

REPORT

COMMUNITY CONSULTATION ON THE ARTS POLICY

Submitted to:

Vancouver Parks Board

June 2003



Strathcona Social and Community Research Group
Vancouver, BC

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INTRODUCTION

The Vancouver' Board of Park and Recreation is currently reviewing its Arts Policy which has guided community arts development since 1993. This review is intended to assess what has been achieved, explore community expectations, and initiate planning. One of the first steps in that review was to illicit community input into the current policy and recommendations of changes. This report describes the results of that consultation.

CONSULTATION METHOD

The consultation was undertaken from February 2003 to June 2003 according to the Term of Reference provided in Appendix 1. The consultation approach was designed in discussion with the consultant, Dr. Kathy Coyne, Strathcona Research Group.

Key stakeholders were identified and invited to attend one of four meetings held during the February to May timeframe. A list of focus groups held and stakeholders invited is provided in Appendix 2. The focus group involved a review of the existing policy as well as a discussion of progress to date. The format and a table used in the workshop that summarizes the policy and progress to date are provided in Appendix 3. Four focus groups approximately 2.5 to 4 hrs in length were held. Parks Board staff made logistical arrangements for the focus groups including inviting participants (Appendix 4), securing space, and arranging refreshments. Face to face interviews or telephone interviews were also held with four participants who were unable to attend the focus groups. Appendix 5 lists the consultation participants by group.

The focus groups and interviews solicited input into what works, indepth information on issues identified and specific recommendations on policy changes. The notes from each focus groups were collated and formatted. A draft final report summarizing the key themes was prepared and submitted to Parks Board staff for review. This report incorporates changes requested by Parks Board staff.

CONSULTATION FINDINGS

The consultation findings are grouped into five key themes: changes since the policy was written, the vision, principles, policy format, goals, implementation issues, and gaps. This section provides details the ideas and issues raised by participants with respect to each of these themes.

Changes Since the Policy Was Written

There was unanimous agreement amongst all participants that, although the Arts Policy is not the only contributing factor, there have been significant changes in the arts environment since the policy was prepared in 1993. These changes have accorded within a broader political and social environment where the communities served experienced

significant cutbacks to other programming including education, health and social services.

Participants in all focus groups highlighted the contribution of the Parks Board Coordinators and staff. They noted that Park Board Arts Program staff seem to accomplish a lot with very limited resources. Community Arts Program staff are viewed as a “keeper of knowledge, facilitating, mentoring, and connecting people to work together and with the Parks Board on specific arts initiatives. It was noted that, as a result, community arts seems to be understood by a broader population than it as 10 years ago.

The changes in the environment since the policy was written can be grouped in six categories:

More Community Arts

The perception described in each focus group was that there is a lot more community arts activity than before the policy was written. The arts are visible everywhere: “we have poetry on the sky train, on cars and buses and mosaics n public buildings...I think Vancouver has done a good job”.

The number of community artists involved is also perceived to have grown as has the quality of the art produced. The increase in arts has been coupled with an increase in the variety of media used and types of projects. There are also many more festivals and other special days that involve the arts and vast array of arts programs offered through community centres. Overall there was a perception among participants that community arts has matured.

Role of the Roundhouse

The establishment of the Roundhouse as a hub for community arts was noted as an important arts milestone. However, others noted that the development of the Roundhouse Program has resulted in a concentration of community arts at that location with only a limited dispersal of support to other community centres. Concern was also expressed that there seems to be an emphasis on have permanent facilities for the arts rather than using existing spaces like community centres.

Greater Appreciation for the Arts

The understanding of art has expanded to include visual and performing arts. The diversity of the community is better reflected in the arts and the arts have played an important role in promoting multiculturalism. The community is more involved in the arts and the Parks Board facilities and staff are more inclusive of the arts. The Parks Board has become a better partner with artists and community groups on arts related initiatives.

Increased Support for the Arts

According to consultation participants, there appears to be a significant change in attitude toward the arts, particularly community arts, at all levels including politicians, the general public, developers and staff. This change in attitude appears to have been translated into

more funding for the arts in recent years, specific mention made of Matching Funds for community art projects. There is also more support at the community centre level. The staff are better trained and more actively engaged in promoting the arts.

Stronger Relationships with Artists

It was suggested that are now more likely to be “working openly in community arts as a legitimate art form” than ten years ago. There is greater recognition of the value of connecting artists, community people, art and community objectives than there was previously.

Artists noted that there seems to be more communication with community artists and more emphasis on the development of artist networks. Artists are being connected with each other, with families, with schools and with communities. Generally, artists are “more confident and better able to advocate for change”. As well, “they are connecting and have a feeling of ownership”. However, there is also greater awareness of how fragile community arts projects can be and the work involved in ensuring their success.

Decrease in Arts Programming in Schools

Concern was expressed that cutback in education funding have resulted in arts programming in schools, creating conditions where only those children whose parents can afford arts courses have access to opportunities for creative development. This presents opportunities and needs within communities that could be fulfilled by community centres in partnerships with schools.

Vision for the Arts

The vision expressed in the plan was generally perceived to be descriptive of a worthwhile vision for this city. In the works of some participants “I really like ‘the arts as part of everyday life’ part”. The learning and creating aspect was also viewed as essential.

There were, however, reservations expressed about some of the language, particular note made that it is not as inspiring as it could be and there are some important ideas missing. Some ideas that could be incorporated include:

- active language with some passion and playfulness
- needs to be more specific to the arts
- role of the arts in strengthening civil society
- arts as promoting critical thinking, dialogue and citizenship
- community development approaches
- interdisciplinarity
- reference to inclusion, equity, and accessibility for all
- reflect diversity and cultural vitality of community
- artistic excellence
- powersharing with the recreation side of the Parks Board
- respect for the role of the artist

- reflect the facilitative role of the Parks Board
- need greater emphasis on creativity and opportunities to explore and develop through art, and
- something about “the nature of the community of the community we want with understanding, diversity, acceptance etc”.

Principles Described

The principles as currently written appeared not to inspire many focus group participants. A suggestion was made that what is really needed is a statement of values to guide the policy rather than principles which are experienced as more ‘top-down’. There was also a concern that, when principles are presented in a list, a hierarchy is implied. Others saw them as far too serious.

The principles that evoked most discussion were diversity and collaboration. Concern was expressed that the concept of diversity is easily misunderstood, focusing only on cultural diversity. Another word that may better reflect the intent is ‘inclusion’. Collaboration is viewed less as a principle and more as a way of conducting business. Another word that might better reflect the intent is ‘connections’ between people and groups.

There were also some principles that, in the view of participants, need to be added. These include:

- creativity
- leadership, particularly artists in leadership roles empowering and supporting other community members
- process
- appreciation of the artist and importance of compensation
- critical thinking and dialogue
- quality and excellence,
- emphasis on wellbeing,
- fun and playfulness associated with community arts, and
- sensitivity.

Policy Format

All focus groups expressed concern about the readability of the plan and suggested that it be restructured. The changes in format suggested most frequently are related to the level at which a recommendation or strategy is placed in the Goals section. Many strategies are seen as essentially actions and it was suggested that many recommendations are at too high a level. Other suggestions of ways the format could be strengthened include:

- present in a more creative way with more art in the policy
- make it shorter
- reduce repetition

- separate into a policy and a plan with the policy speaking to a broad audience and the plan specifically to staff and partners
- have a version that is memorable with key succinct points
- create an implementation plan providing clear actions, benchmarks and timelines
- include public art guidelines that have been recently developed, and
- demonstrate clearly, and on an ongoing basis, the actions taken.

Specific concern was expressed that, although this is a very important document, the majority of Parks Board staff have not read the plan. In order to increase the visibility of the policy and transparency of the process, it was suggested that workshops on the policy be held for all Parks Board staff and community groups. Once all parties are aware of the plan, follow-up should be undertaken with an annual 'state of community arts' report each year.

Goals Outlined

There were many ideas and issues generated in each section. Many of the ideas are relevant to other sections as well. However to understand the relevance of each suggestion, the idea needs to be juxtaposed to the section in the plan that it comments on. Therefore, the ideas with respect to the goals, objectives, and strategies are presented in Table 1.

TABLE 1: RESPONSE TO GOALS AND RECOMMENDATIONS

GOAL/RECOMMENDATION	STRATEGIES	FEEDBACK
Goal #1 To expand opportunities in the arts for people to learn and create		
<p><u>Recommendation 1.1</u> Enhance the quality and expand the range of artistic disciplines available in community centres.</p> <p><u>Recommendation 1.2</u> Encourage community associations to form arts/culture committees to be advocates for and advise on arts programming.</p> <p><u>Recommendation 1.3</u> Facilitate "art talks", public readings, art appreciation workshops and art tours.</p> <p><u>Recommendation 1.4</u> Develop staff competency in arts programming.</p>	<p>1.1.1 Establish criteria for instructor/performer assessment</p> <p>1.1.2 Maintain and circulate to all centres a resource list of qualified arts instructors and performers.</p> <p>1.1.3 Expand types of programming formats (e.g. weekend workshops; programs in artists' studios; open studios in centres).</p> <p>1.1.5 Work toward specialization for different disciplines in some centres in order to develop progressive levels and to provide complementary rather than competitive programming. Identify 3 community centres in geographical proximity and initiate a pilot project.</p> <p>1.2.1 Work with the arts community, the Arts Team and community associations to identify resources in each community.</p> <p>1.3.1 Collaborate with arts organizations and other civic departments to identify potential program opportunities and resources for implementation.</p> <p>1.4.1 Develop a series of training workshops to include methods of exhibiting art, starting a community arts/culture committee, accessing cultural resources in the community and assessing instructor qualifications.</p> <p>1.4.2 Seek to recruit staff with arts training or experience.</p> <p>1.4.3 Explore opportunities for staff to do co-programming, or to receive an internship with arts organizations.</p> <p>1.4.4 Develop training for existing program leaders and instructors to improve skills and knowledge, (e.g. the arts as a technique for integrating special</p>	<ul style="list-style-type: none"> • increase art literacy with opportunities for critical thinking and analysis skills development • review the assessment tool • emphasize partnerships with other community groups, not just community centres • need to support grassroots activities • include other community facilities such as parks • compile a pool of portable arts resources such as lights, stages etc that can be shared with various community centres and groups • train program people on the possibilities in the arts • integrate art education/literacy into the recreation model • educate management and trades staff about the arts • show more respect for the artists' by having artists involved in planning and in programming • identify a benchmark for Recommendation 1.1 • increase support for community associations to form art/culture committee • emphasize arts as a community development process • look at trying to develop a base of local artists who live and work in the community • strengthen relationships with the 'academic' arts community • ensure different constituents are included in the learning that is promoted • ensure arts experience/practice seen as an important part of management expertise • increase emphasis on arts advocacy • should ensure various cultural groups are targeted • support existing programming formats such Artists in our Midst, Culture Crawl Artists, Artists at Home, and other collaborative programs that the Parks Board could

	<p>needs children).</p> <p>1.4.5 Support staff training in the arts through existing funds. Encourage community associations to support additional training for their appropriate staff.</p> <p>1.4.6 Develop a consultation process for the Arts Team with members of the arts community in to set and evaluate annual goals and objectives.</p> <p>1.4.7 Encourage program development and delivery in partnership with arts organizations.</p> <p>1.4.8 Explore strategies with education and recreation authorities on ways to recruit to the recreation field students with arts interest and experience and ways to develop arts programming in the curriculum.</p>	<p>find ways to support</p> <ul style="list-style-type: none"> • teaching artists how to be teachers, interviewing and monitoring them to sure that they can teach • where there is specialization, create a sequence of training across the system with information on the website; and • create a a new programming level beyond the community center and a pathway to make it accessible.
Goal #2: To develop a broader role for the artist within communities.		
<p><u>Recommendation 2.1</u> Facilitate temporary art installation in parks.</p> <p><u>Recommendation 2.2</u> Increase ways to develop new audiences' strategy.</p> <p><u>Recommendation 2.3</u> Recognize the needs of artists from diverse cultures.</p> <p><u>Recommendation 2.4</u> Support the nomination of artists-in-residence by Community Associations.</p>	<p>2.1.1 Collaborate with the Office of Cultural Affairs in developing criteria for exhibiting art and a process as well as a list of responsibilities for all concerned parties.</p> <p>2.1.2 Explore possibilities of a sculpture park (e.g. at Roundhouse site).</p> <p>2.2.1 Exhibit art and develop informal performance opportunities in those community centres with adequate facilities.</p> <p>2.2.2 Promote the development of facilities suitable for exhibiting art and for informal performances including large lobby areas and encourage the use of existing spaces for exhibits and performances.</p> <p>2.2.3 Encourage the principle of paying artists for exhibiting or performing (as other professional services are paid for).</p> <p>2.2.4 Collaborate with arts organizations to provide training on ways to exhibit art and to develop criteria for establishing a community gallery.</p> <p>2.2.5 Support and facilitate the celebration arts and</p>	<ul style="list-style-type: none"> • an important goal and should be maintained as Goal 2 • need to define what we mean by 'community' • add reference to artists of diverse forms and processes • important to recognize the diversity within different cultures • encourage social inclusion recognizing and including those socially marginalized • need to focus on permanent installations as well • promote community centre collaboration on cultural festivals involve artists at all planning levels • promote idea and resource sharing amongst community centres meeting • provide funding for each community centre to hire an artist to integrate the arts into the community, strengthen the role of the artist in the community and create links between artists and other residents • ensure there are sufficient resources to implement this goal • dedicate more staff time to policy development • expand the role of artists in the community

	<p>community festivals.</p> <p>2.2.6 Encourage the use of community centre space by artists in exchange for workshops, performance, and exhibits.</p> <p>2.3.1 Seek out co-programming opportunities with these artists.</p> <p>2.3.2 Develop liaisons between community centre staff and ethnic organizations, cultural centres, and/or immigrant integration agencies in communities</p> <p>2.3.3 Encourage the planning of ethnic celebrations in community centres with artists from the ethnic community.</p> <p>2.3.4 Seek representation from diverse cultural groups to serve on arts/culture committees.</p> <p>2.3.5 Identify emerging artists from different cultures and develop programs/projects for their involvement.</p> <p>2.4.1 Dedicate existing funds to be matched for artist-in-residence program (1994-\$5,000.00).</p> <p>2.4.2 Explore tri-lateral sponsorship for an artist-in-residence program with the O.C.A. and the School Board (as recommended in the Arts Initiative Report).</p> <p>2.4.3 Promote the artist-in-residence program through the Live Art Newsletter.</p> <p>2.4.4 Assist community associations, through the Arts Team and other collaborative partners, to assess and develop residency criteria.</p>	<ul style="list-style-type: none"> • this goal should be about facilitating • 2.1 is important but should not be first • seems to focus on the visual arts possibly excluding the other forms of art • include the professional arts festivals such as the jazz fest, folk fest, that are able to use public parks • needs mention of artists as teachers and as arts administrators • should talk about communities instead of ethnic communities; and • Broaden definition of diversity to include sexual orientation, ability and other areas of exclusion.
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Goal #3: To create links between the arts and the everyday lives of people through a community cultural development process		
<p><u>Recommendation 3.1</u> Initiate or support community cultural development projects.</p> <p><u>Recommendation 3.2</u> Establish a budget for CCD projects.</p> <p><u>Recommendation 3.3</u> Provide training opportunities in CCD for staff, community associations and artists.</p> <p><u>Recommendation 3.4</u> Develop and expand information based on CCD.</p>	<p>3.1.1. Initiate a CCD pilot project by defining the partners and the role of participants, including that of a community cultural development facilitator. Focus on principles of diversity, participation, and collaboration.</p> <p>3.1.2 Develop processes for assessment, implementation and evaluation.</p> <p>3.1.3 Establish funding criteria.</p> <p>3.2.1 Dedicate existing funds to seed projects (1994 - \$10,000.00)</p> <p>3.2.2 Examine opportunities for the re-allocation of existing funds in the annual budget-setting process toward the realization of these recommendations.</p> <p>3.2.3 Explore with community associations additional funding sources and grant</p> <p>3.3.1 Investigate existing resources on community development.</p> <p>3.3.2 Develop workshops on the role of the arts in community development through collaboration with the art community.</p> <p>3.3.3 Develop a database of community artists and an information file on CCD projects including slides, videos and printed material.</p> <p>3.3.4 Collaborate with the arts community, community associations and City and Park Board staff.</p>	<ul style="list-style-type: none"> • this is the heart of the policy but cannot be done in isolation, need to encourage community partnerships • combine Goal 2 and 3 • increase communication about projects so that potential partners know what is being done • need for more transparency, more partnership, and accountability • important to initiate and support but there also needs to be a capacity building role for the parks board • funding needs to be more flexible with not as many 'hoops' • focus on connections and working together instead of collaboration because sometimes collaborators may not have the same vision • needs to be reviewed and redesigned • link with schools as a natural place to bring people of different cultures together; and • this work is not ever over, it is a whole frame of reference.
GOAL #4: To make the arts an essential component of Park Board policies, planning, operations, parks and facilities.		
<p><u>Recommendation 4.1</u> Develop an inventory of Park Board facilities suitable for arts purposes.</p> <p><u>Recommendation 4.2</u> Include the arts community in the consultation process for the redevelopment of, and the planning for, facilities and parks.</p>	<p>4.1.1 Work with the Arts Team and the City' s Office of Cultural Affairs to define categories and requirements.</p> <p>4.2.1 Encourage the development of community association arts/culture committees.</p> <p>4.2.2 Encourage collaboration between community associations and arts organizations.</p> <p>4.2.3 Maintain and develop relationships with artists and arts organizations.</p>	<ul style="list-style-type: none"> • inventory useful if accessible to community • this is too broad and there are also some missing pieces • need to bring an arts 'lens' to the Parks Board • there are still facilities that are not linked to this policy • we should look at other Park Board actions and events the to see if they fit.

	<p>4.2.4 Consult festival organizations on park development.</p> <p>4.3.1 Develop a plan for public art in existing parks considering types of parks, site, intent of projects, park integrity and design, area history and composition of community.</p> <p>4.3.2 Maintain liaison with the City's Public Art Committee and the Public Art planning staff committee.</p> <p>4.4.1 Collaborate with the City Office of Cultural Affairs staff to establish parameters for public art projects</p> <p>4.5.1 Develop constituencies that will lobby for a larger share of capital plan funds allocated to the development of arts facilities in building and parks.</p> <p>4.5.2 Explore implications of non-profit, corporate and private investment in community centres or parks to meet arts needs.</p> <p>4.5.3 In collaboration with the Office of Cultural Affairs, explore the potential establishment of an Arts Trust Fund.</p>	<ul style="list-style-type: none"> • this is ongoing • could include mapping of facilities looking at the types of facilities available by community with the view to ensuring that every community has the space it needs for community arts development • repetition between point 4.1 and 4.4 needs to be cleared up and 4.5 should be expanded. • need to develop action plan to bring this forward to senior park board management • need a champion for arts on the board • consider creating a trust fund as need millions of dollars are needed to make it work • look at a park partner program to link with other groups • Goal 4 should be number 1. • requirement for regular policy review should be included in the policy • Goal 4 needs to be in the vision statement • to promote more creative problem solving, it is important to get artists involved in the beginning at the planning level • artists should receive equitable compensation rates acknowledging the professional status of artists. • important to educate about the value of art in the parks • consultation isn't working; if there is a desire to integrate the arts; the artists need to be integrated as well • delete inventory • foster work with artists to ensure that the artist have someone who represents what their perspectives • artists should have input on how to conduct the review. • there needs to be a recommendation on more resources for art, itself • it is important to recognize that there is not a parks board facility that is not suitable because it is about
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		<p>creativity, there is not a place where you cannot do it</p> <ul style="list-style-type: none">• need to assess facilities to determine what upgrading is required for them to be appropriate for the arts• there are ideal facilities that should be assessed in terms of size of group that can be accommodated; and• need for an evaluation of arts programming and inventory to see where some of the strength and weaknesses are.
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Implementation Issues

The Park Board staff were asked to comment on the implementation issues associated with the current policy. A central concern seemed to revolve around the need for more resources and commitment to supporting the arts. Participants indicated that with the Park Board staff, individual staff members have varying levels of knowledge, skills, interest, and time to devote to this issue. Often this work is done off their desks if at all. Overall, there are internal communication issues in the organization in that it is often difficult to reach key people involved in completing arts related work.

Overall, leadership also seems to be an implementation concern. Participants suggested that there needs to be clear policy and strategic planning direction from the Board, a policy and plan that is resourced and enforced. Correspondingly, there is a need for more people to champion the arts and partners to support the work so that those who have championed it in the past do not burn out. They suggested that policy work needs to be done but existing staff are hard pressed to find the time. When conflict emerges, the immediate response seems to be to begin placing restrictions on community art. Senior management teams need to appreciate that community projects take a lot of time and support to address issues as they emerge.

Gaps and Next steps

Participants were asked to identify areas that the current policy does not speak to, where there are gaps that need to be addressed. The following ideas were generated:

- explore the potential for a systematic allocation for art in new parks
- need for integrated planning within the parks
- plan for three years rather than ten, setting priorities for that period
- foster transparency in the peer review process
- more emphasis on collaboration, looking at each community and the city as a whole
- pursue more communication about policy, vision, and principles
- ensure the goals are directed toward the needs of and support for the four people elements: board, community centre, artists, people.
- develop guidelines on how to be involved for artists
- expand the policy review process and do it more often
- identify ways to resolve conflict
- expand community arts to other community centres
- much community art is personality dependent and needs to be more systematic
- needs to be greater diversity of art projects with more support for the performing artists and diverse and innovative ideas
- timeline needs to be reviewed and longer timelines need to be given consideration
- pursue much larger budgets for the arts
- strengthen relationship between the Parks Board Community Arts Program and the Office of Cultural Affairs
- explore discussions with the Office of Cultural Affairs to fund non capital projects such as performances, plays, etc.
- present the policy on the website in way that gives much more depth
- provide training to accompany the policy development

- plan to be ready for opportunities that emerge with the Olympics
- examine barriers to involvement of young people in community art
- explore the potential for non profit investment in parks; and
- develop long term plan for facilities within the arts community.

APPENDIX 1 CONSULTANT TERMS OF REFERENCE

Park Board Arts and Culture Arts Policy Consultation

The Vancouver Board of Parks and Recreation is looking for a consultant to conduct five focus groups related to a review of the Board's arts policy.

In 1993 the Park Board adopted the Arts Policy and Recommendations which has for the past 9 years guided arts development in community centres and parks.

The Board is now reviewing the arts in the Park Board and looking at what has been achieved and future expectations and plans.

The Board is looking for a consultant to conduct 5 focus groups that will consider a number of questions. The five groups are:

- Park Board recreation staff
- Park Board planning and operations staff and other civic staff
- Artists
- Collaborating partners
- Broader public
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The questions posed vary for each group. Park Board Arts and Culture staff will work with the consultant to identify the appropriate area of inquiry as well as the participants for each group. In addition staff will arrange logistics for each focus group including honoraria for the artist group.

The focus groups will start in late November and be completed by the end of January 2003.

The consultant will provide a written report from each group.

The consultant will have experience in community consultation, facilitation, research and report writing.

The consultant will need to have or obtain a valid City of Vancouver Business licence as a condition of the contract.

The fee for this work is \$4000. This fee includes honoraria for participating artists which the consultant will provide.

Please indicate interest to Susan Gordon at susan_gordon@city.vancouver.bc.ca
or 604-257-8495

APPENDIX 2 STAKEHOLDERS INVITED TO PARTICIPATE

Artists

Rita Beiks
Martin Borden
Doug Taylor
Pat Beaton
Lenka Suchanek
Karen Wong
Karen Jamieson
Sherri Yoon
Sarita Galves
Haruko Okano
Terry Hunter
Carrie Nimmo
Anne-Marie Slater
Naomi Singer
Mariken Van Nimwegen
Tiko Kerr
Mike Banwell
Sylvia Oates
Marina Szijarto
Robert Dewey
Claudia Cuesta
Claudine Pommier
January Wolodarsky
Richard Tetrault
Beth Carruthers
Cyndy Chwelos
Skai Fowler
Connie Sabo

Community Collaborators

Donna Spencer, Firehall Theatre
Susan Hoppenfeld, Vancouver Art Gallery
Stuart Poyntz, Cinematheque
Paula Carr, Collingwood Neighbourhood House
Frances Wasserlein, Vancouver Folk Festival
Victor Porter, MOSAIC
Tom Holmes
Barb Laird
Jim Woodfield
Barb Clausen
Lori Baxter, Alliance for Arts

Roberta Howie
Susan Kurbis
Heather Howe
Yvonne Howe ;
Wendy Newman, Public Art Committee
Chris Payne
Jim Wong Chu
Beverley Nan, Asian Heritage Month Society
Celia Chu, Taiwanese Cultural Centre
Peggy Bochun, Vancouver School Board
Gillian, BC Arts Council
Richard Evans, Friends of Victory Square
Claire Gram, Vancouver Coastal Health
Sharon Babu
Val Dare, Britannia Community Centre
Joan Seidl, Museum
Yvonne Chui, Dr. Sun Yat-Sen Garden Society
Suki Grewal, Vancouver Coastal Health

Parks Board Programmers

Eva Srobotnjak
Karen Grant
Paul Czene
Cathy Almaas
Rod Sarrat-Cave
Betty McGee
Stew Jordan
Garry Lum
Harvey Eng
Ron Suzuki
Booth Palmer
Amir Alibhai
Danita Noyes
Angie Walkinshaw
Pauline Moen
George Molinari
Debbie Barber
Michelle Stebnicki ;
Hanna Maron
Bob Hindley
Diane Murphy
Cindy Crapper

Parks Board Policy Representatives

Nancy Reynolds

Joyce Courtney

Lorenz Von Fersen

Brian Newson

Dana Walker

Kate Davis Johnson

Rudy Rolophson

APPENDIX 3 FOCUS GROUP FORMAT

Agenda Item	Time
1. Introduction and purpose – Susan Gordon	5 – 10 min
2. Introductions of participants through circle process	10 – 15 min
3. Vision	15 min
4. Principles	15 min
5. Format	15 min
6. Goal 1: To expand opportunities in the arts for people to learn and create	15 min
7. Goal 2: To develop a broader role for the artist within communities	15 min
8. Goal 3 To create links between the arts and the everyday lives of people through a community cultural process	15 min
9. Goal 4: To make the arts an essential component of parks board policies, planning, operations, parks, and facilities	15 min
10. Gaps and Next Steps	15 min

PARKS BOARD ARTS POLICY - OUTLINE OF PROGRESS

GOAL/RECOMMENDATIONS	STRATEGIES	ACTIONS TAKEN
Goal #1 To expand opportunities in the arts for people to learn and create		
Recommendation 1.1 Enhance the quality and expand the range of artistic disciplines available in community centres.	1.1.1 Establish criteria for instructor/performer assessment	An assessment tool was developed and distributed but not widely used. Because of demands on programmers' time preference is for recommended instructors.
	1.1.2 Maintain and circulate to all centres a resource list of qualified arts instructors and performers.	A hard-copy model was developed and kept at district offices but did not seem viable to maintain. Currently a format for this is being developed for the intranet.
	1.1.3 Expand types of programming formats (e.g. weekend workshops; programs in artists' studios; open studios in centres).	Needs research
	1.1.5 Work toward specialization for different disciplines in some centres in order to develop progressive levels and to provide complementary rather than competitive programming. Identify 3 community centres in geographical proximity and initiate a pilot project.	Currently a sub-committee of the Arts Team is looking at this as a potential initiative
Recommendation 1.2 Encourage community associations to form arts/culture committees to be advocates for and advise on arts programming.	1.2.1 Work with the arts community, the Arts Team and community associations to identify resources in each community.	Not done
Recommendation 1.3 Facilitate "art talks", public readings, art appreciation workshops and art tours.	1.3.1 Collaborate with arts organizations and other civic departments to identify potential program opportunities and resources for implementation.	Art tours in collaboration with the Alliance for Arts and Culture were held for several years. Collaboration is ongoing with the VAG and Pacific Cinematheque. Currently a major collaboration is happening with the CACV.
Recommendation 1.4 Develop staff competency in arts programming.	1.4.1 Develop a series of training workshops to include methods of exhibiting art, starting a community arts/culture committee, accessing cultural resources in the community and assessing instructor qualifications.	This is an ongoing strategy as staff changes. Some workshops have been held. There is interest in holding more sessions for associations
	1.4.2 Seek to recruit staff with arts training or experience.	The importance of arts experience needs more emphasis
	1.4.3 Explore opportunities for staff to do co-programming, or to receive an internship with arts organizations.	Not done. Question possibility
	1.4.4 Develop training for existing program leaders and instructors to improve skills and knowledge, (e.g. the arts as	Workshops were developed and delivered in conjunction with Very Special Arts to use the arts in integration . (1995) Arts and Culture

	a technique for integrating special needs children).	staff worked with the Recreation Integration Specialist to initiate two new disability arts programs at False Creek and Marpole-Oakridge.(2001)
	1.4.5 Support staff training in the arts through existing funds. Encourage community associations to support additional training for their appropriate staff.	Not done. Training needs not identified and time is a critical factor
	1.4.6 Develop a consultation process for the Arts Team with members of the arts community in to set and evaluate annual goals and objectives.	Annual goals and objectives set but not with members of the arts community
	1.4.7 Encourage program development and delivery in partnership with arts organizations.	VAG and summer day camp. Cinematheque and World Music camps
	1.4.8 Explore strategies with education and recreation authorities on ways to recruit to the recreation field students with arts interest and experience and ways to develop arts programming in the curriculum.	Not done. Still a good idea
Goal #2: To develop a broader role for the artist within communities.		
Recommendation 2.1 Facilitate temporary art installation in parks.	2.1.1 Collaborate with the Office of Cultural Affairs in developing criteria for exhibiting art and a process as well as a list of responsibilities for all concerned parties.	Some work done with Risk Management. Needs more work on a prototype agreement
	2.1.2 Explore possibilities of a sculpture park (e.g. at Roundhouse site).	Bushlen-Mowatt sculpture walks have happened on an annual basis. Currently a Sculpture Park has been proposed by Planning for the top of Queen Elizabeth Park.
Recommendation 2.2 Increase ways to develop new audiences' strategy.	2.2.1 Exhibit art and develop informal performance opportunities in those community centres with adequate facilities.	Several community centres have glass display cases to exhibit artwork. Britannia organizes exhibitions in their library. Douglas Park has initiated an exhibition in their gymnasium, Several community centres provide opening exhibitions for "Artist in Our Midst".
	2.2.2 Promote the development of facilities suitable for exhibiting art and for informal performances including large lobby areas and encourage the use of existing spaces for exhibits and performances.	Contracting an artist to work on the development of Mount Pleasant
	2.2.3 Encourage the principle of paying artists for exhibiting or performing (as other professional services are paid for).	Some centres pay artist honorariums. Usually these are entry level.
	2.2.4 Collaborate with arts organizations to provide training on ways to exhibit art and to develop criteria for establishing a community gallery.	Some centres have developed criteria and contracts. Have worked with Opus Framing and the Alliance
	2.2.5 Support and facilitate the celebration arts and	Community festivals are held across the city. Celebration Arts as a

	community festivals.	disciple are not usually involved though both Naomi Singer and Public Dreams do have signature events in parks and in various relationships with the associated community centres. Supported the hiring of celebration artists to work on the train events.
	2.2.6 Encourage the use of community centre space by artists in exchange for workshops, performance, and exhibits.	Wets Point Gray has done this to some extent with the Jericho Art Centre
Recommendation 2.3 Recognize the needs of artists from diverse cultures.	2.3.1 Seek out co-programming opportunities with these artists.	Artist at Work and Musical Roots are cosponsored by Park Board and community associations
	2.3.2 Develop liaisons between community centre staff and ethnic organizations, cultural centres, and/or immigrant integration agencies in communities	
	2.3.3 Encourage the planning of ethnic celebrations in community centres with artists from the ethnic community.	
	2.3.4 Seek representation from diverse cultural groups to serve on arts/culture committees.	
	2.3.5 Identify emerging artists from different cultures and develop programs/projects for their involvement.	Artist at Work and Musical Roots endeavour to work with emerging artists or new immigrant artists. It has proven to be difficult to make connections with these artists. Website (intranet) lists multicultural performing artists
Recommendation 2.4 Support the nomination of artists-in-residence by Community Associations.	2.4.1 Dedicate existing funds to be matched for artist-in-residence program (1994-\$5,000.00).	In 2002 Park Board put \$18,500 directly into residencies and supported the call for proposal and selection process. Community Centre Associations contributed \$12,500.
	2.4.2 Explore tri-lateral sponsorship for an artist-in-residence program with the O.C.A. and the School Board (as recommended in the Arts Initiative Report).	OCA put \$10,000 per year towards Artist in Residencies between 1996 and 2001. That practice has now been discontinued In 2000 and 2001 the Park Board partnered with the school Board on Arbour Arts Residencies. That program is now under review.
	2.4.3 Promote the artist-in-residence program through the Live Art Newsletter.	Live Art is currently not being produced. The “Guide to Some of Vancouver’s Community Based Art” and “Art of Neighbourhoods” both feature some of the previous years Artist in Residence Projects. The artist in Residence program has recently been evaluated and there are recommendations about increasing program promotion.
	2.4.4 Assist community associations, through the Arts Team and other collaborative partners, to assess and develop residency criteria.	The criteria and selection process for the Artist in Residence Program is applied jointly by Park Board and community centre staff with the assistance of professional artists.
Goal #3: To create links between the arts and the everyday lives of people through a community cultural development process		

Recommendation 3.1 Initiate or support community cultural development projects.	3.1.1 Initiate a CCD pilot project by defining the partners and the role of participants, including that of a community cultural development facilitator. Focus on principles of diversity, participation, and collaboration.	A CCD program was run for 3 years, following which a “Innovative Project” program has taken shape.
	3.1.2 Develop processes for assessment, implementation and evaluation.	
	3.1.3 Establish funding criteria.	
Recommendation 3.2 Establish a budget for CCD projects.	3.2.1 Dedicate existing funds to seed projects (1994 - \$10,000.00)	
	3.2.2 Examine opportunities for the re-allocation of existing funds in the annual budget-setting process toward the realization of these recommendations.	When the Arts Policy was adopted by the Board an additional \$20,000 was allocated
	3.2.3 Explore with community associations additional funding sources and grant	In the years the CCD program operated this was done. However it is project funding and depending on the project different sources were identified and applied to.
Recommendation 3.3 Provide training opportunities in CCD for staff, community associations and artists.	3.3.1 Investigate existing resources on community development.	
	3.3.2 Develop workshops on the role of the arts in community development through collaboration with the art community.	City-wide divisional on community development was held in ???, led by a forum theatre group. Regular attendance at the SEARCH program at the Cultural Alliance, community association conferences, etc.
Recommendation 3.4 Develop and expand information based on CCD.	3.3.3 Develop a database of community artists and an information file on CCD projects including slides, videos and printed material.	E-mail data base created to distribute information. Documentation of projects with support material in place. Many projects featured on Park Board website. Collaborating with CACV to develop a website of resources.
	3.3.4 Collaborate with the arts community, community associations and City and Park Board staff.	Most work is collaborative. Worked with many groups including the Alliance for Arts and Culture, the VAG, Pacific Cinematheque, the CACV, the Office of Cultural Affairs and all community associations
GOAL #4: To make the arts an essential component of Park Board policies, planning, operations, parks and facilities.		
Recommendation 4.1 Develop an inventory of Park Board facilities suitable for arts purposes.	4.1.1 Work with the Arts Team and the City's Office of Cultural Affairs to define categories and requirements.	
Recommendation 4.2 Include the arts community in the consultation process for the redevelopment of, and the planning for, facilities and parks.	4.2.1 Encourage the development of community association arts/culture committees.	Some work done in the 90's (dates)
	4.2.2 Encourage collaboration between community associations and arts organizations.	Art in Motion - tours co-sponsored between the Alliance, 3 community associations and Park Board

	4.2.3 Maintain and develop relationships with artists and arts organizations.	
	4.2.4 Consult festival organizations on park development.	
Recommendation 4.3 Develop a process for Park Board implementation of the Civic Public Art Program.	4.3.1 Develop a plan for public art in existing parks considering types of parks, site, intent of projects, park integrity and design, area history and composition of community.	
	4.3.2 Maintain liaison with the City's Public Art Committee and the Public Art planning staff committee.	Attend meetings regularly asking for and receiving advice. Staff Team met until??
Recommendation 4.4 Develop an inventory of public art in parks.	4.4.1 Collaborate with the City Office of Cultural Affairs staff to establish parameters for public art projects	Office of Cultural Affairs has developed an extensive inventory
Recommendation 4.5 Find ways to increase the resources available for the arts in development of facilities and parks.	4.5.1 Develop constituencies that will lobby for a larger share of capital plan funds allocated to the development of arts facilities in building and parks.	
	4.5.2 Explore implications of non-profit, corporate and private investment in community centres or parks to meet arts needs.	
	4.5.3 In collaboration with the Office of Cultural Affairs, explore the potential establishment of an Arts Trust Fund.	

APPENDIX 4 INVITATION TO PARTICIPATE

Hello:

The Vancouver Board of Parks and Recreation adopted an Arts Policy and Recommendations in 1993. This policy has been an effective resource in guiding the direction of the Board's participation in the arts. In 2003, we are reviewing this policy and looking for future direction. We are inviting you to participate in this review and to offer your thoughts on the past ten years and suggest any recommendation for the next five. Focus groups have been set up on various topics and a consultant, Kathy Coyne, will be facilitating the discussion and delivering a report to the Board.

The Mandate defined for the Board through the policy states:

“The Vancouver Board of Parks and Recreation recognizes the arts as an essential element in a vital, creative, and balanced community, and, through its own jurisdiction, seeks to actively facilitate participation in and access to the arts for all citizens”

The vision is of “a city where the arts are a part of everyday life; where the Board, through its community centres and parks, plays an active role in enabling citizens to learn and create; and where the city becomes a place in which the individual can experience a sense of belonging, see cultural traditions respected, and participate in building community.

Four principles relating to diversity, participation, learning and collaboration were also identified to guide the work.

The entire Policy is available on the Park Board web-site at www.parks.vancouver.bc.ca (Recreation Services).

You are invited to the focus group on Learning and Creating from a programming perspective, which will take place at the **Roundhouse on Tuesday February 11 from 2:30 - 5 pm**. As well as re-visiting the vision mandate and principles, the focus group will pose questions related to recommendations in the Arts Policy on programming. Parking....

Please RSVP to Kathy at kathycoyne@shaw.ca or by phone to ????

If you are unable to attend this session but would like to comment please do so to Kathy. Kathy will be in touch with you before the event.

APPENDIX 5 CONSULTATION PARTICIPANTS

February 11, 2003: Artists

Marina Szijarto

Boca Del Lupo

Skai Fowler

Rita Beiks

Connie Sabo

Horuko Okano

Saile Abbott

Tiko Kerr

January Wolodarsky

Ann Marie Slater

March 4, 2003 Parks Board Recreation Staff

Gary Lum

Cathy Almaas

Dave McKenzie

Donelda Greenwell Baker

Lori Harkins

April 22: Community Collaborators

Frances Wasserlein

Lori Baxter

Paula Carr

Roberta Howie

Susan Hoppenfeld

Val Dare

Yvonne Chui

Claire Gram

May 13, 2003 Parks Board Policy Staff

Nancy Reynolds

Joyce Courtney

Lorenz Von Fersen

Brian Newson

Dana Walker

Kate Davis Johnson

Rudy Rolophson