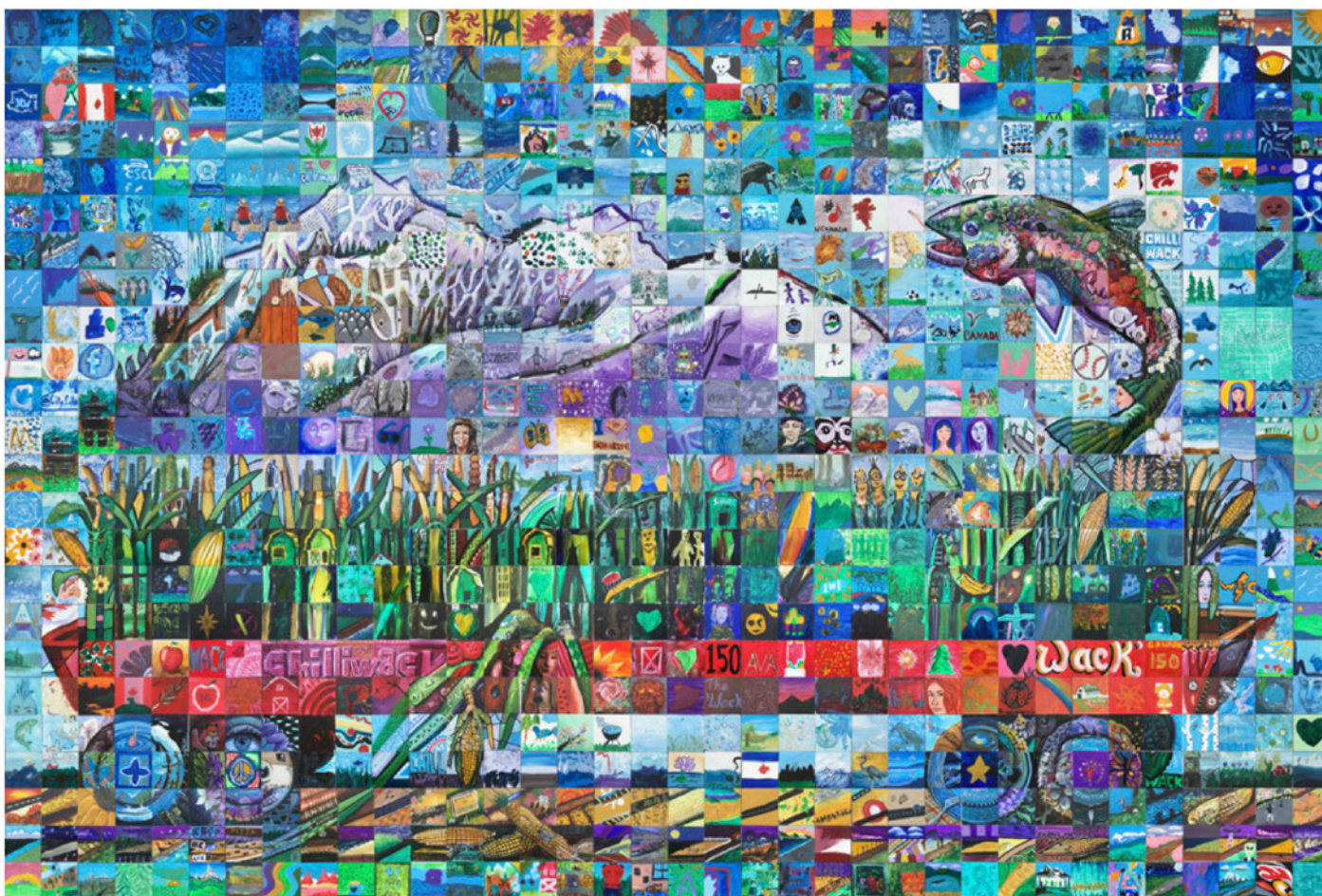
HOW WE GOT STARTED

The committee wanted something special to recognize the significance of our new arts and culture facility, and that same month, our very first art installation was placed outside the Chilliwack Cultural Centre. The piece was a generous donation from the Chilliwack and District Real Estate Board. The sculptor, Jim Unger, described the piece as nine picture frames of varying sizes, which allow viewers to imagine their past, present, and future visions of the community. It was something very new to Chilliwack and there was a legion of opinions, both positive and negative. One thing is for sure—it got people talking about public art.

ARTIST STATEMENT: KEVIN LEDO

Use Your Voice depicts Inez Louis with positive messages from the local Indigenous community in four languages, Halq'éméylem, English, Cree, and Anishinaabemowin.

Inez is perhaps most known as a pop music artist, however her work as a nurse, educator and her cultural engagement shines a bright light on her community. Inez is undeniably a wonderful role model for youth, particularly Indigenous youth across the country and beyond.



Top: *Ey kwesé é mi*, Squiala Chief David Jimmie and artist Bonny Graham in consultation with the Stó:lō Nation Chiefs Council and Ts'elxwéyeqw Tribe. Photo by City of Chilliwack.

Above: *Untitled*, Chilliwack community and Lewis Lavoie for Canada 150 Mosaic project.



Clementine/Alley Cat, Oksana Gaidasheva. Photo by Oksana Gaidasheva.

Public art has been a tough sell for some members of our community. While public art contributes to a community's identity, enhances the quality of life for its residents and visitors, and increases eyes on the street, not everyone views it this way. As a municipality, we seek to meet the needs of all our citizens, and public art is important because it validates all citizens whose interests lie in the arts and cultural realm. We aim to inspire and promote a passion for art.

A lot has happened since our initial art installation. We started with a very modest budget, but we've grown it every year as more people started to see the value art brings to the community.

GATEWAYS

We have installed public art in several roundabouts throughout Chilliwack. Public art serves two purposes in roundabouts: it stops people from driving right through them, particularly at night, and it makes them more aesthetically pleasing. We placed *Giant Flowers* by sculptor Ronald Simmer in our Evans Road roundabout in March 2018. The reaction was swift and intense. People either hated or loved it; there did not appear to be any middle

ground. (I was delighted! I have never heard so much talk about public art in our city and it continued for months. That is a win in my opinion.)

Upon the completion of the new Vedder Bridge in Chilliwack, we looked to First Nation communities to design a fitting piece of art for the new roundabout that ushers you onto the bridge. This stunning and meaningful piece was designed by Squiala Chief David Jimmie and artist Bonny Graham in consultation with the Stó:lō Nation Chiefs Council and Ts'elxwéyeqw Tribe. The canoe is a Stó:lō traditional canoe that was fabricated of metal but looks like wood. The upper ring of stainless steel is embossed with a salmon and wave design, as well as text in Halq'eméylem (from the Salishan family of languages of the Coast Salish peoples)—“Ey kwesé é mi,” translated in English as “Welcome — it is good that you are here.” Eight paddles encase the supporting posts for the structure. Seven of the paddles hold emblems that represent the seven Ts'elxwéyeqw communities and the eighth holds the City of Chilliwack logo. The landscape resembles the natural Vedder River surroundings with driftwood-type logs, rocks, and native species of vegetation with low growth heights. As noted by Chilliwack's mayor Ken Popove, as we continue to build relationships with local First Nations, it is important that we



Golden Eagle, Lucien Drury. Photo by Anthem Properties Group.

use opportunities, like this artwork, to support truth and reconciliation.

The canoe with its welcome message isn't the only Stó:lō work in Chilliwack. The Stó:lō *Welcome Figures* were designed and hand-carved on site by Yakweakwioose Chief Terry Horne. They are situated at the entrance to Chilliwack at our Tourism Centre. The two figures, one man and one woman, stand with their hands raised in a gesture of welcome to our beautiful community.

We are currently preparing a request for proposals for the design of another roundabout art installation to add to our inventory this year. When contemplating public art installations, there are engineering requirements that need to be met, as well as size, height, and material considerations depending on the placement of the piece. We have had the most success in trying not to be too prescriptive in our requests. This encourages artists to think outside the box, though we let them know what cannot be done. For example, an extremely reflective piece could spell disaster in a roundabout but might be fabulous in another application.

We are also currently receiving proposals for an art piece to be placed at Five Corners. We have several stages of a beautiful new development by Algra Brothers located directly across the street. This new art piece will be designed to celebrate the revitalization of our historic

downtown. It must be able to be illuminated and cannot impede traffic. The goal of the Five Corners public art installation is to increase foot traffic on the street, animate Chilliwack's historic downtown, and draw attention to Chilliwack as a vibrant municipality that promotes the arts, culture, and tourism. (I am extremely excited to review the submissions for this location!)

MOSAICS, BANNERS, UTILITY BOXES

In July 2017, Chilliwack participated in a Canada 150 Mosaic project. Lewis Lavoie led the project with the participation of community members to create a mosaic piece that represents "What Chilliwack means to me." Hundreds of people of all ages painted four-by-four-inch tiles that were all put together to create the masterpiece now displayed on an exterior wall of the Cultural Centre.

We have also completed an art banner project throughout the city. These were acquired through an artist call-out process, as well. The Public Art Advisory Committee selected three designs that were then forwarded to our city council for approval. We plan to replace them every two years, or when they become damaged. Public art has also been integrated into tree grates around Chilliwack.

Public art can resolve many challenges while beautifying the city. In 2016, we began a project to wrap our utility

boxes with digital images. We selected images of crops, flowers, and trees that are local to Chilliwack and, in our first year, we wrapped 24 boxes. After being wrapped, not a single box was tagged with graffiti. This reduces the cost of graffiti removal to the City. The next year we received a grant through BC Hydro to wrap ten of their boxes, and that year we redoubled our efforts and wrapped dozens of kiosks. We have now expanded this project to include heritage photographs that are strategically placed in the neighborhoods where they were taken 50 or more years ago.

MURALS

We have commissioned several murals. For the Vedder Bridge retaining wall, Trenton Pierre created a celebration of the mighty sturgeon, one of the oldest creatures to swim the river. Pierre also created a mural for under the bridge, featuring the oolichan and the greatness of the earth, and the silhouette of a person with their arms out is where people can stand to put themselves in the picture, providing a selfie moment.

With the ever-increasing inventory of public art, we have had significant interest in private art installations. In 2020, we approved eight images for The Mural Walk (Festival). This event ran in August in a physically distanced way. It was spearheaded by the Chilliwack Community Arts Council and local business owner Amber Price. Some of the artists included were Kevin Ledo (*Use Your Voice*), Kyle Mirva, Carrielynn Victor, and Oksana Gaidasheva (*Clementine/Alley Cat*). Price is hoping to host a full festival next year, when COVID-19 restrictions are lifted, to eventually see 40 murals in our downtown core.

NEON

In March 2020, a new neon sculpture was placed on a commercial building in Chilliwack. *Golden Eagle* was created by artist Lucien Drury, beaming yellow light in the shape of a plane from a roof in the downtown core. The piece was commissioned by the owners of the building, Anthem Properties Group, in tribute to Chilliwack entrepreneur Earl Brett and the plane he mounted on his garage roof in 1951.

CHILLIWACK ART TRAIL

We have created such a large inventory of public art installations that we have created a Chilliwack Art Trail, in partnership with Tourism Chilliwack. This database and brochure are available online through the Tourism website and on site at the Visitor Centre for all to enjoy. It is a family-friendly activity that is sure to delight! Visit tourismchilliwack.com/experiences/arts-culture.



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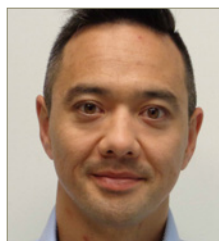
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