

**CONCEPT FOR A FILM PROJECT:  
CAMOSACK/VICTORIA AS A  
WORLD HERITAGE CULTURAL  
LANDSCAPE**



# *Concept for A Film Project: Camosack/ Victoria as a World Heritage Cultural Landscape*

## **SITUATION BRIEF # 23**

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*Film media could play a significant role in exploring cultural landscape heritage, as a promotional tool in supporting the UNESCO nomination but also to engage the local community in the nomination process.*

Some considerations for such a project are discussed in the following.

### **Purpose**

Several factors will be influential in determining our production and scope. K-12, general public, interest groups, on-line communities, major stake-holders, local versus national versus international, UNESCO nomination adjudicators.

- The PARKS CANADA/UNESCO World Heritage selection committees.
- The general public: to garner the support of community stakeholders and raise awareness of the UNESCO bid for inscription on the World Heritage List.
- Students and general education.

Form follows content. This project will need a central idea, in this case a concept on which to build a case for UNESCO—and for this place. What could this concept be? Can it be truthful?



Some questions will need answering:

- What kind of Victoria are we trying to portray? What is the common theme that we want our audience to know? Without having a strong intention/thesis/theme, it's difficult to plan and execute a film project.
- As we move towards empowering and amplifying unheard voices, can nominations like this be used to bring together communities?
- The challenges of inclusiveness mean Victoria's heritage of cultural values requires finding a set of "voices" beyond the traditional professional or even amateur heritage communities. Can these voices be found and balanced?
- An international frame of reference is important. How is Victoria different from other colonial cities, or what parallels might be evident?

## **Draft Outline for a Documentary Film project**

### **Audience**

A broad, inclusive general audience is suggested.

## **Purpose**

To inform, educate and sensitize the audience about key aspects of the theme: “Victoria as a historic port and trading hub on the Indo-Pacific over a span of 10,000 years”.

## **Outcomes**

To generate understanding and appreciation of Camosack/Victoria as a multi-layered cultural landscape, and to position the nomination for success

## **Scope**

To feature, describe and celebrate the unique aspects of place, linking them with cultural themes, defining cultural landscapes; focus on node, hub, meeting place and trading centre

## **Visual material - interpretation**

- Camosack/Victoria defined as “place”, from time immemorial; climate; geographical features; First Nations worldview, history and interpretation
- Contact with Europeans and the Colonial period
- Settlement peoples and their imprint on the landscape
- 19th and 20th century growth: agriculture, fishery, commercial
- Imperial Victoria: one hundred years of witness; positive and negative values
- Tension among cultures: rural/urban, racial/ethnicity, charter/immigrants
- Key aspects of historical interpretation and heritage conservation, 1960s to date
- Voices: narrative, first person, witness: representative of cultural diversity

## **Technical**

Running time (approx. 25 min.)

Seasonal considerations in determining location work.



Professional supervision: Search for an experienced production company, perhaps in association with Knowledge Network.



## **Public Service Announcements and Related Media - Projects**

### **Audience**

The widest possible reach; should be translated to multiple languages

### **Purpose**

To inform and secure popular support for the WHS initiative

### **Outcome**

To encourage widespread ownership of the WHS initiative

### **Scope**

To feature aspects of all significant themes described under the documentary

### **Visual material – interpretation**

Key visuals and brief, compelling messages based on the documentary

## **Technical**

Running length to current media industry standards (15-30-60 second)

## **Sponsorship**

Explore possible alignment/partnerships with non-profit organizations and registered charities in order to secure free PSA air-time

## **OBSERVATIONS**

- The three audiences listed above have vastly different demographics, expectations, attention spans, levels of familiarity with the subject. Some analysis will be required to understand and focus on the selected audience.
- If we are to advocate for Victoria as a World Heritage Site, the argument should not be that Victoria is a unified beacon of cultural heritage. The Empress Hotel and Parliament Buildings, while beautiful and representative of a certain group of people's endeavors, are a shiny exterior to a much more difficult, complicated, and problematic history. Victoria was and is a place of conflict, a place where many diverse peoples sought a home and only a few were permitted.
- It is this struggle - the dark past and a present reclaiming and reframing of a land, that makes Victoria interesting. Our history is so tightly interwoven and connected. Every place in Downtown seems to have countless stories that are connected to another place and time. Perhaps it is the compactness, and relative
- Isolation of Victoria peninsular location and population size – that presents the face of a history is so tightly interwoven and connected.
- An example of conflicted narratives is Victoria/Esquimalt's role as a garrison town, a British naval base. Its gunboats were used to threaten and pacify the rebellious Indigenous nations. Later, the Royal Navy was replaced by the courts and the police. Looking back, there is little that is admirable about the cruelty,

dishonesty, and gradual displacement of Indigenous families and communities by agents of the British Empire and later by colonial, municipal, provincial, and Canadian governments. Similar conflicting view-points come into play regarding Chinese, Japanese, East Indian, even German and Italian (WWI and II) settlement stories.

- The project could spin off multiple formats: full scale documentaries, serial documentaries, broadcast TV shorts, vignettes (i.e. Knowledge Network fillers), U-Tube and on-line videos.

