

File No.: 04-1000-20-2024-271

June 5, 2024

s.22(1)

Dear s.22(1)

Re: **Request for Access to Records under the Freedom of Information and Protection of Privacy Act (the "Act")**

I am responding to your request of May 1, 2024 under the ***Freedom of Information and Protection of Privacy Act*** for:

Regarding the Britannia Community Centre Arts and Culture Committee, a record of:

- 1. The names of the members and artists; and**
- 2. All minutes and notes regarding the facilitation of the Art in the Alcove Exhibit on view during April 2024.**

All responsive records are attached. Some information in the records has been severed (blacked out) under s.22(1) of the Act. You can read or download this section here: http://www.bclaws.ca/EPLibraries/bclaws_new/document/ID/freeside/96165_00.

Please note, regarding part one of your request, Park Board staff have confirmed that the following individuals formed the Britannia Community Centre Arts and Culture Committee in April 2024: Elaine Low, Terumi Squibb, Pat Hogan, Helen Spaxman, Brenda Kyle, Marcia Lopez, and Giles Chin.

Please also note, the Britannia Community Services Centre Society may have their own records responsive to the request. Please contact Cynthia Low, Britannia Community Services Centre Executive Director, at cynthia.low@vancouver.ca for further information.

Under section 52 of the Act, and within 30 business days of receipt of this letter, you may ask the Information & Privacy Commissioner to review any matter related to the City's response to your FOI request by writing to: Office of the Information & Privacy Commissioner, info@oipc.bc.ca or by phoning 250-387-5629.

If you request a review, please provide the Commissioner's office with: 1) the request number (#04-1000-20-2024-271); 2) a copy of this letter; 3) a copy of your original request; and 4) detailed reasons why you are seeking the review.

Yours truly,

Kevin Tuerlings, FOI Case Manager, for

[Signed by Kevin Tuerlings]

Cobi Falconer, MAS, MLIS, CIPP/C
Director, Access to Information & Privacy
cobi.falconer@vancouver.ca
453 W. 12th Avenue Vancouver BC V5Y 1V4

If you have any questions, please email us at foi@vancouver.ca and we will respond to you as soon as possible. Alternatively, you can call the FOI Case Manager at 604-871-6584.

Encl. (Response Package)

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Minutes
Arts and Culture Committee
April 4, 2024
6-7:30pm on ZOOM and at the Conference Room



Attendance: Elaine Low, Terumi Squibb, Peter Odynsky, Pat Hogan, Jotika, Jonelle Aspa, Amanda Lye, Suzette Amaya, Helen Spaxman, Brenda Kyle, Marcia Lopez, Selwyn Sharples, Giles Chin

Regrets: Danais Yera Guerra, Jess Sung

1. Land Acknowledgement & Introductions – Ingrid offered the acknowledgement to be grateful for these beautiful Coast Salish lands.
2. Review and accept March Minutes
3. Staffing updates – Peter – Indigenous Youth worker posting is up now. Working on hiring Committee for the Curator position now that the posting is closed, WCT PAII.
4. Murals and Projects – Amanda
 - a. Britannia Art Walk – Helen ongoing project
 - b. Youth Mural – Tom working with Jesse Gouchey of Miska Creative for mural on Teen Centre – in the works
 - c. Artist in Residence for 2024/2025 Isabelle and Willoughby. Met with artists for grant proposal and underway for programming in the Fall dependant on funding NMF.
 - d. Newworld Theatre and Progress Lab exchange May 25th for Spring Coffee House April 21st. Danais curating and sorry she is unable to attend the meeting. Will send out more information in the coming week with posters. Looking for volunteers to help poster for the event.
5. šx^wq^weləwən ct Carving Pavilion Update – Suzette Amaya
 - a. WCT Tuesday evenings in the Rink Mezz, and Thursdays with Seniors in 55+
 - b. Sundays Preteen hiphop on Sundays, Pow Wow Dance, interconnectedness, Tuesday evenings and Thursdays in the 55+, Elders and Seniors, evenings for people and youth that are in school, Fit Nation Aqua Fit successful with Brenlee and ISPARC swimming for Indigenous folks, inclusion through outreach and social media presence, Denise and Selwyn supporting programs, Afterschool programming at Grandview Elementary has also started up for the remaining of the school year.
 - c. Grandview Park activations this Summer – July and August 2024 on Mondays Drumming with Elders and Tuesdays Weaving with Cedar with Todd Devries and elders with Jonelle and Parks Activation support financially and with day of staff.
 - d. Kyatchn Welcome Pole raising next week – April 11th in the parking lot by the šx^wq^weləwən ct Carving Pavilion- cedar brushing ceremony beginning at 2:00pm-4:00pm pole raising last, Artist Darren Yelton and Bob Baker & the Eagle Dancers from Squamish nation, witnesses youth and elder, community invited to pole awakening and Bannock and chili to be served afterwards.
6. Art Gallery Report and Review & Alcoves- Amanda – Jess away
 - a. Contract Curator position – posting up! Closes March 28th, Art Alliance and Britannia Art Gallery Website has info <https://www.britanniaartgallery.org/>
 - b. Jess Sung – working on alcoves for March and April with Ines Allard and Gabi Abouzeid, May-June will be the Preschool Pedagogist's work with Britannia's classes

- c. April opening for VLACC partnership in the space. Show was titled Guest Curator Miret Rodriguez and artists Katy Biele, Angie Quintalla, Valerie Strom

7. Special Events – Amanda/Helen

- a. Coffee House – Spring Equinox- April 21st – Danais will be hosting- Carmen Rodriguez, Marisa Gold and three dancers Mold Laby-rinth to perform. Wendy Nahanee from Squamish nation to open the event. Helen will be serving tea and coffee. Looking forward to using this new space!
- b. Plaza markets – to host 6 dates – Helen will book the Greenway and raising the fee to pre-covid \$35.00 per table and an artist and performers for each date.
- c. Indigenous Concert series –upcoming dates April 4 and May 5- working with Park Activations Jonelle Aspa lead, and Suzette Amaya. Last time was a huge success and now we are adding vending for free for Indigenous artists for the next two dates.
- d. Shine – working with Denise to schedule performances, working with Helen to schedule vendors and artists tables, kids Zone, and Ruth for the BBQ Zone. Yao to help with volunteers and supporting set-up and Take-down. Ideas- tabling by Youth or Young .
- e. Honk BC- also another opportunity for vending in Grandview Park – reach out to Helen

8. Arts & Culture Programs

- Spring Break camps 2 weeks almost full. Puppetry and Art Making with J Peachy and Explore Latin Culture in partnership with VLACC and Words in Motion.
- Dance Camps for Spring Break for preschool aged children- offered 2 full week camps with 25 children attended and 3 dance camps that 28 children participated in. We also sponsored
- Vancouver Tool Library starting to come to carving pavilion space in April/May
- Adult Swing Dance and Ballet for Beginner
- Ukrainian Egg painting March 24 and 25 2024 with Tanya Znak was successful, Floral painting next for 3 weeks
- Art therapy fully registered, Spanish no one registered for kids or adults – space availability could be a factor but the children’s class is afterschool. English for beginners or conversational English may be a better fit as Elaine works in the library and says it is really needed.

9. Announcements and Additions:

Next Meeting Dates: First Thursday of the month

May 2nd, 2024 at 6:00pm in the Board room or on Zoom, June 6, Sept 5, Oct 3, Nov 7 & Dec 5

March 4, 2024 - April 2, 2024

Christina Jackson

“Influx”

A Solo Exhibition

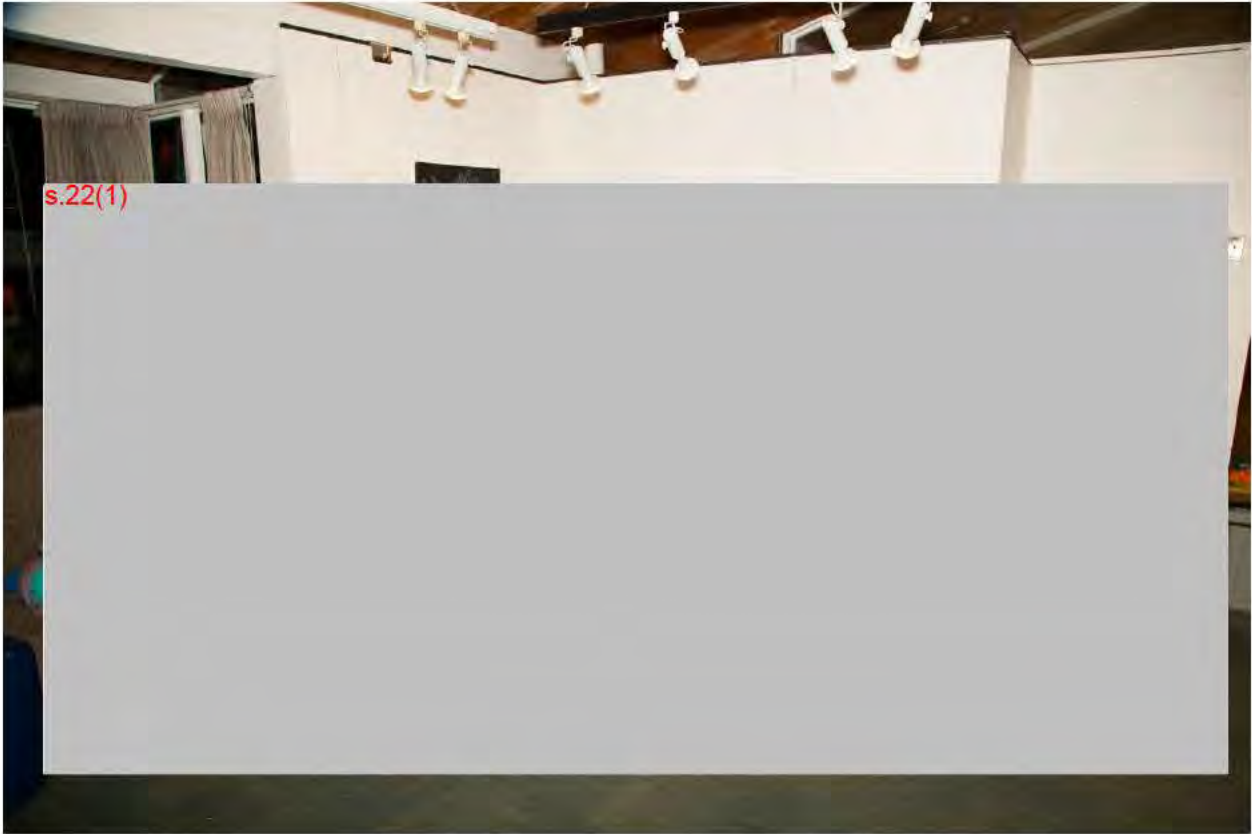
Art Opening: March 6, 2024

6:00pm - 7:45pm

We installed Christina's work on March 5, 2024. Christina's series of multi-media works include paintings and abstract sculpture made of found objects. Christina is a versatile artist with a strong focus on abstract painting, ranging from intricate canvases to large-scale wall murals. She completed her studies at OCADU in Toronto in 2019 before relocating to the West coast. Upon living in BC, she immersed herself in the arts, working with PosAbilities to support individuals with physical and developmental disabilities. Additionally, Christina pursued her passion for psychology through research and studies at Langara College. Recently, Christina made the decision to step back from her previous commitments and settle on Salt Spring Island, where she can fully dedicate herself to her art career. Her artistic style is

characterized by expressive and vibrant works that evoke a range of emotions and narratives. Christina's art serves as a window into the complexities of everyday anxieties, offering viewers a glimpse into the processes of navigating these challenges. The series comprises self-portraits that explore the quest for balance amidst the dichotomy of doubt and contentment, joy and gloom, darkness and light. These dualities inspire scenes of repetitive swimming bodies, each carrying its own purpose and story. The energy depicted in these artworks can be overwhelming or empowering, but it is always present. Influx captures a specific period in which the pursuit of balance became more challenging due to renewal and change. The vibrant colors and fluidity in these pieces represent the artist's attempt to unravel, process, and alleviate accumulated anxiety. Amidst their abundance, elements of humor, surrealism, and cubism emerge, suggesting a rejection of societal norms. The artworks emphasize that mental health is not merely a vulnerable insight but rather a means to reclaim power. As an empath, Christina acknowledges her natural inclination to absorb the energies that surround her. Incorporating recycled plastics found in urban spaces, each artwork in this series carries a profound narrative. These materials, once purposeful in the hands of many, are discarded into the environmental framework that shapes our world. By utilizing these non-biodegradable materials, the artworks symbolize interconnected memories that endure eternally. They serve as lasting testaments to the stories they tell, inviting contemplation on the interplay

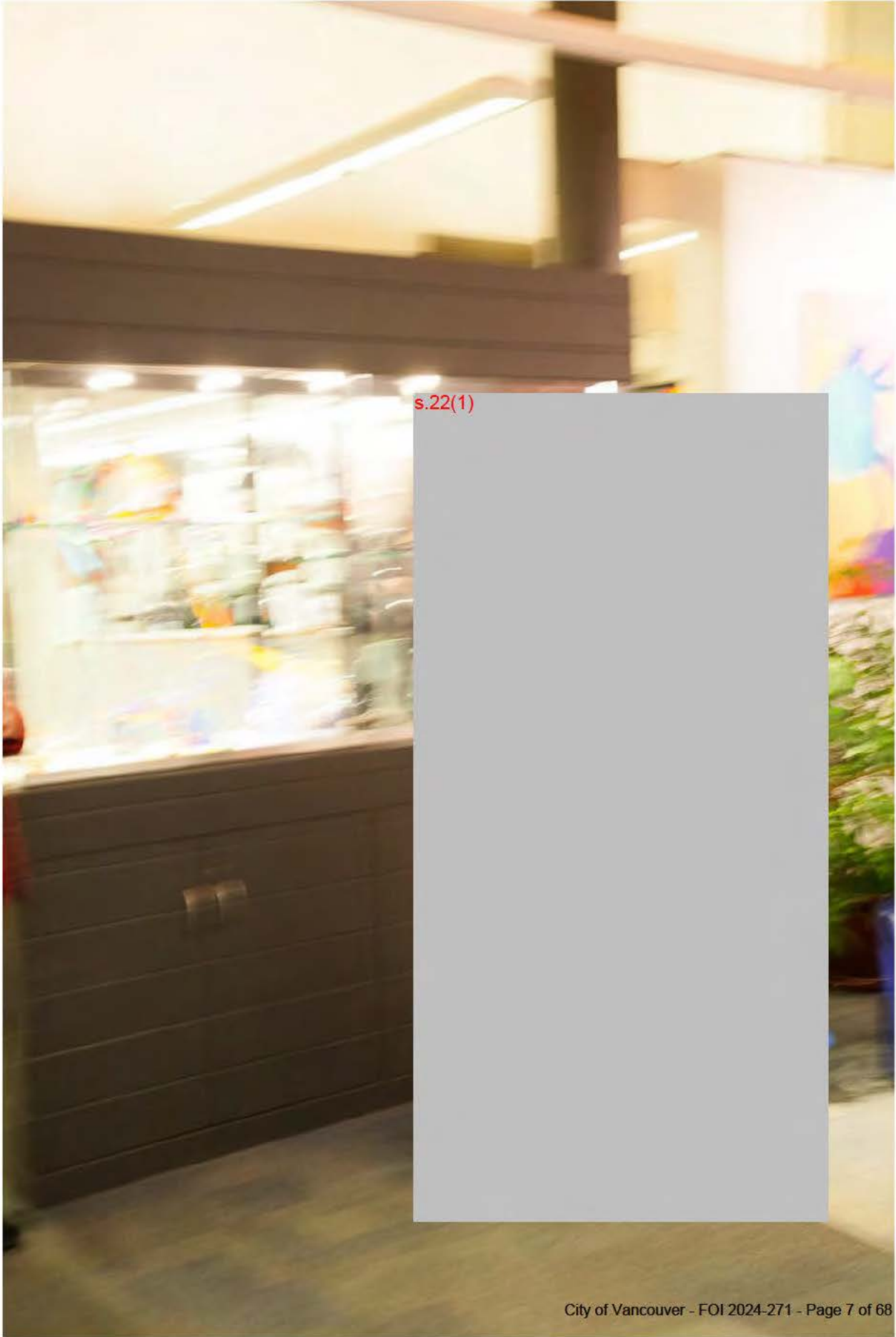
between our personal experiences and the environment we inhabit





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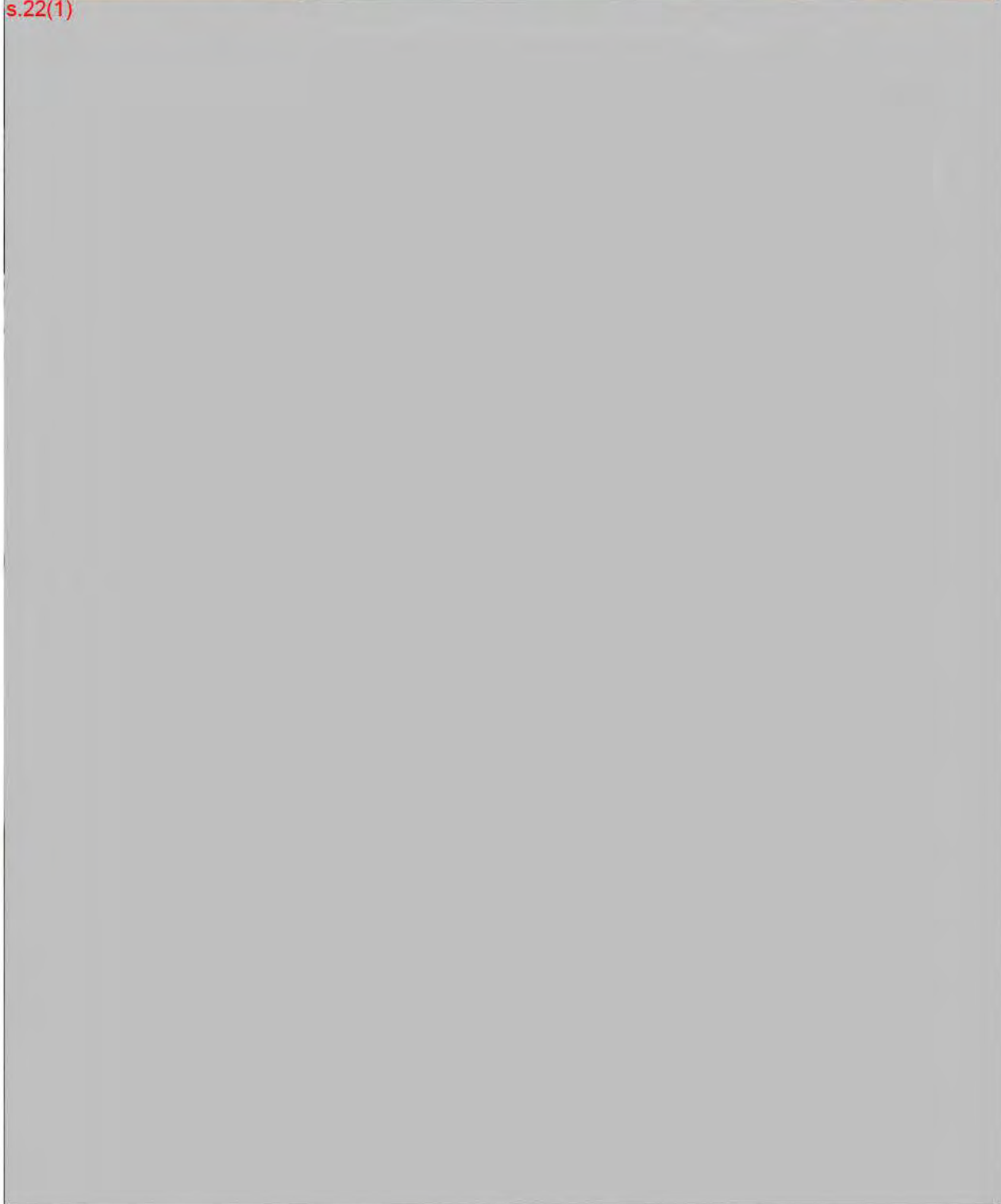


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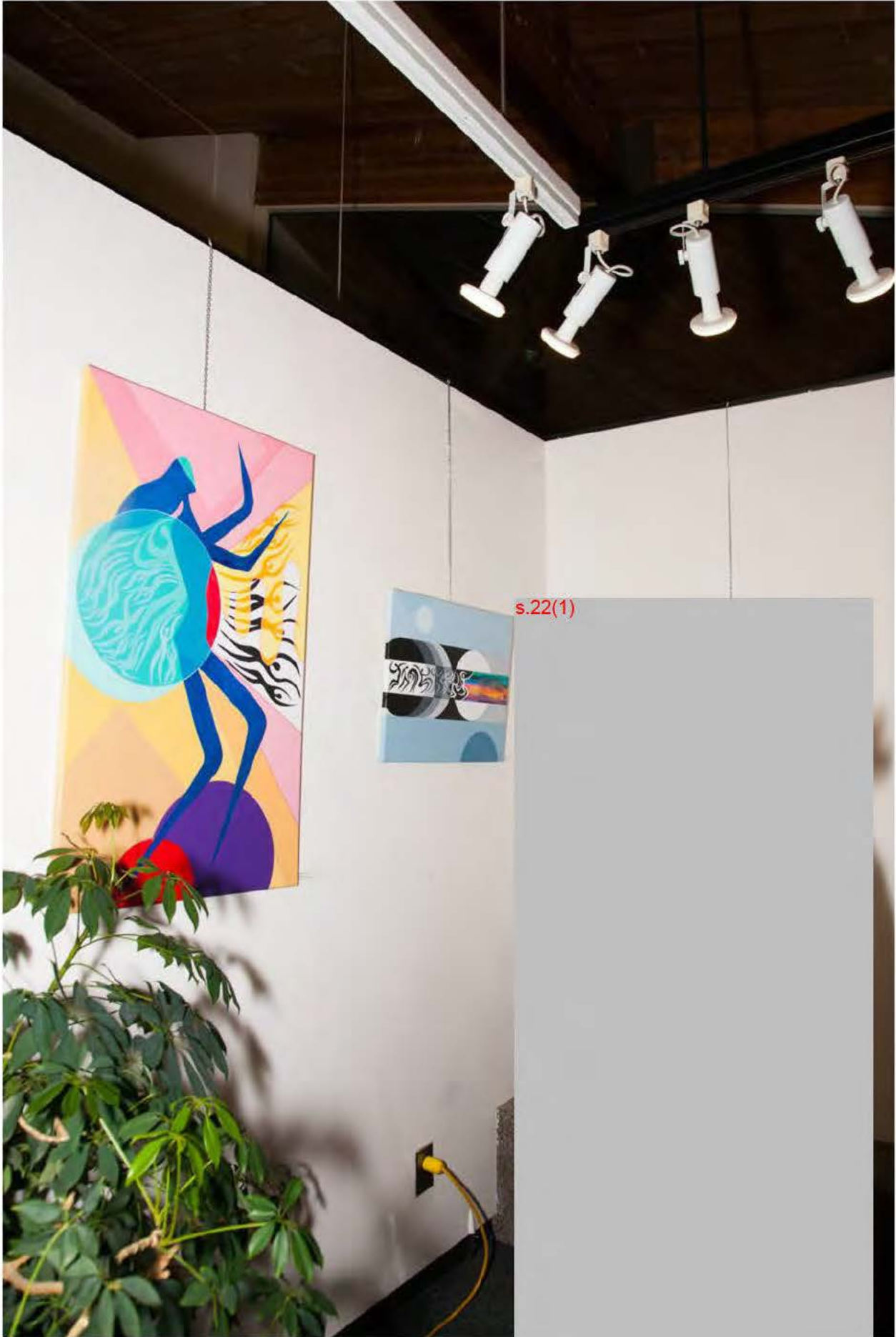
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Artwork by
Suzanne Gagnon
© 2014. All rights reserved.

















Abstract painting
Pink figure
Blue figure



Abstract painting
Grey figure
Red mouth

The City of Vancouver is committed to providing a safe and healthy environment for all its residents. This commitment is reflected in the City's policies and programs, which are designed to protect and enhance the natural and cultural heritage of the region.

The City's Environmental Protection and Enhancement Act (EPEA) is a key piece of legislation that provides a framework for the City's environmental protection and enhancement efforts. The EPEA sets out the principles and objectives of the City's environmental protection and enhancement program, and provides a legal basis for the City's environmental protection and enhancement activities.

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Circle of Faces
The Circle of Faces
© 2014, artist in residence

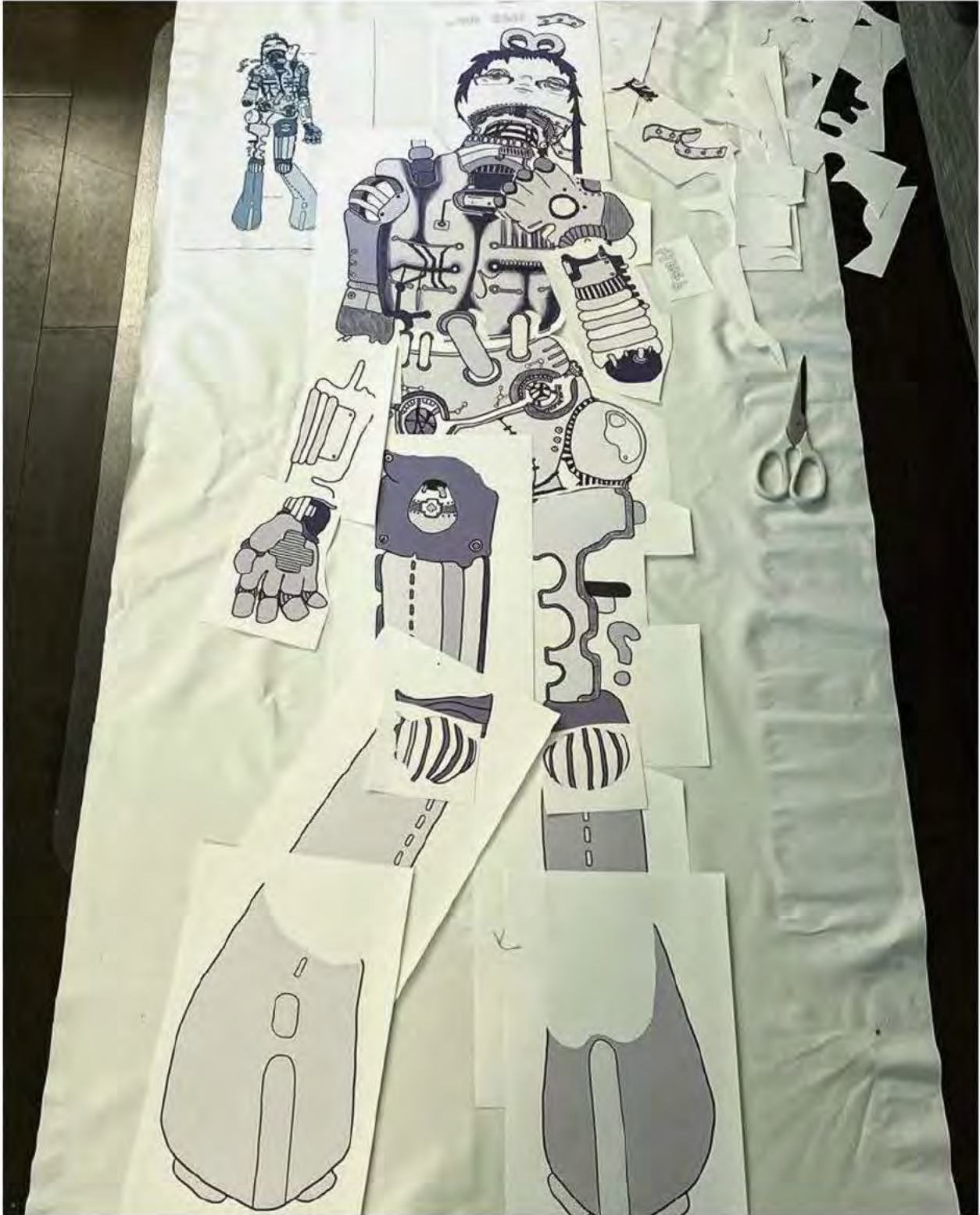
Evidence Doll and Gentil Coeur En Soire Alcove Window Installations

March 7, 2024 - April 30, 2024

Gaby Abouzeid and Inés Allard explored cultivated spaces magnifying singularly unique world building. Through intersecting mediums; graphic design, digital art, illustration, photography, 3D Printint, accessory/bag design, avant- garde hand sewn pieces to formulate modes of collective action towards collective liberation.

Expressions of





There is only one box to fit and a manual to pre-plan your existence.. being non-binary directly opposes that. We are a threat to the status quo through having individuality, strength in our voices, and the recognition that we have the most powerful weapon in the world - our own attention.

Art is cataloging erased history. It is memorializing queer & BIPOC history; it is one of the only places where marginalized voices can be heard unfiltered. In a world where you only accept us on stage, we'll be sure to make you listen to the performance. Our voices, our work, our creativity are all rooted and born through the revolution in some capacity. Art speaks at the intersection of experienced pain, collective demands, identity formation, cultural documentation, and more. Art IS marginalized history, and to fix the future... we must shout our erased history.

- evidence doll ♪

How does your art interact with collective liberation ?

Art creates an accessible language, it provides space to connect with community on your own terms using your unique voice. Through experiencing life on the precipice of accepted society, DIY & creative culture is weaved into the intersectional experience, including identities such as BIPOC, trans, queer, neurodivergent & disabled artists. Art expression & connection is essential to many marginalized communities' survival.

Art is recognized to question socially created truths and break boundaries - but what happens when you present work that... questions those truths? Highlights the piercing blade of industrialized ruthlessness? When you remind your community to never forget the power in their palms clasped together... What happens when a mere call to end a genocide on Palestine is weaved into a personal artist statement from an Arab diasporic artist?

Internationally understood, art is a language that powers collective liberation. A sandbox of communication, art was born splitting the boundaries of a hyper designed social system. Unapologetic displays of identity are memorialized when powerful systems try to knock them down. Our identities are a threat to their curated truth that there is only one way to live, and that is for the benefit of white supremacist & capitalist gain.

My art speaks about collective liberation. The colours are shouting my passion for the beauty of all creations. The shapes are talking about my hope for better ways to treat each other, my hope for a world where genocide should not exist, where our governments are not murderers, where children would be able to live their future with excitement, unconditional love and peace. The textures are reminding me that life is the most precious thing that has been given to all of us and that we should cherish it, protect it and celebrate it with each heart beat, each breath. I hand stitch each piece thinking about my dreams, but also about my fears and my heartache. My art tells you about my devotion to at least try to remind myself that there is humanity and ultimately, that I have a chance to feel a deep sense of love and it's my human duty to communicate it through everything that I touch.

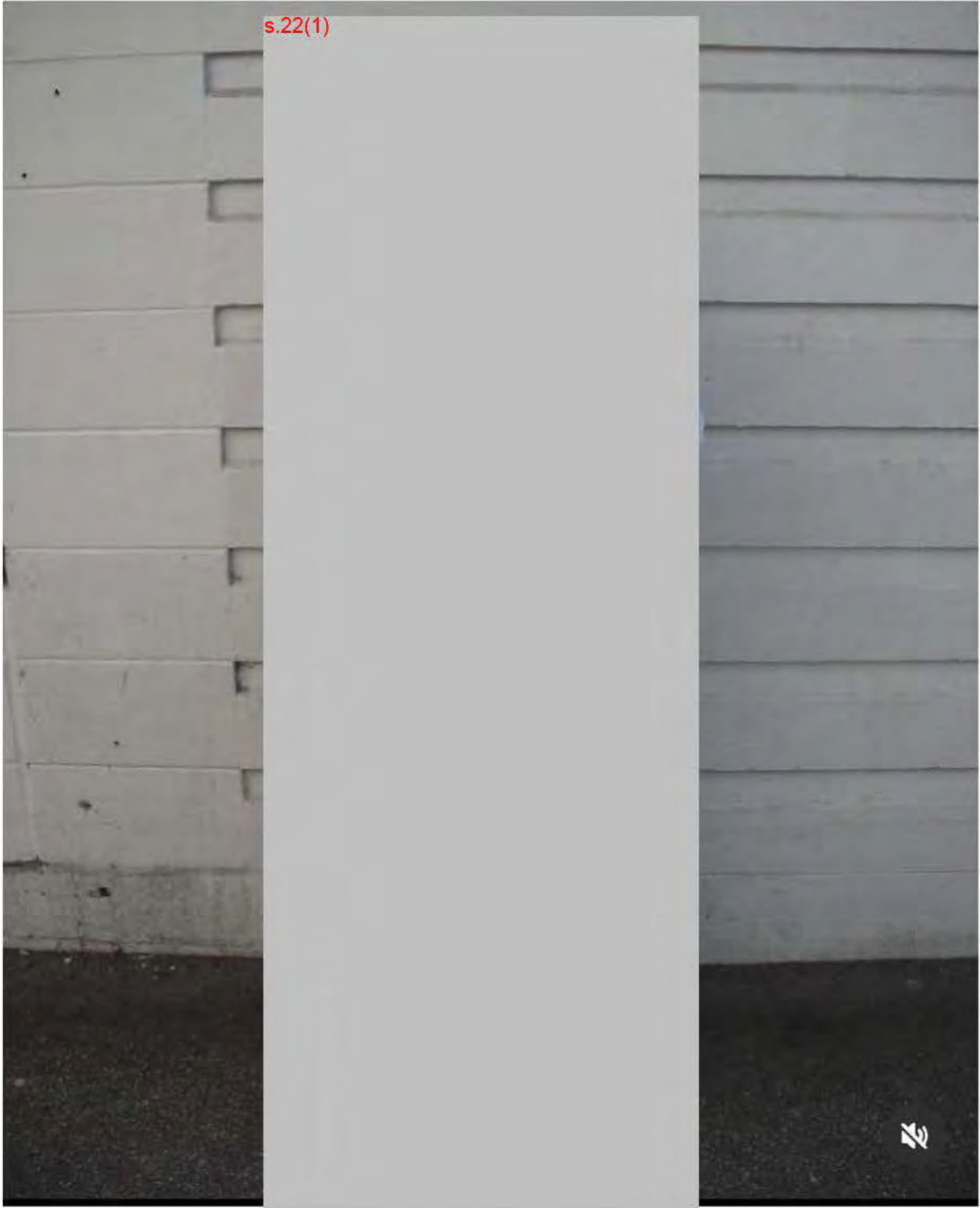
With all my love,
Inès a gentil cœur en soie ♥

How does your art interact with collective liberation ?

Art by itself is part of collective liberation. It is a direct reflection of our history, ancestry, social systems and dynamics. Consequently, it's necessarily affected by white supremacy, anti-blackness, racism, imperialism, colonisation, capitalism and other rampant sicknesses of our world. However, it is also impacted by all the beauty that lives around us. Nowadays, I feel like a lot of artists, even more in the western world, are mostly questioning themselves on "how to make money with their art" when, I think, a more transformative question would be "how does your art touch and affect the world ?" The first reflexion is fair, I also have been stuck in a mental loop wondering if I'll "make it" as an artist and I'm now trying to actively deconstruct the thought process that, in my perspective, is at my own detriment as a human. How should I make sense of what I create if it can only benefit my ego, social status and financial gain ? The reality is that every thought, intention and action that led me to each creation is filled with my experience in this world. The reality is that everyone has the ability to create, and everyone does it on their daily basis with their thoughts, words, interactions and more. In fact, what I create is not unique but it's inherently me. It's the purest and most honest depiction of my existence. It's a material representation of what lives deeply within me, of what lives in each of us.



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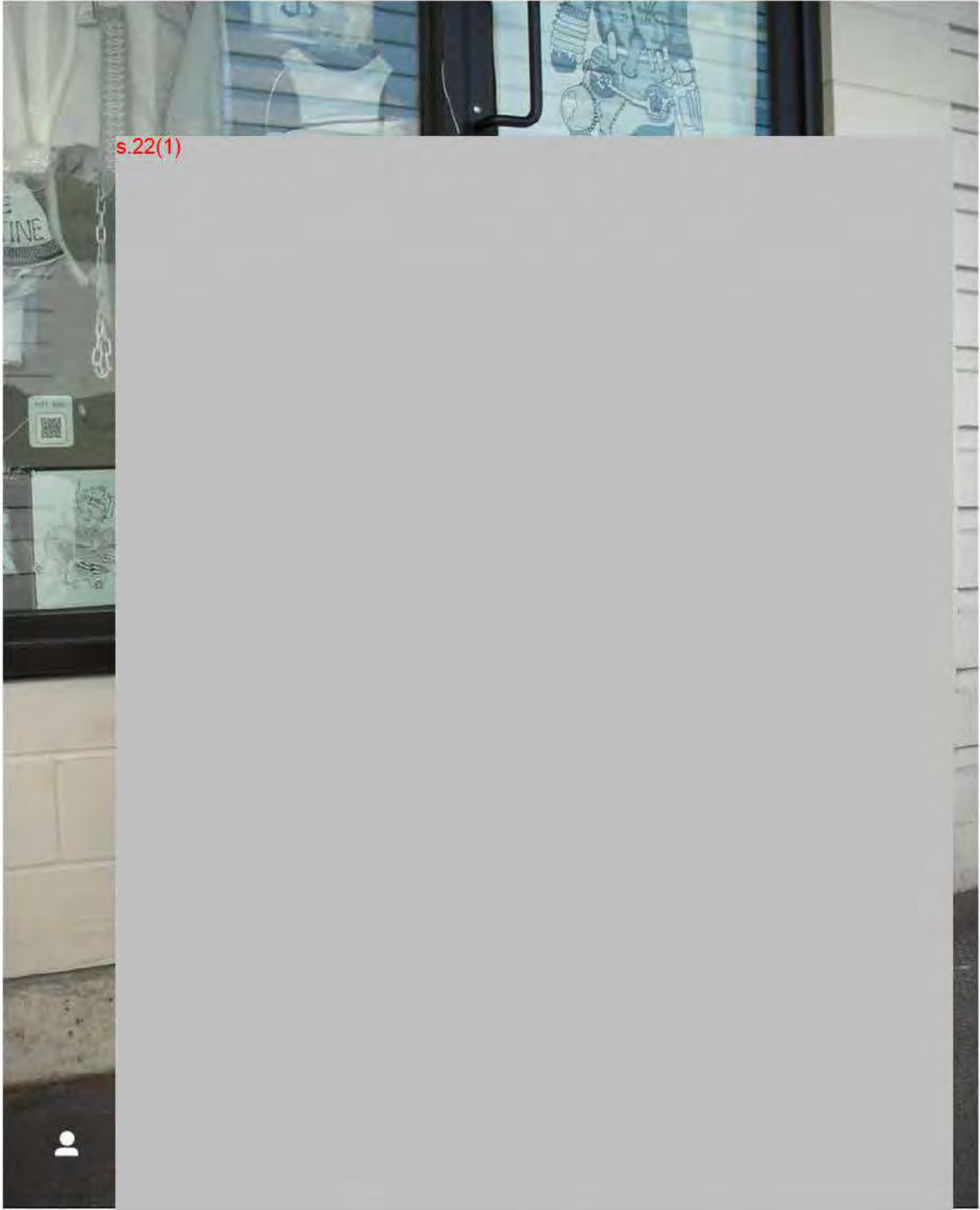


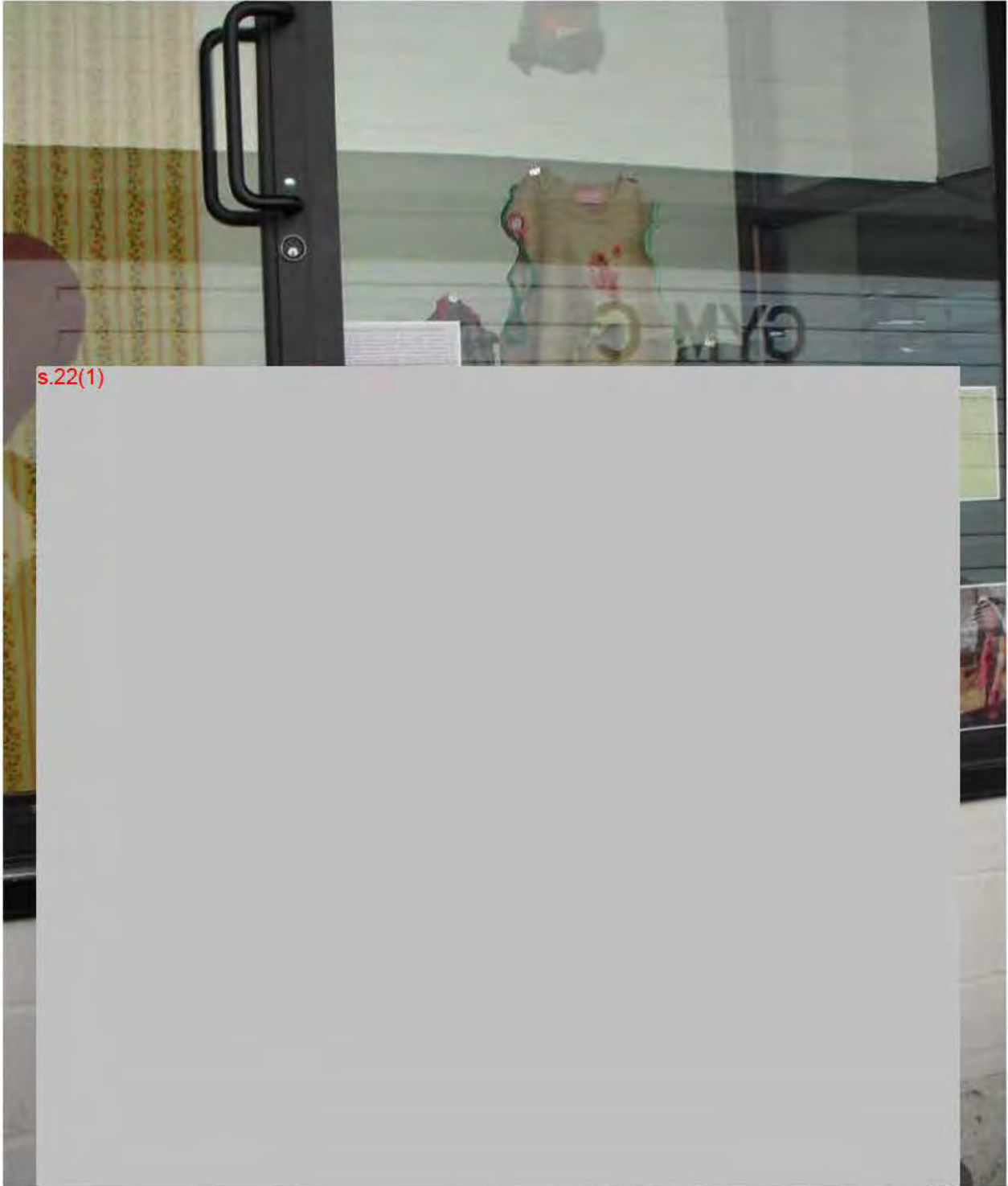
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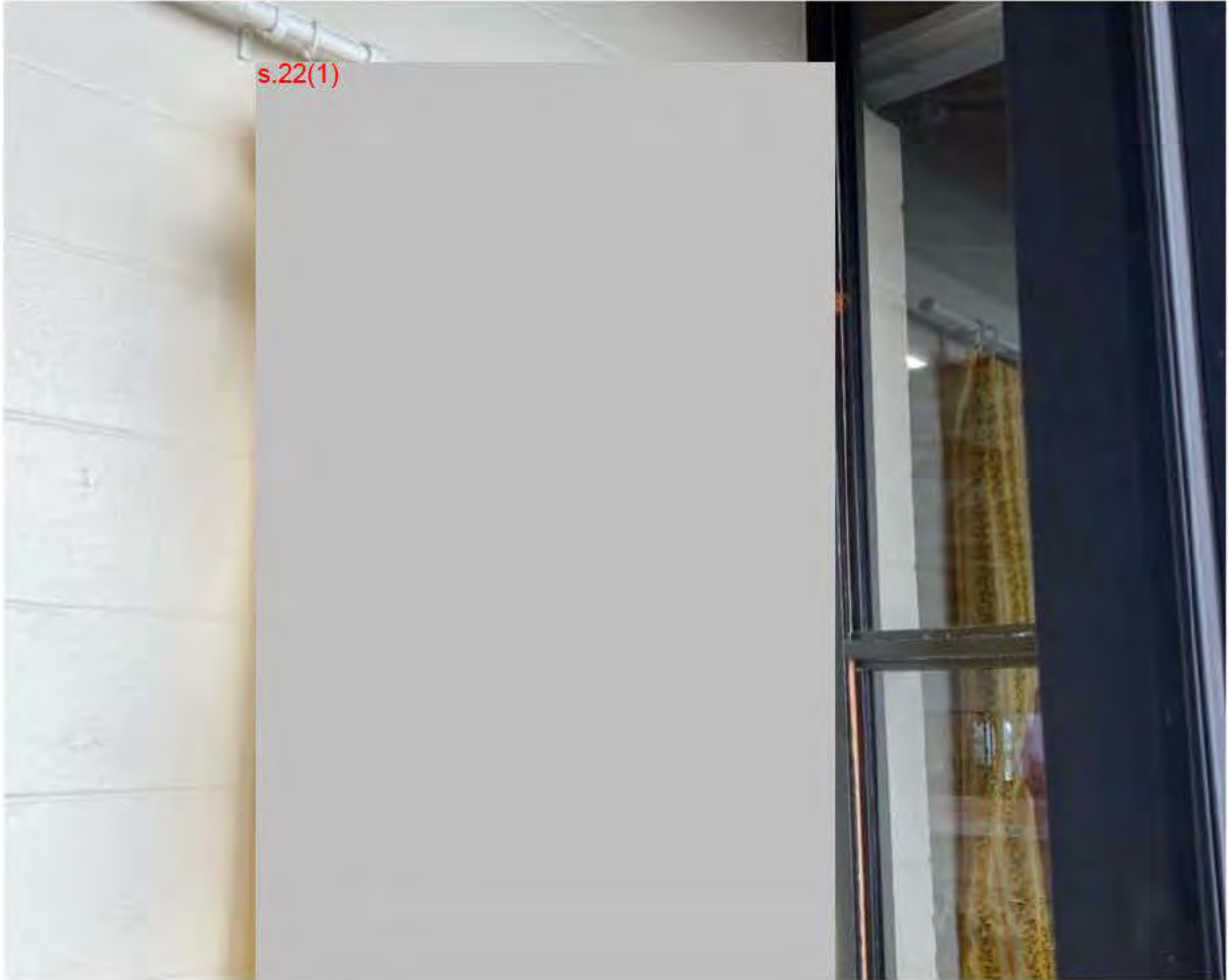


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CUSTOM GUARDIAN CHARA BAG:

A custom design of one of our "guardian charas" - a character specially designed for you. I receive a few elements, or what you might like suggest in to form a design - think of an imaginary supper friend!

This handbag guardian will be keeping your journal safe in their custom side bag.



INDIGESTION ISSUES



A lot of the time, artists struggle with concept indigestion. Half-baked ideas follow one another, slipping on your system, running to a halt, when faced with "I can't come up with a better idea, this one's not good enough" - but the idea doesn't leave. It sits there in discomfort, it hasn't been given access to growth so it stays there with your face, and they combine to grow your artist anxiety as you clutch your fists together wanting to just make some thing.

Well come to Digestive Issues. If you keep leaving these ideas in your system, they'll clog and suffocate you. Act on at least some of them, let the packages clear, make decisions.







CUSTOM GUARDIAN CHARA BAG



INDIGESTION ISSUES



YOU HAVE TO ANSWER DOLL



Palestine will be free.





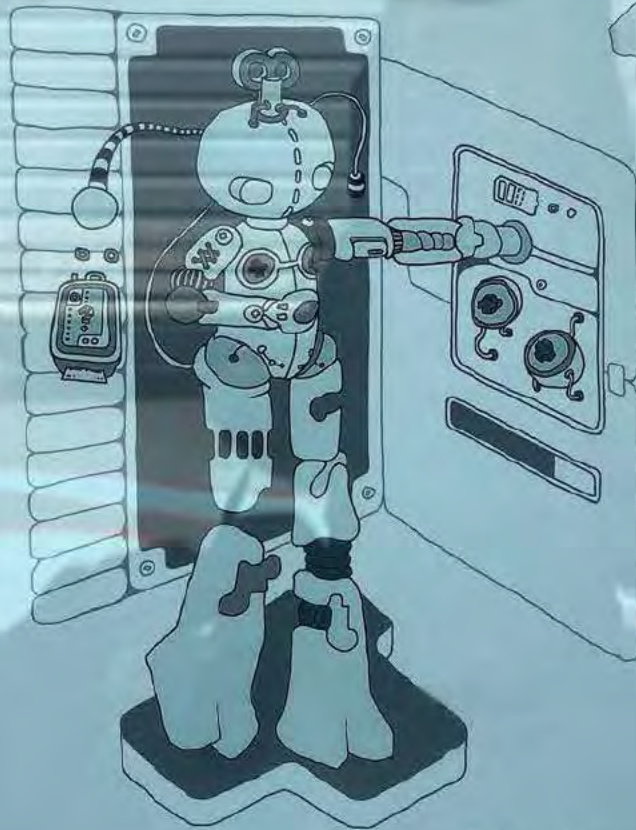
Throughout the duration of the Alcove Window Display, Evidence Dolls window continually faced Islamophobia vandalism dissenting in their freedom of speech/ artistic expression. We have to contend with the lack of protocol that currently exists within this position and the artistic curation

that goes hand in hand with supporting artists within the
Britannia Centre/Art Gallery Community.

If there are any concerns regarding this display, please contact Cynthia Low, cynthia.low@vancouver.ca

MY NAME IS EVIDENCE DOLL

I'm a trans non-binary Arab designer,
focused on textile work, music, 3D, &
illustration. Exploring identity is a
huge theme in my work & I proudly
represent the under-represented
community of SWANA transmasocs.



Palestine will be free.

I am accepting commissions, bookings, & any kinds of fun inquiries.
Surprise me!

IG - @evidencedoll
Email: evidencedoll@gmail.com



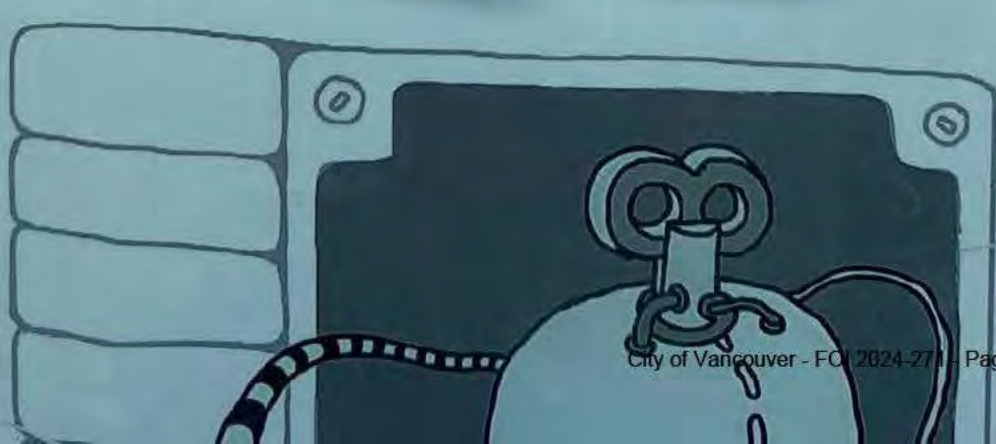
ings, & any kinds of fun inquiries.

IG - @evidencedoll
Email: evidencedoll@gmail.com

If there are any concerns regarding this display,

MY NAME IS
EVIDENCE DOLL

I'm a trans non-binary Arab designer
focused on textile work, music, 3D, &
illustration. Exploring identity is a
huge theme in my work & I proudly
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April 3, 2024 - April 29, 2024

VLACC, Valerie Strom, Angie Quintanilla, Katy Biele

Vancouver Island-based muralist and oil painter Valerie Strom creates art inspired by her deep love of people and the human experience. Her paintings evoke emotion and focus on colour, loose brush strokes and warm light. Growing up in a family with a mother who immigrated from Mexico, she lived between two cultures and frequently travelled to a small village in Mexico that she also called home. Her paintings often feature indigenous women from Mexico hoping to shed light on their strength. A self-taught artist, Valerie started drawing in elementary school but took up painting in 2019 and fell in love with oil paint. She has participated in several Juried art shows, painted murals in Canada and internationally in Mexico, and has collectors worldwide.

Katy Biele is a Chilean-born multidisciplinary artist based in Victoria, BC, on the traditional territories of the Lkwungen

(Lekwungen) people. Biele's visual language and an insatiable curiosity for transcending conventional boundaries transcend the limitations of mere medium and colour, inviting us into mesmerizing realms of boundless imagination and intuition. Bridging the gap between paint and fibre, she creates a symphony of textures that dance and intertwine on a vibrant South American colour palette.

Angie Quintanilla (keen-tah-knee-yah) Coates is a visual artist born and raised in Monterrey, Mexico, based in Port Moody, Canada. Angie is known for her use of vibrant colours and her relentless sense of optimism. Drawing inspiration from both her Mexican heritage and the natural landscapes of Canada, her work is an exploration of how she feels in her art practice -alive and grateful- and how she wishes to envision the world around her - in community, inclusion and balance. Angie believes art is a great unifier with the power to connect people, transcend cultural barriers, and convey universal emotions. Through her colourful pieces, she celebrates the connection between artistic expression and joy.











