



n' łq' iłəm 'lx **Quilchena Community Centre**

Artist Opportunities | Request For Proposals

Issue Date: August 12, 2024

Information Session: August 29, 2024 AT 5PM (PT)

Closing Time: September 19, 2024 AT 5PM (PT)

Submissions + Inquires: Collette Sunday at admin@uppernicola.com



Upper Nicola



Project
Leaders



1.0 QUILCHENA COMMUNITY CENTRE ARTIST OPPORTUNITY

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Upper Nicola Band is building the Quilchena Community Centre to provide a central gathering space for the community and a new home for their Band Administration. As one of seven Syilx communities in the Southern Interior of British Columbia, and the only community in the Nicola Valley, the inclusion and celebration of Syilx culture through out the building is a priority of Upper Nicola. With that, Upper Nicola along with the architect Michael Green Architecture are seeking Syilx artists to submit proposals for artwork at specified locations on this project.

Upper Nicola and the Design Team believe very strongly that the project should include artworks created by Syilx artists. To facilitate this, Upper Nicola seeks to commission four (4) site-specific, context responsive, cultural artworks. This art call is open to all artists, contemporary craft artists, cultural practitioners, arts collectives and artist teams with relevant ties to Syilx culture. You do not need to need to be an established artist to participate!

The selected artist(s) will work closely with the design team and sub consultants (engineers) on materials selection and installation. It should be noted that the selected art commissions will not proceed if funding is limited. We will provide advance notice if this is the case.

1.1 GOALS + VISION FOR THE PROJECT

The artwork at the Quilchena Community Centre aspires to build a sense of community and create opportunities to gather, converse and learn about important cultural and environmental stories. The site of the Quilchena Community Centre has strong ties to the history and traditions of Upper Nicola. It is the desire of the Upper Nicola community to tell the story of the land, the Upper Nicola people through the design of the artwork.

Preference will be given to proponents who propose to offer mentorship opportunities in the delivery of the art pieces. As required, we will work with our contractor to set up a simple, secure working studio space while the project is under construction to facilitate the production of larger art pieces and facilitate a mentorship venue.

Once proponents have been selected, we may issue a call to participate for aspiring artists, students and young people from the Upper Nicola community.

1.0 QUILCHENA COMMUNITY CENTRE ARTIST OPPORTUNITY CONT.

1.2 ART OPPORTUNITIES + LOCATIONS

Four (4) potential locations have been identified for artworks. These spaces offer opportunities to gather, to generate conversations, and to create resonances between the site, the building, and its functions.

ART PIECE A | ENTRY SCULPTURE/PROJECT SIGNAGE

Located at the intersection of Nicola River Rd and Michel Rd, the site for Art Piece A is prominent and outward-facing. This location is likely best suited for a larger-scale sculptural piece as it will mainly be viewed by vehicles and cyclists until the future community plaza is complete.

ART PIECE B | ENTRY GARDEN/PROJECT SIGNAGE

Situated at the main building entry, Art Piece B is designed to welcome visitors and provide a place for pause and reflection. The initial concept is to create a garden, featuring custom benches and building signage in Upper Nicola's nqilx^wcn language.

ART PIECE C | WELCOME WATER FEATURE

Located in the lobby, Art Piece C is intended to welcome visitors to the building with the sight and sound of water. This intimate setting is likely best suited for a smaller-scale artwork integrated with a water feature and custom millwork.

ART PIECE D | GATHERING SPACE FLOOR

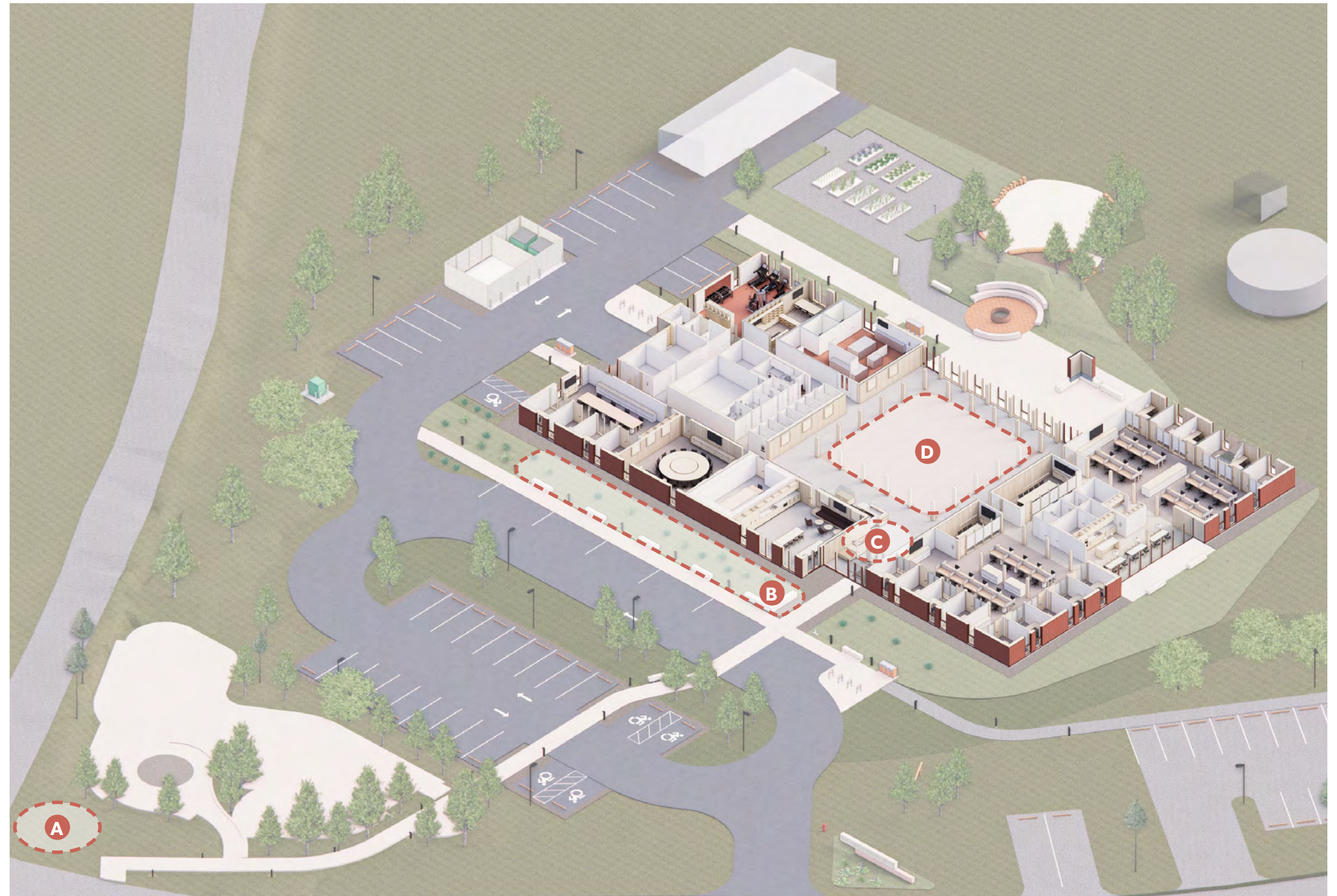
Located in the heart of the building, the gathering space for Art Piece D is a prominent location that will be full of activity. The initial concept is to integrate artwork into the polished concrete finish of the gathering space.

If you find inspiration in a different location to those listed above, we welcome you to submit for a unique piece.

1.3 BUDGET

The budget for the four (4) art pieces is approximately \$250,000. As a starting place, artists should understand each art piece to be in the realm of \$40,000 - \$80,000.

Following the RFP stage artists/teams will be expected to propose their budget, including artist fees, design, permits as needed, engineering fees, fabrication, travel, and insurance. Upper Nicola will be responsible for installation costs.



BUILDING AXONOMETRIC | RENDERING BY MICHAEL GREEN ARCHITECTURE

1.0 QUILCHENA COMMUNITY CENTRE ARTIST OPPORTUNITY CONT.

1.4 ARTWORK THEMES

Throughout the design of the Quilchena Community Centre and development of the Artist Opportunity RFP, important themes have emerged that Upper Nicola would like represented in the proposed art pieces. Artists will be asked to consider the following themes in their proposed artwork and submissions to this Request for Proposals.

Kʷu Stəmtíma

The Kʷu Stəmtíma (Grandmothers Group) represent and plan for all matters relating to Our Relations, the children, youth and families of Upper Nicola Band. Through their work the Kʷu Stəmtíma has made the Quilchena Community Centre possible, and so it is important to honour their significant contributions to protect the safety, well-being and identity of the Upper Nicola community.

The Kʷu Stəmtíma's declaration has been included in Appendix A of this RFP, for the consideration of all interested artists.

UPPER NICOLA TRADITIONAL TERRITORY

The Upper Nicola Band is the only Syilx community in the Nicola River Watershed and have always managed and taken care of the land and resources according *suxʷtxtem* (ancient principles). It is the ambition of Upper Nicola to share the history and traditions of the Upper Nicola Band through the proposed art pieces.

A historical background of the Upper Nicola Band has been included in Appendix B of this RFP.

FOUR FOOD CHIEFS

It is desired by Upper Nicola to have the oral story of the Four Food Chiefs 'How Food was Given' be shared in the Quilchena Community Centre. The Four Chiefs, Skemxist (Black Bear) Siya (Saskatoon Berry), Spitlem (Bitter Root), Ntyxtix (King Salmon) each play an important role in the Syilx cultural ways of knowing and being and speak to the inclusive values of Upper Nicola in creating a strong flourishing community.

Learn more about the story of the Four Food Chiefs [here](#).

BRIAN HOLMES | VIEW OF DOUGLAS LAKE | COURTESY OF UPPER NICOLA



2.0 QUILCHENA COMMUNITY CENTRE PROJECT OVERVIEW

The Quilchena Community Centre will be a central gathering place nestled into the landscape, upholding, embodying, and sharing Upper Nicola's Syilx culture and heritage. The project will provide a new office space to support a growing band administration and a central gathering place for the Upper Nicola community to gather.

2.1 SITE HISTORY + CULTURAL CONTEXT

Upper Nicola people came to occupy the Northwest portion of the Syilx territory in the mid-1700s under the terms of the Fish Lake Accord, a peace treaty with the Secwepemc people. Syilx lands and resources (tmx^wula^x^w) were managed according to ancient principles (sux^wtxtem) rooted in Syilx oral history (captikwł) embodies the Syilx peoples' relationship with the land, resources and water, and our obligation to take care of the earth.

The Nicola Valley, where the Quilchena Community Centre sits, is named after Nicolas Hwistesmetxe'qen, "Walking Grizzly Bear". It was during his lifetime that the Syilx and neighbouring groups became acquainted with Europeans, first with fur traders, then gold miners and settlers beginning in the mid-1860s. The name "Nicolas" was given to him by French Canadian fur traders who conducted a trading post at the head of Okanogan Lake. The fur traders called the region of the Upper Nicola "Nicolas's country", and the river which flowed through it "Nicolas's River." Later the lake and valley were given the names from the river.

In 1868, Nicola Lake IR1 and Hamilton Creek IR2 were established, and in the decade following the remaining six reserves held by the Upper Nicola Band were established.

The site of the Quilchena Community Centre holds important traces of the Upper Nicola Band's time in the Nicola Valley and beyond. With the design and construction of the facility the ambition is to continue to uncover and share Upper Nicola's this history.

2.2 BUILDING DESIGN

The Quilchena Community Centre, designed by Michael Green Architecture, aims to embody the aspirations and values of the Upper Nicola community. The project focuses on creating a central gathering place that promotes cultural exchange, youth engagement, and administrative growth, reflecting the



VIEW OF MAIN ENTRY | RENDERING BY MICHAEL GREEN ARCHITECTURE

2.0 QUILCHENA COMMUNITY CENTRE PROJECT OVERVIEW CONT.

traditions and values of Upper Nicola's Syilx culture.

Key Objectives:

- **Central Gathering Place:** The centre will serve as a hub for the Upper Nicola community, providing a space for gatherings and event.
- **Youth Engagement:** It will foster interactions between Upper Nicola youth, community members, and elders, supporting a culturally centered approach to First Nation Child and Family Services.
- **Flexible Administration Space:** The design includes adaptable administrative areas to support the future growth of Upper Nicola's Band Administration.
- **Cultural Design:** The building's design and materials reflect the values and traditions of Upper Nicola's Syilx culture.

Architectural and Environmental Features:

- **Natural and Contextual Materials:** The structure uses local materials for the building and site, such as mass timber, highlighting the region's natural resources and sustainable practices.
- **Sustainability:** The centre is designed with a 'light on the land' approach, emphasizing environmental respect and sustainability. This includes passive design strategies like natural daylight and ventilation, healthy material selection, and the use of drought-resistant indigenous plants, rain gardens, and bioswales for integrated stormwater management.
- **Educational Tool:** The building itself serves as a tool for teaching, encouraging interaction and storytelling through its design and integrated artwork, making it a living part of the community's narrative.

The Quilchena Community Centre is a testament to Upper Nicola's dedication to sustainability, cultural heritage, and community well-being. It promises to be a vibrant and resilient gathering place for future generations, reflecting the community's values and aspirations through thoughtful design and functionality.



VIEW OF GATHERING SPACE | RENDERING BY MICHAEL GREEN ARCHITECTURE

3.0 ARTIST SELECTION PROCESS

Upper Nicola, along with Michael Green Architecture has formed a committee to oversee the submission, evaluation and delivery of the art opportunities for the Quilchena Community Centre. The committee includes representatives from Upper Nicola Band Administration, the Kʷu Stəmtímaʔ (Grandmothers Group) and Michael Green Architecture.

3.1 REQUEST FOR PROPOSALS

The outcome of the RFP process is to identify the artist to complete each of the identified art pieces. The RFP is open to all professional artists, collectives and artist teams residing in, or with demonstrated relevant ties to, Upper Nicola.

Upper Nicola will not provide compensation to artists for participating in the RFP stage of the Artist selection process.

3.2 ARTIST SELECTION TIMELINE

The following is Upper Nicola’s estimates timeline for the artist selection process. The timeline may vary depending on the specific requirements of the individual art pieces.

Activity	Timeline
RFP Issuance Date	August 12, 2024
Virtual Information Session	August 29, 2024 at 5pm
Inquiry Submission Deadline	September 5, 2024
RFP Submission Deadline	September 19, 2024
Selection of Artist(s)	October 10, 2024
Site Visit with Upper Nicola Representatives	Week of October 21, 2024
Artist Presentations of Concept	Week of November 11th, 2024
Design and Fabrication of Artworks	December 2024 - July 2025
Delivery/Installation of Artworks	July 2025 - October 2025

4.0 SUBMISSION REQUIREMENTS

In an effort to ensure unbiased adjudication, evaluators will base their decisions solely on the quality of materials submitted – not on the names and reputations of the artists submitting. In order to accomplish this, please provide your submission in PDF format as outlined below.

4.1 MANDATORY REQUIREMENTS

Responses to this RFP will be received at the Submission Location before the Submission Time as stated on the cover page of this RFP. Responses received after the Closing Time will not be considered and will be returned unopened.

4.2 SUBMISSIONS AND INQUIRIES

Submissions should be in English. Any portion of a submission not in English may not be evaluated, and any inquiry not in English may not be considered.

Submissions shall be in pdf format with a maximum file size of 10mb, and sent via email. Hard copy submissions will not be accepted.

Artists/teams are encouraged to submit any inquiries by email at an early date and no later than September 5th, to permit consideration by Upper Nicola. Inquiries received after this date may not be answered.

A Submission Template has been provided in Appendix C of this RFP, artists may complete their submission using this template although it is not mandatory.

4.3 INFORMATION SESSION

The design team will provide a virtual information session to artists interested in submitting a proposal for this project. The session will be held at 5PM on August 29th and will provide artists with information regarding the locations of the artwork, an understanding of the project timeline, working relationship with Upper Nicola, and provide an opportunity to connect with other artists and form potential collaborations. It is highly encouraged for interested artists to participate in the information session!

Please email admin@uppernicola.com if you would like to attend.

4.0 SUBMISSION REQUIREMENTS CONT.

4.3 SUBMISSION CONTENT REQUIREMENTS

Artists are asked to provide the following content in their submission.

- Letter of Interest** Describe your interest in this project and how your artwork and art-making process would be a good fit for the opportunity in approximately 1,000 words.
Your letter should additionally address:
- Availability to undertake the commission in the timeline identified in the RFP;
 - What inspires you and why would like to do this commission;
 - Which location(s), theme(s) and scope of artwork you are submitting for;
 - Your connection to the Upper Nicola culture and community, and proposed mentorship opportunities;
 - Your approach to working with the design team.
- Resume** Provide a resume including, at a minimum, the following information:
- Name, contact information (phone number and/or email address), address;
 - List of public artworks completed within the last ten (10) years (or other relevant experience);
 - Contact details for a minimum of 1 reference.
- For artist teams, include resumes of each team member and clearly identify which member is to be the key contact.
- Images of Past Work** Provide images of up to ten (10) past works with associated descriptions that identify:
- Title
 - Location
 - Cost and identified budget
 - Date completed
 - Materials and dimensions
 - Commissioning agency (if applicable)
 - Project partners (if applicable)
 - Brief description of your vision or conceptual ideas for each artwork.

5.0 SELECTION PROCESS

Artists/teams will be shortlisted based on qualifications demonstrated from their submitted responses. Submissions will be reviewed by the Committee in consideration of the following evaluation criteria and weighting.

5.1 SUBMISSION EVALUATION CRITERIA

Submission content will be evaluated and weighted as follows.

Letter of Interest	<ul style="list-style-type: none">• Thoughtfulness and relevance of letter of interest that responds to the unique qualities of the site and purpose of the building.• Artist's availability to complete the work within the disclosed timeline.• Proposed mentorship opportunities.	40
Resume	<ul style="list-style-type: none">• Demonstrable experience with public art projects similar in scope including feedback from references;	30
Images of Past Work	<ul style="list-style-type: none">• Artistic merit demonstrated through samples of previous work;• Demonstrated ability to successfully complete work with input from stakeholder, within a project timeline and on budget.	30
	Total	100

6.0 CONDITIONS

ACCEPTANCE AND REJECTION OF PROPOSALS

This Request for Proposals (RFP) shall not be understood as an agreement to purchase goods or services. Upper Nicola is not obligated to enter into an Agreement (as defined within the terms of these Conditions) with any proponent/artist.

AMENDMENT OR WITHDRAWAL OF PROPOSALS

Proponents/artists may amend or withdraw their Proposal in writing any time prior to Closing. Upon Closing, all Proposals become final. Upper Nicola will be under no obligation to receive further information after Closing, whether written or verbal, from any proponent.

CANCELLATION OF THE RFP

Upper Nicola may cancel this RFP at any time before or after Closing. In the event Upper Nicola cancels this RFP, Upper Nicola shall have the right to seek and procure the same services or similar services at any time through any means Upper Nicola deems appropriate. No Proponent/artist shall acquire any rights or interests in any subsequent procurement process undertaken by Upper Nicola.

WAIVER OF NON-COMPLIANCE

Upper Nicola reserves the right to retain for consideration Proposals which are non-conforming, which do not contain the content or form requested by this RFP or which have not strictly complied with the process for submission set out within the terms of these Conditions.

PROPONENT'S COSTS

Each proponent is solely responsible for its own costs and expenses associated with its participation in this RFP, including but not limited to, conducting investigations, attending briefings, preparing and delivering its Proposal, communicating with the Contact Person prior to Closing and during Proposal evaluation, and for any subsequent process or negotiations with the Committee that may occur.

LIMITING OF LIABILITY

By submitting a proposal, each Proponent irrevocably agrees that Upper Nicola shall not be liable to any Proponent or any person whatsoever, for any claims of any nature (in contract, in tort, or otherwise), for any costs, expenses, compensation, damages, or anything whatsoever, including without limitation, costs and expenses associated with the Proponents preparation and submission of their Proposal, their participation in this RFP, for loss of revenue, opportunity or anticipated profit, arising in connection with its Proposal, this RFP, any subsequent processes or opportunity, any contract, or any matter whatsoever.

ERRORS AND OMISSIONS

While Upper Nicola has used considerable efforts to ensure information in this RFP and further information provided directly in association with this RFP is accurate, the information is supplied solely as a guideline for Proponents. The information is not guaranteed or warranted to be accurate by Upper Nicola, nor is it necessarily comprehensive or exhaustive. Nothing in this RFP is intended to relieve Proponents from the responsibility for conducting their own investigation and forming their own opinions with respect to the subject matter of this RFP.

UPPER NICOLA BAND

Upper Nicola reserves the right to:

- Reject any or all Proposals.
- Reject any Proposal that is incomplete, that contains erasures or corrections that is not signed by an authorized signatory of the Proponent or that fails to comply with mandatory requirements of this RFP.
- In the event that only one proponent proposal is submitted, to return the Proposal unopened;
- Modify the terms of this RFP at any time in the Upper Nicola Band's discretion;
- To require clarification of the information set out by one or more of the Proponents in respect of the Proposals submitted; and
- Communicate with, meet with or negotiate with any one or more of the Proponents respecting their Proposals or any aspect of the proposed work.

6.0 CONDITIONS CONT.

CONFLICT OF INTEREST

Proponents shall disclose any potential conflict or interest and existing business relationship they may have with Upper Nicola, its directors or appointed officials or employees.

CONFIDENTIALITY

All Proposals become the property of Upper Nicola and will not be returned to the Proponents, except as expressly provided for within the terms of these Conditions. All Proposals will be held in confidence by the Upper Nicola Band unless disclosure is otherwise required by law.

NO LOBBYING

Proponents and their agents are not permitted to contact any members of Upper Nicola or staff with respect to this RFP, except as expressly provided for within the terms of these Conditions. Proponents will not offer entertainment, gifts, gratuities, discounts, or special services, regardless of value, to any employee or elected official of the Upper Nicola Band. Upper Nicola reserves the right to disqualify any Proponent from participation in this RFP that acts in contravention of this requirement.

CONTRACT AWARD

This RFP should not be understood as an agreement to purchase goods or services. By submitting a Proposal, the Proponent agrees to act as the preferred Proponent, who will enter into negotiations, if required, for the purpose of concluding a Contract.

If a written contract cannot be negotiated and signed by both parties within 90 days of notifying the successful Proponent, or a longer period agreed to by both parties, UNB reserves the right at any time to terminate any further negotiations and/or the RFP process, and not enter into a Contract with any of the Proponents.

At its sole discretion, Upper Nicola may divide any Contract for goods or services between two or more proponents.

DEFINITION OF CONTRACT

Pending notice in writing to a proponent that it has been identified as the preferred proponent and that full execution of a written contract will constitute a contract for the goods and/or services as set out in this RFP; no proponent will gain or hold any legal or equitable rights or privileges relative to the goods or services until both parties have executed a written contract.



Upper Nicola

MGA
MICHAEL GORDON ARCHITECTURE



Colliers
Project
Leaders



UNITECH
CONSTRUCTION MANAGEMENT

k^wu stəmtíma? Declaration

December 15, 2020

k^wu stəmtíma? tɪ Upper Nicola, declare that the safety, well-being, and identity of Relations is a priority.

yaŋyŋát i? stəmtíma? tɪ Upper Nicola will respectfully:

- Stand up and take responsibility for our Relations
- Awaken and uphold the teachings of our ancestors
- Connect with the Relations, teach respect, self-control, and self discipline
- Raise our children to be leaders and to be ABLE
- Encourage Relations to reclaim their identity
- Demonstrate a strong and health community

k^wu stəmtíma? tɪ Upper Nicola put forth this declaration for the past, present and future Relations of the Upper Nicola

Relations – a 'traditional' term to include children and families and to not separate the two. Relations is used in the capík'í Ethic Agreement between UNB and SCFSS.

yaŋyŋát i? stəmtíma i? ɪ means "All Our Grandmothers from"



Historical Background

OF THE



Upper Nicola Band



Historical Background – Upper Nicola Band

Upper Nicola Band is part of the Syilx (Okanagan Nation). The Syilx/Okanagan are one of four First Nations groups in the Interior of British Columbia-- St'at'imc, Secwepemc, Nlaka'pamux and Syilx—who speak languages belonging to the Interior Salish division of the Salishan language family.

The nsyilxcn (or Okanagan speaking people) have seven member communities in British Columbia: Okanagan Indian Band, Upper Nicola Band, Westbank First Nation, Penticton Indian Band, Osoyoos Indian Band, Upper and Lower Similkameen Indian Bands, in addition to the Colville Confederated Tribes in Washington State. Each Syilx community has their own territorial areas of responsibility within the larger Syilx Territory.

The UNB is the only Syilx community in the Nicola River watershed and has 8 reserves:

Nicola Lake #1	on the east shore of Nicola Lake at the mouth of the Nicola River
Hamilton Creek #2	at the mouth of Quilchena Creek
Douglas Lake #3	on Douglas Lake and the banks of the Nicola River
Spahomin Creek #4	on Spahomin Creek, south of Douglas Lake
Chapperon Lake #5	on the west shore of Chapperon Lake
Chapperon Creek #6	east of Chapperon Lake
Salmon Lake #7	on the left bank of the Salmon River, at the outlet of Salmon Lake
Spahomin Creek #8	on Spahomin Lake and Creek, south of Douglas Lake

The two main residential communities are located at Quilchena on Nicola Lake IR #1, and at Spaxomin at the west end of Douglas Lake IR #3. These are home to roughly half of the 978 registered Upper Nicola members. (Government of Canada 2017)

In the 1700s, the ancestors of the Upper Nicola Band made their permanent home here as a result of the Fish Lake Accord with the Tk'emlups te Secwepemc. The Fish Lake Accord is an unbroken treaty between the Kamloops people, as represented by their chief Kwolila (Kwoli'la) and his half-brother, Chief Pelkamulox II (PElkamū'lôx) of the Syilx. By the late 1800s-early 1900s the community members of Upper Nicola still looked upon themselves as one people with those at Nkama'pELEks (Head of the Lake at Vernon).

Prior to European contact in the 1800s, Syilx populations were severely reduced during the 1770s due to the introduction of infectious European diseases. These diseases included smallpox, measles, influenza, and tuberculosis. The severity of actual losses will never be known, yet according to oral sources given by various individuals throughout the Syilx Territory it was a common occurrence for entire villages to be wiped out.

The relationship between the Syilx and the European settler population was at first considered reciprocal by Syilx leaders, a relationship of guest and host. The arrival of the fur trade in the region in the early 1800s brought changes to the area. Traders utilized existing travel routes, and developed relationships with First Nations people.

The name of the area now known today as the Nicola Valley comes from Chief Hwistesmetx'qEn ("Walking Grizzly Bear"). French Canadian traders who ran the trading post at the head of Okanagan Lake gave him a French name, Nicolas (N'Kwala). The Nicola Valley, Nicola River, and Nicola Lake are named after him. It was during his lifetime (approximately 1785 – 1865) that the Syilx and neighbouring groups became acquainted with Europeans, first with fur traders and then with gold miners and settlers beginning in the mid-1860s.

Throughout this period the Upper Nicola Syilx, along with the other Interior First Nations, engaged with the settler governments in order to address the increasing interference with their lands. Before the creation of the first Indian Reserves in the Nicola Valley in 1869, Syilx lands and resources (tmx'wula?x'w) were managed according to ancient principles (suxwtxtem) rooted in Syilx oral history (captikwt).



Suxwtxtem embodies the Syilx peoples' relationship with the land, resources and water, and our obligation to take care of the earth. Archaeological, environmental, and UNB oral history research show that landscapes were managed, modified and maintained. These methods include controlled burning, foraging strategies, and selective harvesting.

Syilx land management strategies also include what is termed the Seasonal Round. This is a land use pattern that involves the planned rotational use of seasonally available resources in a manner that promotes sustainability and prevents their depletion. Gathering and preserving sufficient amounts of foods for survival through the winter was of paramount importance and thus many spring and summer activities, such as berry picking, root digging, plant gathering, fishing, and hunting continued into the fall with increased intensity.

The first gold at Fort Kamloops was bought by the HBC in 1852 and by 1858, a gold rush had begun which led to an influx of 30,000 Californian gold seekers into Syilx and Interior Salish Territories. The arrival of miners into the Interior led to violence and conflict, including the "Canyon War" of 1858 on the Fraser River.

The sudden influx of non-Indigenous populations brought about by the fur trade and gold rush led to increased settlement. The first Europeans to explore the Nicola Valley came in the early 1860s. Increases in population within Syilx Territory from the settler population and their governments also impacted the Syilx and other Interior Nations' ability to access harvesting areas and resources. The establishment of the international boundary in 1846 had divided the territories of the Syilx and divided the people.

In the same era settlers were being granted land pre-emptions. The Land Pre-emption Proclamation, 1860, allowed "British subjects and aliens who shall take the oath of allegiance to her Majesty" to claim and settle upon any lands, to a maximum of 160 acres. This contrasts with the 20 acres per family that were allotted for Indian reserves over following decades. During the 1860s settlers began pre-empting land in the Nicola Valley, and Indian reserves were laid out in 1868 and 1878.

In the years following the 1871 entry of British Columbia into Confederation, colonial authorities embarked on policies which sought to displace, marginalize, and assimilate Indigenous peoples. The "Indian wars" taking place to the south of the Canadian border had led to a highly unstable political climate for the Provincial Government, who, fearing war, created the Joint Indian Reserve commission to examine the grievances raised by Indigenous Nations within British Columbia.

The Joint Reserve Commission was established in 1875 by the governments of Canada and British Columbia to fix boundaries of Indian reserves in British Columbia. The Joint Reserve Commission made two tours of the province to research the infringements and reallocate lands. Lands that had been surveyed and previously allocated for Indigenous Nations prior to 1871 were reduced during the formalizing of Reserve boundaries (and some completely cut, notably commonages). These lands were then further reduced when parts of Reserves were cut off during the McKenna-McBride Commission, 1912-1916.

Compounding the situation, the Indian Act, passed by Canada in 1876, imposed government control over all Indigenous people, covering many aspects of life. It focused on three main areas: band councils, reserves, and status (membership). Its primary purpose was to control and assimilate Indigenous people into Canada.

These Indian Reserves were not large enough to support the traditional economy and Seasonal Round and were also too small to adequately support farming or ranching. The manner in which they were allocated created disputes that continue to this day, as is the case with the Upper Nicola Commonage claim.

The Douglas Lake Commonage is a tract of land, 18,500 acres in area, which connects Douglas Lake I.R. 3 and Chapperon Lake I.R. 5.

The Douglas Lake Commonage was intended to be shared by UNB and neighbouring settlers for grazing purposes. Surveyed in 1878 by the Joint (Dominion-Provincial) Indian Reserve Commission, with the stipulation that if the arrangement did not work out "for both white settlers and Indians", this tract of land – approximately 18,500 acres adjacent to UNB IR #3 - would become Indian Reserve.

However, by the mid-1880s settlers had gradually encroached on land in the commonages and on August 11 1890 the Province passed Order in Council 309 officially cancelling the Douglas Lake Commonage. The Commonage was officially opened for settler pre-emption and surveyed into 41 District Lots, without UNB's consent. No attempt was made to secure comparable lands for the Band or make any other kind of compensation.

Consequently, Indigenous political protest was becoming more organized. In 1904 Chief John Chillihitza and Chief Louis (Secwepemc) traveled to Europe for four months with Father LeJeune for a conference on Indigenous linguistics. They met with Pope Leo XIII during that trip. Following that, in



1906, a delegation of Syilx, Squamish, Quw'utsun, Secwepemc, Nlaka'pamux and St'át'imc Chiefs traveled to London, England to "... present King Edward VII with a petition protesting the lack of treaties and adequate reserves in BC. The King advised them to discuss the matters with Prime Minister Laurier in Ottawa. In the following years, interior and coastal chiefs undertook a number of additional political initiatives. In 1906, two coastal chiefs and one interior chief travelled to England with a petition for King Edward VII. The chiefs were able to gain an audience with the King but were unable to present their petition directly to him. Instead, the chiefs were asked to submit their petition to the King through the Canadian government.

In 1910 Syilx, Secwepemc, and Nlaka'pamux chiefs produced a declaration articulating their grievances with the existing "land questions" invoking the Royal Proclamation of 1763.

In August 1910 the above declaration, and "The Memorial to Sir Wilfrid Laurier, Premier of the Dominion of Canada" (often referred to as the Laurier Memorial) were presented to Prime Minister Wilfrid Laurier during his tour of British Columbia. The Prime Minister visited Kamloops and received representatives from First Nations delegations.

The Laurier Memorial describes the history of relations between the settler population and Syilx, Secwepemc, and Nlaka'pamux Nations and remains relevant today.

Laurier responded to the presentation of the written memorial by proposing a negotiation process with the Province to generate a process for determining Aboriginal Title. Additionally, Laurier planned to refer land claims to the Supreme Court. This did not come about, however, as Laurier lost the federal election in 1911. The new Conservative Prime Minister, Robert Borden, instead attempted to silence the resistance movement.

The Interior Tribes of B.C. and the Indian Rights Association sent a delegation to Ottawa to present their grievances to Prime Minister Borden. Nine chiefs met with Borden and members of his cabinet in January 1912, and four chiefs, including Chief John Chillihitza, delivered speeches.

Further, in a 1916 a delegation of chiefs from Interior Nations and members of the newly formed group Indian Rights Association travelled to Ottawa to express their opposition to government policy which failed to recognize their inherent Rights and Title.

It was also during this period that the Canadian Government passed legislation that enabled the Government to expropriate parcels of Reserve land without the consent of the communities and without providing compensation, for the purpose of building public utilities rights-of-way such as transmission lines, and highways, and railways.

From 1920 onwards, attendance at Residential Schools became mandatory for all Aboriginal children aged 7-15. Residential Schools had been set up by the Canadian government and were administered by churches. They had not only the claimed objective of educating Aboriginal children, but also of indoctrinating them into Euro-Canadian and Christian ways of living and assimilating them into mainstream Canadian society. The majority of Syilx Nation school-age children were sent to the Kamloops Indian Residential School (in operation from 1893-1977) or other institutions such as St. Mary's Mission Indian Residential School in Mission (1861-1984) or St Eugene's Indian Residential School in Cranbrook (1892 to 1969). In addition to the intergenerational trauma caused by staff at these Residential Schools, the school policies had a devastating impact on Indigenous languages.

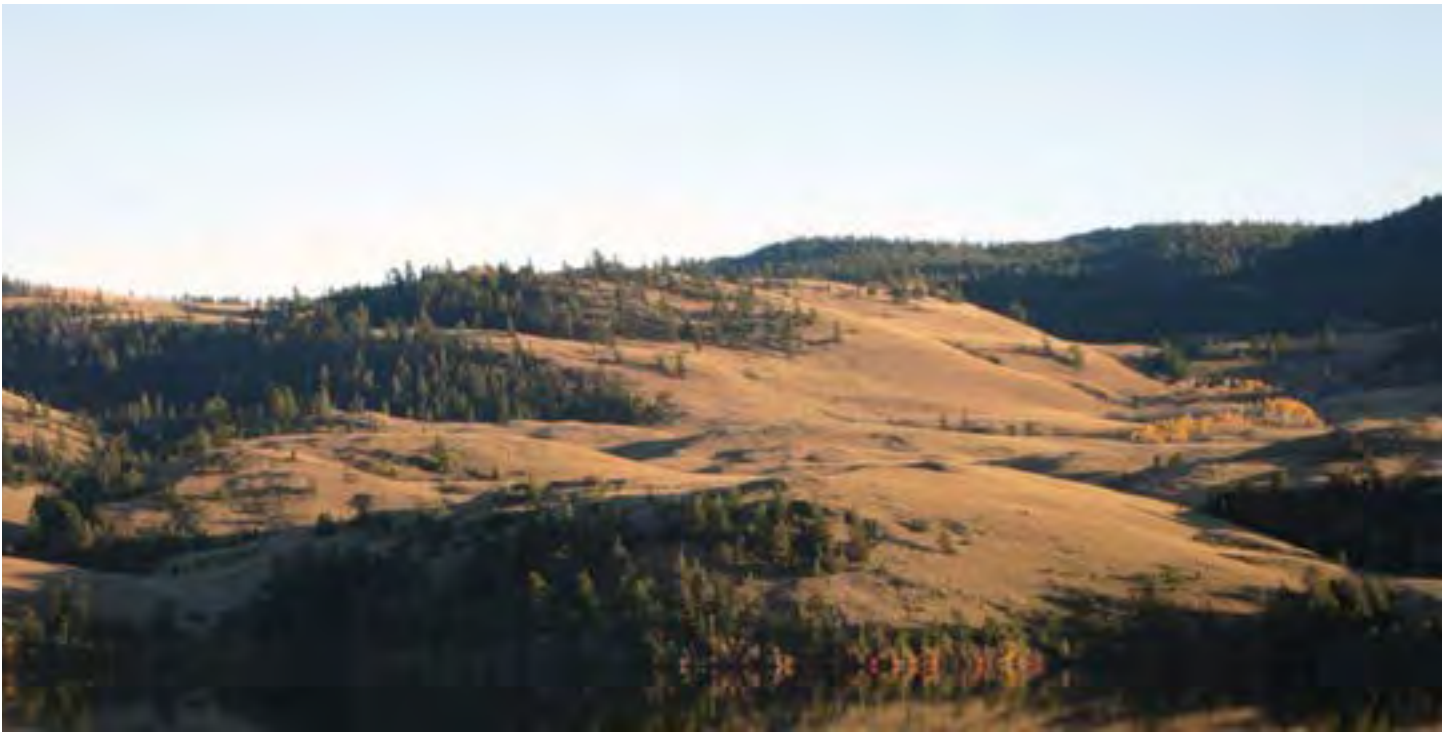
The political lobbying and action of the Syilx leadership and their allies was viewed as enough of a threat that in 1927 an amendment was made to the Indian Act outlawing the hiring of lawyers and pursuing land claims in court by Indigenous peoples. With the onset of the Great Depression in 1929 and WW 2 in 1939, the political momentum of the Syilx leadership decreased, to re-emerge in the post-war decades.

During the 1950s, the political climate began to shift. The Indian Act provision of 1927 that outlawed hiring legal counsel "... was amended [in 1951] to allow Indian people (status Indians) to have legal representation and political organizations to pursue the outstanding land question in BC."

The legal and legislative context in Canada has changed over the last 30 years, largely due to the efforts of Indigenous peoples. In 1982, the Canadian government formally recognized Aboriginal Rights and enshrined them in Section 35 of the Canadian Constitution.

Despite the loss of land, residential school experiences, and a marginalized economic position, the Upper Nicola Band continues to assert and practice its Aboriginal Title, Rights, and Traditional Uses. The "good faith, friendliness and patience" that the Chiefs of the Syilx, Secwepemc, Nlaka'pamux, and others expressed in The Laurier Memorial toward the "guests" in their "homes" and "ranches" continued throughout the colonial and recent history. So too does the deep political engagement based in Syilx law and historical treaties such as the Fish Lake Accord.

Upper Nicola Band Chiefs 1850's - 2016	
Nicolas Hwistesmetxe'qEn, Nkwala (born in 1700s)	Circa 1850s – 1860s
Chillihitzia (“Old Chillihitzia”)	Circa 1860s - ?
Basil Chillihitzia	? - 1894
Johnny Chillihitzia	1894 - 1930
Felix Gregoire (“Peleks”, “Crugwa”, “Buckskin Joe”)	1930 -
Daniel Manuel (grandson of Johnny Chillihitzia)	1931 - 1963
Clarence McCauley	1963 - 1965
Herbert W. Manuel	1965 - 1970
Howard Holmes	1970 - 1972
George Saddleman	1972 - 1974
Bernard (Buzz) Manuel Sr.	1974 -1976
Richard McLeod	1976 - 1978
George Saddleman	1978 -1982
N’Kwala (aka Daniel L. Manuel)	1982 - 1985
Frederick (Scotty) Holmes	1985 - 1988
George Saddleman	1988 - 1990
Frederick (Scotty) Holmes	1990 - 1995
Louis Paul	1995 - 1999
N’Kwala (aka Daniel L. Manuel)	1999 - 2002
George Saddleman	2002 - 2004
Frederick (Scotty) Holmes	2004 - 2006
Timothy (Spike) Manuel	2006 - 2011
Daniel (Danny) Manuel	2011 - 2014
Harvey McLeod	2014 - 2023
Daniel (Danny) Manuel	2023 - present



n' lq' iłəm 'lx Quilchena Community Centre

Artist Opportunities | Submission Form

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ADDRESS

LETTER OF INTEREST

Describe your interest in this project and how your artwork and art-making process would be a good fit for the opportunity in approximately 1,000 words.

RESUME

List of public artworks (or other relevant experience) completed within the last ten (10) years.

ARTIST REFERENCE(S)

Please provide a minimum of one (1) reference.

NAME

PHONE NUMBER

EMAIL

CONNECTION

NAME

PHONE NUMBER

EMAIL

CONNECTION

PAST WORK

Provide images of up to ten (10) past works, duplicate this page as necessary.

TITLE

LOCATION

DATE COMPLETED

COST + IDENTIFIED BUDGET (IF AVAILABLE)

MATERIALS + DIMENSIONS

COMMISSIONING AGENCY (IF APPLICABLE)

PROJECT PARTNERS (IN APPLICABLE)

DESCRIPTION

Brief description of your vision or conceptual ideas for the artwork.

IMAGES

Attach images separately.