



## ADMINISTRATIVE REPORT

Report Date: September 20, 2017  
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Meeting Date: October 18, 2017

TO: Standing Committee on City Finance and Services  
FROM: General Manager of Community Services  
SUBJECT: 2017 Cultural Grant Allocation to Assist Emerging Individual Artists

### **RECOMMENDATION**

THAT Council approve the disbursement of a grant of \$50,000 to ArtStarts in Schools to deliver the third year of the Independent Arts and Culture Fund (Creative Spark Vancouver) to support emerging individual artists. Source of funds is the 2017 Cultural Grants Budget.

Approval of this grant requires the affirmative vote of two-thirds of all Council members, per *Vancouver Charter* S. 206(1).

### **REPORT SUMMARY**

This report outlines the early findings from the 2017 program modifications to the Independent Arts and Culture Fund's Creative Spark Vancouver program. The report provides the highlights from the fall 2016 grant recipients' final reports which indicate the program is successfully achieving the goals of the program. Staff recommend that the funds be disbursed to ArtsStarts in Schools to administer the third year of the pilot program.

### **COUNCIL AUTHORITY/PREVIOUS DECISIONS**

On January 20, 2015, Council directed staff to deliver a program to increase access to funding for independent local artists, in consultation with the Arts and Culture Policy Council.

On December 15, 2015, Council approved the first disbursement of the Independent Arts and Culture Fund (IACF) of \$52,500 to ArtStarts in Schools (RTS 11140) to deliver the pilot *Creative Spark Vancouver* grant (CSV) to emerging artists working with young people between the ages of 5-18.

On November 15, 2016, Council approved \$50,000 from the IACF to be disbursed to ArtStarts in Schools (RTS 11764) to deliver the second year of CSV, conditional upon staff providing an evaluation of the first pilot year and propose recommendations to enhance program access and impact.

On March 29, 2017, Council approved the release of the second year of pilot funds and recommended three program modifications that included enhancing promotional efforts by ArtStarts and Cultural Services, increasing youth participant age range from 18 to 24 years, and increasing award levels from \$1,000 to up to \$3,000 and honoraria from \$100 to up to \$500.

### ***CITY MANAGER'S COMMENTS***

The City Manager recommends approval of the foregoing.

### ***REPORT***

#### ***Background/Context***

In December of 2015, Council approved a partnership with ArtsStarts in Schools with an initial four-year agreement for the inaugural IACF term (2015-2018) of the CSV program to provide \$45,000 in grants to at least 45 emerging artists for a \$5,000 annual administration fee. The program is intended to:

- Build the capacity and confidence of emerging artists working with young people and arts-based learning;
- Provide young people opportunities to engage actively in the arts; and,
- Embrace diversity, innovation and artistic excellence.

In November of 2016, Council approved a grant to deliver the second year of the CVS program upon the satisfaction of the conditions that staff provide an evaluation of the first pilot year and propose recommendations to enhance program access and impact.

In March of 2017, a program evaluation of the first year pilot indicated that the granted projects were successfully offering emerging artists opportunities to develop the artistic and administrative skills and experience. It also showed that the range of projects offered a diverse range of young people throughout the city to participate in engaging projects that contributed to youth participants' personal expression, learning and community building.

Program modifications were recommended and approved to sustain the program subscription, reduce barriers for a wider range of artists interested in working with their young adult peers, and expand the scale of support to individual projects. Program modifications included:

- a more robust promotions campaign;
- an increase in the potential grant amount; and,
- an expansion of the age range for youth participants to include 18-24 year olds.

## Strategic Analysis

### 2017 Spring Intake

In order to evaluate early trends emerging from the program modifications, staff compared data from the Fall 2016 intake and the Spring 2017 intake periods. The application rates in the Spring 2017 intake period show a sustained and slightly increased number of applications from 34 to 38 applications.

**TABLE 1 - Total Applicants and Grants Awarded**

Deadline	Total Applicants	Total Request	Recipients	Total Grants
April 2016	23	\$22,703	19	\$18,697
August 2016	8	\$7,998	3	\$2,998
December 2016	34	\$32,967	26	\$23,305
<b>2016 Total</b>	<b>65</b>	<b>\$ 63,668</b>	<b>48</b>	<b>\$ 45,000</b>
<b>Spring 2017</b>	<b>38</b>	<b>\$69,288</b>	<b>14</b>	<b>\$24,656</b>
<b>2016-2017 Total</b>	<b>103</b>	<b>\$132,956</b>	<b>62</b>	<b>\$69,656</b>

*\*All numbers for 2017 are conditional until six months after the intake date when grantees submit Final Project Reports, at which time numbers are finalized.*

*\*Of the \$50,000 grant, \$45,000 is allocated for disbursement in grants and \$5,000 is allocated for administration (under normal circumstances when there are two deadlines per year).*

While the approved applications dropped from 26 applications in the Fall 2016 intake to 14 applications in the Spring 2017 intake, there was no significant change in the participating artists with 55 participating artists in the Fall of 2016 and 53 participating artists in the Spring of 2017. When recommending an increased grant amount in the previous report, staff anticipated a correlation between an increased grant amount ceiling and a reduction in the number of successful applicants. Staff were confident that a reduced number of applications would not necessarily negatively impact the overall number of artists participating in the program, with some artists represented in joint applications, thus retaining the same degree of artist participation. While there was no significant change in the number of participating artists in the approved projects, the significant increase from 71 potential artists in Fall 2016 total intake pool to 118 potential artists in the Spring 2017 total intake pool indicates there is still potential room for growth in artist participation.

Additionally, the trends observed in the applicant data demonstrate a sharp increase in the age range of participants with 47% of applicants aimed at projects that include youth up to age 24. Anecdotal evidence from project descriptions indicates that this expansion of the definition of "youth" has enabled artists recently graduated from a university program to develop creative projects in a more semi-professional manner with their peers. Previously, the age limit would have prevented them from applying to further develop work with peers under the age of 24. The program modifications appear to be positively influencing the ability to sustain the application rate, maintain the level of artist participation with room for potential growth, and expand the range of artists who are able to participate in peer-oriented youth projects. These impacts align with the intent of the Council approved adjustments. Arts Starts in Schools and staff in the Cultural Services department will continue to assess the outcomes of the modification.

Fall 2016 Early Findings Grant Recipient Final Reports

**Figure 1:** Grace Dove & Linsay Willier; "Thunderbird Dreams"; Downtown/ Chinatown

The full data set for the grant recipients' final reports will not be available until the conclusion of 2017. While quantitative data on the patterns related to successful program outcomes will not be available until that time, grant recipient self-assessments appear to confirm the program evaluation findings.

Creating project budgets, developing project plans and writing grant applications are building competence and confidence in emerging artists' administrative capacity, particularly for those artists who choose to work within the rigorous protocols of school-based programs. Through these projects, young people throughout Vancouver's neighbourhoods are engaging in meaningful artistic experiences that cultivate self-awareness, increase self-esteem, foster

emotional intelligence, promote intercultural exchange, build awareness of Reconciliation directly with First Nations, and build interdisciplinary links to fields of inquiry related to active transportation, ecological restoration, media technology, video production and climate science. The emerging artists leading these projects are able to advance their artistic practice and discourse while building communities of practice and creating works in a wide range of neighbourhoods and types of programming spaces.



Figure 2: Pierre Leichner; "Once upon a time there was on a planet..." Kitsilano

These artists report that learning to effectively collaborate with their partner artists has helped them to develop project plans that outline roles and responsibilities. The reports consistently articulate that developing and honing the tools to adapt their existing practices to be relevant and accessible for youth is one of the steepest learning curves. The opportunity to develop youth-oriented curriculum plans has been complemented by an increased capacity to improvise and reorient activities when anticipated outcomes do not occur. A majority of the grant recipients describe that the projects have been both artistically and personally rewarding, and have deepened their interest in community-engaged practice with youth, peers and the general public.

The reports indicate that the value of the projects exceeded the artists' expectations in terms of learning opportunities as well as in terms of advancing their own artistic discourse. In the reports, artists express confidence the experience better equips them to successfully conceive and execute meaningful community-engaged artistic projects, and to write successful grant applications to support such work. These conclusions indicate that the Creative Spark Program is exceeding its goals for creating valuable learning opportunities for emerging artists while simultaneously offering Vancouver's youth the ability to participate in engaging artistic activities.



Figure 3: Kate Henderson; "From the Darkroom to the Internet"; Mount Pleasant

### *Financial*

Funding for the \$50,000 Grant to ArtsStarts in school, if approved by Council, will be funded from the 2017 Cultural Grants budget to support the third year of this program.

### *CONCLUSION*

Data analysis of the spring 2017 applications indicate that the program modifications appear to have positively influenced an increase in the overall number of artists involved in the projects and maintained a consistent number of applications to the program. The modifications to the youth participant age limit also resulted in an increase of peer-oriented projects. Analysis of grant recipient final report data from the fall 2016 indicates that emerging artists consistently find the program to be a significant learning opportunity to increase their skills in administration and grant writing, adapt personal practice for community-engaged and youth-oriented contexts, and develop project management skills related to artistic and institutional partners. This creates the competence and confidence to leverage this experience to apply for additional grants to support new and ongoing work, which indicates that the program is meeting and exceeding its core objectives as well as meeting its application targets. Staff recommend disbursing the funds for the third year of the pilot program.

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## 2017 Spring Intake - Successful Applicants

Project Title	Last Name	First Name
<b>Art Ninjas</b>	Flagel	Nadine
<p>The art ninjas (children, two volunteers and I) would meet over 7 weeks in an after-school club. Registration would involve permissions from parents for participation and releases for images, but after that everything is properly ninja-like and surreptitious. First, we would talk about design and composition, about sneaky artistic traditions of making the ordinary into the extraordinary. Second, we would make sure we know how to use spy equip... I mean, cell phones, digital cameras, and ipads for photography. Next, we would circle the school on foot in small groups, taking photographs from public spaces such as sidewalks and alleys of interesting design elements of neighbours' dwellings and carefully recording which houses the photographic images come from and which elements appeal to viewers. Garden hoses, patterns in brick, tree branches at angles, doorknobs, clothes hanging from a clothesline: all could be artistic subject material. Over two-three sessions, we would choose and work with the printed photographs to crop the images, and we would copy, draw and paint them with acrylic paint onto good-quality 5 x 7" paper. Finally, we would frame and wrap the images and leave them at the original owners' houses. The paintings would remain anonymous, but a letter accompanying the gifts would explain the project and invite further engagement. The project would have its own hashtag and would be carefully documented throughout on Instagram. The project would end with an art ninja dress-up party, after which we quietly melt back into the night.</p>		
<b>Reforming Art 2017 Summer Intensive</b>	Fraser	Justine
<p>This project is a five day dance training intensive, aimed towards artistic youth aged 14-19 years old. Reforming Art's 2017 Summer Intensive is a unique opportunity for local, Vancouver, youth to come together for one week, as a united student body, and train/perform in an authentic dance company setting. Through planned peer discussion and group mentorship activities, this project will serve as a unique opportunity for attending students to learn from and connect with some of Vancouver's emerging dance artists, choreographers, and teachers. My mission in running this project is to provide participating students with high caliber dance training, professional networking opportunities, performance experience, and the unique opportunity for creative exploration with two different creative processes that involve multi-disciplinary art forms.</p> <p>From July 31-Aug 4, students will train as a youth company from 10-4 pm daily, at the Scotiabank Dance Centre. Students will take daily classes and workshops in the following areas:</p> <ul style="list-style-type: none"> <li>· BALLET TECHNIQUE</li> <li>· CONTEMPORARY DANCE TECHNIQUES</li> <li>· CONDITIONING</li> <li>· CHOREOGRAPHIC LAB</li> <li>· CREATIVE PROCESS / COMPOSITION</li> </ul>		

<b>Rewriting the Narrative: Indigenous Youth in Film Initiative</b>	Hepburn	Kathleen
<p>With the goal of empowering Indigenous youth to take control of the conversation when it comes to telling their story, and to encourage meaningful collaboration across cultural and generational barriers, our proposed project is a screenwriting and directing workshop for female identifying Indigenous youth in Vancouver that will consist of a combination of creation, education, and development. The workshop will be a week-long intensive led by both myself and Elle-Maija, and will involve screenwriting basics, acting, critique and ten hours of one-on-one mentorship relationship with a filmmaker following the workshop that will take place over the course of the year. Collaboration between us (Elle-Máijá and Kathleen) creates a space for two women filmmakers coming from Indigenous and settler ancestry to build a practice that speaks across cultural barriers and imagines constructive means of engaging with content that deals with shared colonial realities. Furthermore, in engaging with both Indigenous youth and UNYA, a long-standing community organization doing grassroots work, we aim to build a decolonial artistic practice that moves beyond just creating powerful works but also engages with and builds community.</p>		
<b>Waterborne</b>	Hewitt	Kanon
<p>Waterborne is an all-ages performance piece created as part of The Only Animal's Generation Hot performance series for Vancouver Fringe Festival 2017. Youth will have the unique opportunity to create their own performance within a live theatre piece and learn the process of making documentary theatre.</p> <p>Youth aged 5-18 will interview their parents and other members of their community with whom they have close trust and connection on the topic of Water in order to gather material for their own performance sections. These interviews will be workshopped with the youth and excerpts from the interviews, which will be incorporated into the script developed by Kanon Hewitt and the group.</p> <p>The topic of water was chosen as a way for youth to engage with climate change in a way that will gather multiple perspectives. Participants will learn about their surrounding environments in a way that is actively creative and engaging, living in a city so close to the Salish Sea and its adjoining waterways. Performance roles will be created by the youth during the workshops using selected quotes from their individual interviews, and they will use photos and drawings to create original projection designs. The youth will perform these roles in Waterborne, which will premier in September as part of Vancouver Fringe Festival 2017's line-up.</p>		
<b>NDN Silk screening</b>	Jacko	Michael
<p>The project is geared towards at-risk Aboriginal youth. The goal is to engage street-entrenched Aboriginal youth with Indigenous knowledge, culture and history through art (screen-printing.) Street-entrenched youth tend to be difficult to engage but screen-screening makes learning really fun, plus youth get to walk away with clothes that have cool designs. We run silkscreen workshops at Britannia Teen Centre, Broadway Youth Resource Centre, and Urban Native Youth Association (UNYA). We are also UNYA's biggest and busiest program.</p>		



<b>Self – Portrait Process – Tamalpa Life Art Experience</b>	Lamoureux	Heather
<p>The Self-Portrait Exploration will take the youth through a workshop series based on Tamalpa Institutes Life/Art process, working with youths own life experiences as the source for artistic expression. From the Life/Arts process’s beginnings, the work has been grounded in group learning, group creativity, and the actual life experiences of those she was working with. Heather Lamoureux will lead a series of six 4 hour workshops with youth in or transferring from the Foster Care System. We will explore the questions such as “where are you experiencing a challenge or tension in your life”, “What story do I have to share”, “If my life was a landscape what would it look like, how would it move”, “What is your physical body experiencing? Feelings? Imaginations?” Using the psychokinetic imagery process of dance it, move it, dialogue with it and variations of partner exchanges (an interplay between the art mediums of movement/dance, drawing, creative writing and sharing).</p>		
<b>MINE Youth Art Project</b>	McInnes	Kelly
<p>MINE is in inter-disciplinary project that combines dance, storytelling, live music, and sewing to explore consumerism, globalization, fast fashion, identity, gender, body image, history and memory, using clothing as the common thread between us. I began MINE as my first independent choreographic project in 2012. Since then, I have collaborated with numerous dancers, musicians and a musical seamstress on the project and it has seen presentations around B.C. and in Mexico.</p> <p>MINE Youth Art Project is a youth engagement project based on this work which consists of free weekly sessions including arts skill building, movement and vocal improvisation exercises, discussion on themes related to the topic, exploration and collaboration in creation of performance that speaks to the topic and interests of the group.</p>		
<b>The tapestry of the Ravine</b>	Miller	Bea
<p>I will work with a group of youth from the Renfrew-Collingwood Neighbourhood to co-create a woven tapestry using scrap yarn, old textiles/clothing, non-native plants removed from the Renfrew Ravine, and found objects. I will encourage the youth to bring rags, used clothing, and other fabric and yarn scraps from their homes to be woven into the tapestry, and we will spend time in the Renfrew Ravine removing non-native plant species to weave into the tapestry as well. Any garbage we find (ie. plastic bags) while working in the Ravine may also be woven into the tapestry.</p> <p>We will work at the new Collingwood Neighbourhood House Annex, a multipurpose art space donated by Westbank for usage by community over the summer before the block is developed for high-rise housing. Details are still being finalized for this space. Once we have the materials gathered, the weaving can be done in a day. The resulting tapestry will be installed in the Ravine for the annual Renfrew Ravine Moon Festival, which takes place September 30th, 2017.</p>		

<b>Queering Selfies</b>	Seccafien	Cara
<p>Queering Selfies is a series of workshops for queer and trans youth exploring self-portraiture (also known as Selfies) through unique fast, slow, new, and old media including 3D printing, photography, and letterpress. Selfies and self-portraiture are one and the same. This workshop will encourage the mixing and blending of them as concepts. Likewise, semi-photographic letterpress plates, created on the 3D printer, and hand carved block plates will be used together to create creative expressions of identity. These plates, both the 3D printed ones and hand carved, are like stamps. Ink is rolled onto the surface of the stamp (plate) and then they are pressed onto paper using the letterpress. The impression is the finished image.</p>		
<b>The Classroom - Phase 3 - Development &amp; Workshop for Public Presentation</b>	Tarasiuk	Markian
<p>The Classroom [an original play] was originally written and developed for the Studio 58 Theatre FourPlay series. It was successfully produced by the professional training program in February 2016; dramaturgy by prominent local Playwright Aaron Bushkowsky and directed by First Nations director Quelema Sparrow with a cast of seven students currently in the program. The show ran for six performances over the week and a half run and played to near sell out audiences at the theatre located at Langara College. After the run, it was evident that the subject matter was relevant and the need to further this piece to a professional platform was evident. The feedback after the FourPlay presentation was overwhelming and in the summer of 2016, I was successful with the first round of applicants for the Creative Spark emerging artist program to hold a Phase 2 of my play. In November of 2016, Phase 2 of this plays development was furthered though a Workshop of this piece and after assessing its professional feasibility, it became evident one more draft and workshop is needed before production. This application for the Creative Spark Program is for the third and final phase of development for The Classroom.</p>		

<b>The Distance: Creation, Workshop and Showing</b>	Tenzer	Maya Tenzer
<b>The Distance: Workshop, Creation, Showing</b>	von Riedemann	Christoph
<p>I am a dance artist, who grew up here in Vancouver and trained at Arts Umbrella alongside my peers and collaborators in this project Christoph, Rachel and Paxton. Christoph and I are based in Vancouver dancing for Ballet BC and Company 605 respectively, and Rachel and Paxton are based in the Netherlands, dancing for Netherlands Dance Theater. First, we would like to explore the idea of distance through dance. As friends and collaborators living far from each other, we are inspired by distance and how it can be a fertile starting point for choreography. We have been playing with this idea throughout the year in our respective parts of the world, but this summer we are excited to all be home, in the same place together. We hope to begin the initial part of a creation exploring distance this July. Second, and in order to further this research, we want to expand our work by sharing it in the form of a workshop for 30+ young dancers in the Vancouver community, as well as a showing to be held at the end of our process. We believe that expanding what we are working on beyond the four of us is essential. Without this exchange to a broader community, our work remains insular. We want to share our creative process with young dancers. In this way we can get perspective on our ideas as creators by seeing them on other bodies, we can share our knowledge about the creative process with dancers who may have less experience, and we can create a dialogue between ourselves and a community of youth. This conversation is at the crux of what we are interested in: how can our ideas be relevant to the communities we are a part of? Does the idea of distance mean the same thing for us as it does to others?</p>		
<b>Puppet Up! - Puppetry in the Classroom</b>	Walsh	John
<p>With my first Emerging Artists grant in March 2017 I assisted the grade one classes at Trafalgar elementary with the performance, design and construction of their own puppets. It was fun and went very well but I'd like to develop this idea further. What I learned by doing those classes was the kids were more engaged with the performance and a little intimidated by the construction aspect. I encouraged them to base their character creation on the shape of the puppets head – what they imagine it could be – and while some kids went straight to it other kids were stifled by the amount of freedom they had. While the construction went well and almost all the kids finished their puppet in time it took a little longer than expected so there was less time to perform with their own characters. In this version of my puppet class I'd like to start with design and construction of a dragon puppet and, using their character as inspiration, come up with their own short versions of their favorite fairy tale. In the second half of the class we will explore the 5 elements of puppetry performance and then use those new skills to act out their plays. I'd like to develop this workshop by focusing more on the performance aspect.</p>		

<b>A Willingness to Be Refused a.k.a Hell Meets Henry Halfway</b>	Winter	Matthew
<p>What is it to continually see work created, written, performed and designed for white people? How can we shift the gaze and interrogate/critique white material on stage? How can we as settler white/white-passing artists in Vancouver, BC have the willingness to be refused by those who are either non-white and/or non-settler? "Hell Meets Henry Halfway" provides the perfect text to manipulate and deconstruct to explore these questions. A site-specific, physically demanding, and design orientated piece "A Willingness to Be Refused a.k.a Hell Meets Henry Halfway" is a performative critique and interrogation of the text "Hell Meets Henry Halfway" created by Pig Iron Theatre Company and written by their collaborator Adriano Shaplin.</p>		