FERENCE WEICKER & COMPANY

EVALUATION OF THE CITY OF VANCOUVER'S CULTURAL GRANT PROGRAMS

Prepared for the Office of Cultural Affairs, City of Vancouver
May 26, 2008

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EXECUTIVE SUMMARY

PURPOSE OF THE EVALUATION

Ference Weicker & Company was engaged by the Office of Cultural Affairs (OCA) to conduct an evaluation of the City of Vancouver's cultural grant programs. The purpose of the evaluation is to:

- Evaluate the effectiveness and management of the current cultural grant programs.

- Make recommendations for improvement which focus on opportunities to:

    - Better meet the needs of the community; and
    - Streamline administration of the programs.

PHASES OF THE EVALUATION

We carried out this assignment in three phases. The primary objective of the first phase was to prepare a detailed evaluation design which defined the field research that would be undertaken in the second phase of the study. The evaluation design outlined the specific evaluation issues, indicators, data sources, methodologies and questionnaires that were used.

In the second phase of the study, we implemented an extensive field research program which included:

- Interviews with 11 City of Vancouver staff members involved in the delivery and management of the City's current cultural grant and support programs as well as the Director of Civic Theatres.

- A telephone and online survey of representatives from 135 organizations, representing 40% of the 341 organizations that received funding from the City's cultural grant programs between 2001 and 2006. Response rates were higher amongst organizations that received multiple grants, particularly larger value grants. As a result, the respondent organizations accounted for 59% of the grants awarded during this time period and 88% of the funding awarded.

- Telephone interviews with a sample of 25 individuals and organizations in the arts and cultural sector whose applications have been rejected or who have not applied to the grant and support programs in the past.

- Interviews with 74 other key stakeholders including representatives who have served on Assessment Committees, representatives from other funding sources, and representatives of other organizations involved in the cultural sectors including municipal arts councils, neighbourhood community associations, and arts, culture and heritage organizations.

- Meetings with the Steering Committee and the Advisory Committee established for the project.

In the third phase of the study, we:

- Conducted two workshop sessions involving over 80 sector representatives to review the major findings of the field research and obtain recommendations on future direction of the grant programs based on the five priorities identified in the Culture Plan.

- Conducted interviews with municipal and provincial organizations involved in administering arts and

culture grants in other jurisdictions to identify effective and efficient program design and delivery practices.

- Developed recommendations for changes to the structure and delivery of the cultural grant programs.
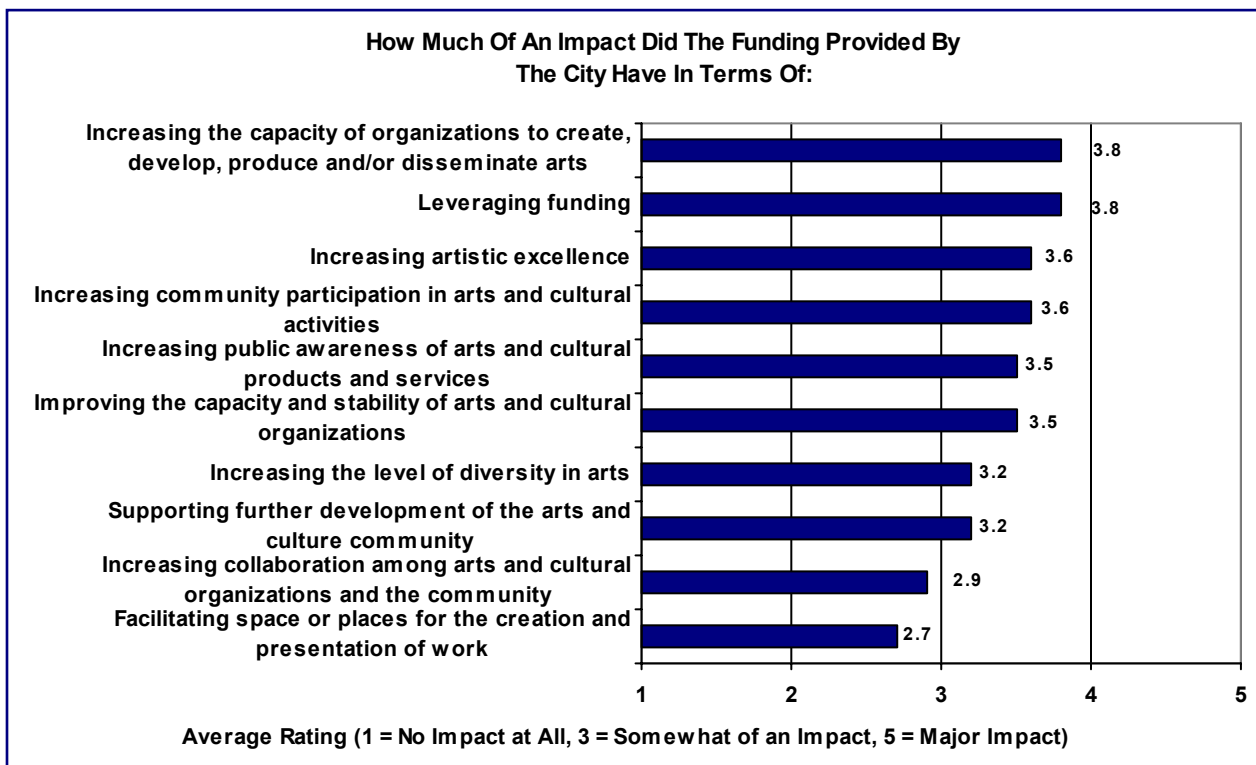
OVERVIEW OF THE GRANT PROGRAMS

Characteristics of the cultural grant programs offered by the City of Vancouver include:

- **Through the OCA, the City of Vancouver disbursed about $10 million in grants in 2007 to approximately 200 non-profit arts and cultural organizations** which provide broadly accessible programs and services within the city. Over a six year period, 341 different organizations received funding.

- **The City of Vancouver offers a wide range of arts and cultural grant programs**, of which 15 were the subject of our review. Three programs (Major Exhibiting Institutions, Theatre Rental, and Operating) accounted for about 91% of the funding awarded over the past six years. The Major Exhibiting Institutions grants program provides funds to five major exhibiting institutions for ongoing operations as well as special projects. The Theatre Rental grants program facilitates access to three major civic theatres for Vancouver-based arts and culture organizations. The Operating grants program provides operating funding to established arts and culture organizations to enhance their capacity and stability.

- **The funding is concentrated amongst a relatively small number of organizations.** Five organizations (Vancouver Art Gallery, Vancouver Symphony Orchestra, Vancouver Museum, H.R. MacMillan Space Centre and Vancouver Playhouse Theatre) received 53% of the funding awarded over the past six years and the largest 20 recipients received 76% of the funding awarded.

- **Few new organizations began receiving funding under the major programs during the past seven years.** Most organizations receiving Operating and Theatre Rental funding received grants in each of the seven years as did all organizations receiving Major Exhibiting Institutions grants. On the other hand, most organizations receiving Project or Celebration grants did so for only one or two years. The Project grants program provides funding to support emerging arts groups, groups undertaking one-time initiatives, or organizations that work on a project basis. The Celebration grants program provides funds to help community-based non-profit organizations to present events such as festivals, celebrations and parades.

IMPACTS AND EFFECTS

The grants provided under the cultural grant programs have generated a variety of impacts. Stakeholders were asked to rate the extent to which the grant programs have generated various types of impacts using a scale of 1 to 5 where 1 is no impact at all, 3 is somewhat of an impact, and 5 is a major impact. The chart on the following page provides an overview of the average ratings.

How Much Of An Impact Did The Funding Provided By The City Have In Terms Of:

Category	Rating
Increasing the capacity of organizations to create, develop, produce and/or disseminate arts	3.8
Leveraging funding	3.8
Increasing artistic excellence	3.6
Increasing community participation in arts and cultural activities	3.6
Increasing public awareness of arts and cultural products and services	3.5
Improving the capacity and stability of arts and cultural organizations	3.5
Increasing the level of diversity in arts	3.2
Supporting further development of the arts and culture community	3.2
Increasing collaboration among arts and cultural organizations and the community	2.9
Facilitating space or places for the creation and presentation of work	2.7

Average Rating (1 = No Impact at All, 3 = Somewhat of an Impact, 5 = Major Impact)

Examples of the impacts reported by the respondents are summarized in the table below.

OVERVIEW OF IMPACTS AND EFFECTS REPORTED BY GRANT RECIPIENTS

Type of Impact	Example of Impacts
Increasing the capacity of organizations to create, develop, produce and/or disseminate arts	• City support enables arts and culture organizations to promote arts and culture programming, plan and create new arts/performances/festivals, preserve and care for arts collections, retain the services of top-notch artists, develop and enhance artist/performer skills and abilities, work with diverse communities and artists, engage in organizational development exercises, rent performing spaces and access a wider range of venues, upgrade and expand facilities, and collaborate with artists, organizations and communities • Grant recipients staged 357 performances and held 38 exhibits attracting combined audiences of over 1.1 million people
Leveraging funding	• City support enables grant recipients to successfully approach other funders as federal, provincial and other funding sources often interpret funding from the host municipality as endorsement that the grant recipient is a professional and qualified organization/group • Grant recipients reported operating budgets totalling over $105 million, which suggests that the organizations receive about $12.31 in funding from other sources for every dollar contributed by the City

Type of Impact	Example of Impacts
Increasing artistic excellence	• Artistic excellence is embedded in the spirit of the eligibility criteria for most City grants which encourages arts and culture organizations to set and reach higher standards in their artistic endeavours • City support enables grant recipients to hire, train and retain qualified artists, performers and support workers for an adequate period of time to work on productions and projects • City support enables grant recipients to avoid compromising the artistic integrity of their projects in order to secure commercial sponsors
Increasing community participation in arts and cultural activities	• Attendance to performances/events has increased as City support enables arts and culture organizations to lower admission fees, access major civic theatres, and better promote their performances/events to the public • Grant recipients reported over 17,000 volunteers and over 200,000 members
Increasing public awareness of arts and cultural products and services	• Operating and purpose specific grants from the City help grant recipients to free up limited internal resources for reallocation to marketing from other areas of their operations • Public awareness of performances/events has increased as arts and culture organizations reach out to residents all over the city effectively and efficiently through the Transit Shelter Advertising program
Improving the capacity and stability of arts and cultural organizations	• Operating and purpose specific grants from the City provide leverage opportunities as well as enable the balancing and reallocation of internal resources • Increased awareness and attendance contribute to increases in overall revenues • Competitive grant allocation process encourages arts and culture organizations to achieve professional competence in managing their operations • Grant recipients reported employing about 2,200 people on a full-time, seasonal and part-time basis in 2005
Increasing the level of diversity in arts	• Grant programs targeting certain groups such as youth and diverse communities/neighbourhoods as well as specific activities such as festivals increase participation from distinct groups in arts and culture activities • City support has enabled successful cross-cultural collaborations among arts and culture organizations
Supporting further development of the arts and culture community	• Grant recipients garner recognition from and acceptance to a wider audience as City support provides promotion, collaboration and artist/performer development opportunities as well as access to important venues • Grant programs targeting certain groups such as youth and diverse communities help promising artists and groups to grow and participate in mainstream arts and culture activities

Type of Impact	Example of Impacts
Increasing collaboration among arts and cultural organizations and the community	• The newly created APCD program has brought together several funders and provided applicants with the option to submit a proposal for consideration in collaboration with other arts and culture organizations • Grant programs like the Community Public Arts program that aim to increase collaboration bring together arts and cultural organizations and the community to work on specific projects
Facilitating space or places for the creation and presentation of work	• City support facilitates access to major performance venues for arts and culture organizations • City support helps arts and culture venues to upgrade and renovate

▪ **The funding received from the City of Vancouver is critical to the ability of most clients to implement their programs.** When grant recipients were asked to rate the importance of the grant to their organization on a scale of 1 to 5 (where 1 is not at all important and 5 is very important), the average rating was 4.7. The organizations already make extensive use of other sources of funding (e.g. earned revenues and Federal Government, Provincial Government and private sector contributions) and estimated that, on average, there is only 21% likelihood that they would have been able to replace the grant funding in the absence of funding from the City of Vancouver. As a result, most organizations feel that they would have had to scale down productions/events and/or become less innovative, reduce staff, or restructure their operations in the absence of support from the City.

▪ **On the whole, assessment committee members, other sources of funding, other stakeholders, and staff believe that the programs are successful in meeting the primary objectives.** The grants have enhanced capacity and stability of arts and culture organizations, enabled organizations to deliver programs to Vancouver residents and visitors, and helped leverage funding from other sources.

STRENGTHS UPON WHICH TO BUILD

Our focus of this review is to develop recommendations for improving the effectiveness and management of the City of Vancouver's cultural grant programs. The results of our review indicate that there are some major strengths on which the programs can build as listed below:

▪ Vancouver has an **accomplished and resilient creative community**, including a strong base of non-profit arts and cultural organizations and a number of major, well-established cultural institutions that are recognized locally, nationally and internationally.

▪ The City of Vancouver is **strongly committed to its arts and cultural community.** Vancouver is seen as a model by other municipalities in Canada in the delivery of its arts and cultural programming. In fact, the City of Vancouver provides, on a per capita basis, the most in cultural grants of any major city in Canada. Vancouver's strong record in developing and attracting artists has resulted in a much higher number of artists per capita than in the rest of Canada.

- The **staff of the OCA** are committed, experienced, highly capable and closely connected to the arts and cultural community in Vancouver.

- The City offers a **diverse mix of programs** providing support to a wide range of organizations from major arts organizations to emerging artists, arts groups and youth for a wide variety of purposes encompassing operating funding, projects, capital improvements, theatre rental, festivals and other events, planning and organizational development, creation of original artworks, and transit shelter advertising space.

- The programs are **well-established** with some of the programs dating back to the 1970s.

- **Awareness of the programs is high amongst leading groups**, many of who have longstanding relationships with the City.

- The City of Vancouver is **widely recognized as a key source of funding** for arts and cultural programs, as evidenced by the sector's strong participation and interest in this project.

- The **existing programs are effective in supporting the sector.** In addition to generating the varied impacts listed earlier, the programs have served as a focal point bringing together members of the arts and culture community.

- Overall, the community is **very satisfied in their experience** with the cultural grants and support programs delivered by the City of Vancouver. When asked to rate how satisfied they are in their experience with the cultural grants and support programs delivered by the City of Vancouver, the recipients provided an average rating of 4.1 on a scale of 1 to 5 where is not at all satisfied, 3 is somewhat satisfied, and 5 is very satisfied.

THE NEED FOR CHANGE

Opportunities to improve the effectiveness and management of the City of Vancouver's cultural grant programs focus on two key issues:

- **Ensuring that the programs are aligned with and will contribute directly to achievement of the vision and goals of the Culture Plan**. Prior to development of the Culture Plan, there was no clearly defined strategic direction or focus for the grant programs. Over time, a complex range of programs developed which lacked coordination and focus. The recent adoption of the Culture Plan provides an opportunity to step back and refocus the programs on key priorities.

- **Streamlining administration and delivery of the program to ensure that the available resources can focus on the priorities of the Culture Plan**. The existing application, assessment and adjudication processes are very time consuming for OCA staff, particularly in light of the small value of some of the grants. Staff members spend significant amounts of time answering questions from potential applicants, providing guidance around application forms, screening applications for eligibility, and supporting the adjudication process. As the time spent on grant applications has increased, OCA staff has had progressively less time to spend on other activities which can also be important contributors to achieving vision and goals of the Culture Plan. The application processes can also be very time consuming for applicants, particularly emerging or grassroots organizations, who commonly have limited resources available and may have little experience in developing applications.

Reflecting these key issues, recommendations have been developed focusing on improving the program structure and enhancing program delivery.

RECOMMENDATIONS TO STRENGTHEN THE PROGRAM STRUCTURE

Recommendations regarding the program structure are as follows:

- **The OCA should take a more proactive and strategic approach to support development of the sector, which focuses on strengthening the building blocks of the sector.** The workshops highlighted the need to place emphasis on facilitating greater collaboration and exchange of ideas/expertise, encourage innovation in performances and operations, enhance professional development of both artists and administrators, improve audience development and outreach activities, develop shared/multipurpose infrastructure, strengthen infrastructure particularly at the neighbourhood/community level, and expand cultural learning opportunities.

- **Consideration should be given to developing a mechanism to define clear funding priorities and review the allocation of grants against those priorities on an ongoing basis.** The results of the industry workshops are an important first step in identifying priorities but a formal process needs to be established. Consideration should be given to establishing a planning process through which priorities are established and reviewed. The priorities will then be used to guide the evaluation of grant applications. Before final recommendations are made to Council, the overall allocation of funding could be reviewed against these priorities to determine any final adjustments that may be needed to better reflect the priorities established.

- **Where feasible, different grant programs should be brought together under one program to improve the level of coordination, simplify the program structure, and place applicants on a more equal footing.**

- **Diversity should be placed at the forefront of the programs.** The need for a distinct Diversity Initiatives program can be addressed by establishing diversity and support for emerging groups as a priority for the cultural grant and support programs overall. This will require defining successful outcomes for diversity, developing a clear definition and intent, and evaluating all grant applications against these outcomes. Efforts should be made to retain and incorporate successful components of the existing Diversity Initiatives program into the new program structure.

- **The structure of the program or programs should be sufficiently broad to support a wide range of activities while flexible enough to allow for changes in priorities over time.**

- **To increase access and inclusiveness, the new program structure should also incorporate a broadened definition of eligible proponents**. For example, the definition of eligible proponents could be broadened to consider applications from partnerships or collaborations between various groups within the sector as well as partnerships with non-arts groups (such as businesses, technology organizations, educational institutions etc. in and outside of Vancouver) and unincorporated ad-hoc arts and cultural groups.

- **Efforts to increase access and inclusiveness should be supported by increased outreach activities**. More effort is required to increase awareness of the program amongst proponents, particularly emerging artists and new artists to the community, who have not applied in the past but whose activities are consistent with the vision, values and strategic themes of the Culture Plan. Resources will be required to develop and implement a formal outreach strategy.

▪ **A separate review process should be established for smaller grants versus larger grants.** Under the current processes, grants of less than $10,000 have accounted for 65% of the 1,420 grants awarded between 2001 and 2006 but only 8% of the total value of grants awarded. Reviews of the small grants tend to be as time intensive (if not more) as reviews of the larger grants. As a result, the majority of staff and committee time is spent reviewing applications which account for only a small percentage of the value of grants awarded.

Under the proposed changes, the cultural grant and support programs of the City of Vancouver would be divided into four components:

▪ Cultural Grants;
▪ Civic Collections-based Major Exhibiting Institutions;
▪ Strategic Cultural Partnerships; and
▪ Strategic Opportunities.

An overview of the proposed components is outlined in the following paragraphs.

1.   Cultural Grants

Cultural Grants would replace the existing funding programs directly administered by the City of Vancouver including Operating grants, Project grants, Major Exhibiting Institutions grants that are not tied to the care and preservation of the City's collections of art and artifacts, Celebration grants, and Diversity Initiatives grants. This component could also be used to provide the types of grants that have been provided under the Capital and Get Out! Youth Legacy program. Cultural Grants could also include cultural Capital grants separated from the budget for Capital grants related to social planning as well as Theatre Rental Operating and Project grants. The eligibility criteria for this program could be flexible enough to support activities that are currently supported under other programs such as Get Out! Youth Legacy.

Cultural Grants could be divided into two main streams: artistic-driven initiatives and neighbourhood or community-driven initiatives. Through these streams, support could be provided for:

▪ A range of activities which are consistent with the vision and strategic themes of the Culture Plan (e.g. creation, production, presentation, and dissemination of eligible arts; artistic residencies/exchanges; mentorships, training, and workshops; touring; audience development; knowledge development and transfer/exchange; networking; and infrastructure development and upgrading);

▪ A range of disciplines which are consistent with the vision and strategic themes of the culture plan (e.g. performing arts, visual arts, literary, media, multidisciplinary/inter-disciplinary work, and festivals, events, celebrations and parades with significant arts and culture components).

Applications could be divided into two categories - large grants and small grants - with smaller grants being evaluated against similar criteria but through a simpler process.

2.   Civic Collections-based Major Exhibiting Institutions

Under the revised program structure, funding provided by the City for collection management would be separated out from any other grant funding that may be provided to the major exhibiting institutions. More specifically, the City of Vancouver would enter into contracts with institutions that care for, preserve, and manage the City's collections of art and artifacts. Three institutions (Vancouver Art Gallery, Vancouver Museum and Vancouver Maritime Museum) currently exhibit and hold in trust the City's collections of art

and artifacts.

Under these collections contracts, the institutions would manage the collections consistent with a collections policies approved by the City. Support would not be tied to specific items but rather could be applied to general operation expenditures. There would be no application form; rather, funding would be determined through contract negotiations. Institutions would be asked to report back on the services provided.

3.   Strategic Cultural Partnerships

The Strategic Cultural Partnerships components would include programs developed and/or administered in association with other organizations. Partnership programs may allow the City to maximize support through leverage while reducing City time and costs related to program administration. At the present time, the City of Vancouver has established partnerships related to two programs:

- Arts Partners in Organizational Development (ArtsPOD) grants are available to non-profit arts and culture organizations in BC.

- Arts Partners in Creative Development (APCD) grants assist BC arts and cultural organizations to create and develop new works or further develop existing works, with the intent of producing, presenting or exhibiting them at the highest standard.

In addition, the City of Vancouver periodically negotiates agreements with suppliers of promotional displays (e.g. transit shelter and video screen advertising space).

Additional partnerships which reflect the priorities and values of the Culture Plan may be developed over time.

4.   Strategic Opportunities

Under the Strategic Opportunities component, funding could be provided for targeted one-time strategic arts and cultural investment opportunities with significant benefits for the creative sector and the broad community.

RECOMMENDATIONS TO ENHANCE PROGRAM DELIVERY

The following recommendations are designed to further enhance the effectiveness and efficiency of the cultural grant and support programs:

- In light of the streamlined grant programs, **restructure staffing resources** to increase efficiency of program delivery and consider revising the roles of the existing staff members involved in grant administration and management.

- Invest and participate in the Canadian Arts Data/Données sur les arts au Canada (CADAC) database initiative, a national project offering a **common financial and statistical web-based database** for organizations receiving funds from tri-level arts funding agencies.

- Review policies and strategies regarding **Assessment Committees**, particularly with respect to the use of discipline specific committees, the role and structure of the committees, constraints to establishing standing committees, the need for further training of committee members,

compensation, the required level of staff support, and difficulties in identifying suitable candidates on an ongoing basis.

- Research and implement **multi-year funding** as an option for specific larger grant recipients.

- Make the **OCA website** easier to navigate and more informative.

- State program goals, eligibility criteria, assessment criteria, and evaluation guidelines in **simple and clear language** to improve consistency in interpretation and avoid confusion.

- Enhance the **assistance available to applicants**, especially first-time applicants and small-scale organizations, in preparing applications without significantly increasing the demands on staff time.

- Provide **clear reporting guidelines** to grant recipients on how to report back on funded projects, performances and events.

- Upgrade the **analytical and reporting capabilities** of the existing program database.

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I.   INTRODUCTION

A.   BACKGROUND

Vancouver has a vibrant arts and culture community. Cultural workers comprise 2.7% of Vancouver's total labour force, the highest proportion of the total labour force nationally. Between 1996 and 2001, Vancouver's cultural labour force grew by 24%, while the general labour force grew by 5%. More than three million people attend live performances, screenings, exhibitions, festivals and special events every year in the city. Festivals in Vancouver parks and community centres present more than 1,700 performances annually. Music, dance and theatre groups present more than 750 different live productions while the City's major museums and galleries feature more than 600 exhibitions every year.

The City of Vancouver is a major supporter of the arts and culture community. Through the Office of Cultural Affairs (OCA), the City of Vancouver disbursed about $10 million in grants in 2007 to approximately 200 non-profit arts and cultural organizations, which provide broadly accessible programs and services within the city. The City provides the most in cultural grants, on a per capita basis, of any major city in Canada.

B.   PURPOSE OF THE EVALUATION

In order to assess and improve the effectiveness and efficiency of the City's current cultural grant and support programs as well as the grant allocation process, the OCA has commissioned a comprehensive review of its programs. According to the Terms of Reference, the specific requirements of the comprehensive review are to build on existing quantitative indicators and data and should include, but should not be limited to, the following:

1.   Establish the context for a "Cultural Grant Program Review" through a review of the current programs including current goals, policies, priorities, practices, procedures, and guidelines. The review should provide an overview and analysis of all pertinent background materials.

2.   Consult stakeholders such as past members of Grant Assessment Committees, Vancouver based professional artists, administrators, the OCA and Cultural Services staff members as well as staff members from other City departments, and representatives from other cultural funding agencies, art consultants and organizations as necessary. In particular, the following persons/parties should be consulted:

- Those that have received support in the past through one or more of the grant and support programs;
- Those that have applied for support through one or more of the grant and support programs but have not been successful;
- Those that have not known about the grant and support programs but are seeking public support for arts and cultural initiatives; and
- Those that have not yet applied for support because they are yet to meet the eligibility criteria.

3.   Evaluate the effectiveness and management of the current cultural grant programs.

4.   Make recommendations for effective new or restructured grant programs, which meet the current needs of the community, based on best practice review and consultation findings.

C.   WORK COMPLETED TO DATE

We carried out the assignment in three phases. The primary objective of the first phase was to prepare a detailed work plan which was then implemented in the second phase of the study. In the third phase, we conducted a series of industry workshops and developed recommendations to improve existing grant and support programs of the City.   The specific steps undertaken in the three phases of the project are outlined below.

1.   Prepare the Detailed Work Plan

In preparing the detailed work plan, we:

- Conducted an initial meeting with the client to clarify the scope of the review and the specific outputs desired.

- Conducted a detailed review of the available documentation to gain an in-depth understanding of the City's current cultural grant and support programs administered through the OCA. We also conducted a detailed review of the available administrative information, operational files and the grant database.

- Conducted interviews with 6 staff members involved in the design and implementation of the City's current cultural grant and support programs to obtain information on the programs and key issues as well as input into the evaluation design including the key issues and potential methodologies.

- Met with the Project Steering Committee and the Project Advisory Committee to outline the objectives, structure and timing of the evaluation, and the role of the committees as well as to facilitate input into the evaluation design including the key issues and potential methodologies.

- Prepared the evaluation design including developing the logic model for the City's current arts and cultural grant programs, defining the specific evaluation issues to be addressed, identifying data sources for each issue, and determining the most appropriate evaluation methodologies. We also prepared the questionnaires and other data collection instruments that will be used in the field research.

- Prepared the detailed work plan. The work plan identified, in detail, the program review process including a logic model; program review questions/issues; methodology for data collection, field procedures and data analysis tools; and a schedule for completion of the program review. We met with representatives of the OCA prior to proceeding with the field research to confirm the evaluation issues and methodology contained in the work plan.

2.   Complete the Field Research

In the second phase of the study, we carried out extensive field research. More specifically, we conducted:

- Interviews with 11 City of Vancouver staff members involved in the delivery and management of the City's current cultural grant and support programs as well as the Director of Civic Theatres.

- A survey of 135 organizations, representing 40% of the 341 organizations that have received funding from the City's cultural grant programs between 2001 and 2006.   The surveyed organizations received a total of 841 grants, or 59% of the 1,433 grants that were disbursed during that time period. A detailed breakdown of the total and surveyed number of the grants by program

is provided in the table below.

TOTAL AND SURVEYED NUMBER OF GRANTS
BY PROGRAM (2001-2006)

Program	Total Number of Grants		Percent
	Issued	Surveyed	
Operating	543	392	72%
Project	339	142	42%
Celebration	149	91	61%
Theatre Rental (Operating)	90	71	79%
Diversity Initiatives	64	32	50%
Arts Partners in Organizational Development	58	33	57%
Get Out! Youth Legacy Program	51	9	18%
Baxter/Theatre Rental (Project)	37	12	32%
Major Exhibiting Institutions	35	35	100%
Community Public Art	25	4	16%
Other	14	2	14%
Capital	12	6	50%
Opportunities	10	7	70%
Commissioning	6	5	83%
Total	**1,433**	**841**	**59%**

In terms of the value of the grants, the surveyed organizations received a total of $40,774,347, or 88% of the $46,152,454 that was distributed between 2001 and 2006. A detailed breakdown of the total and surveyed value of the grants by program is provided in the table on the following page.

TOTAL AND SURVEYED VALUE OF GRANTS
BY PROGRAM (2001-2006)

Program	Total Value of Grants		Percent
	Issued	Surveyed	
Major Exhibiting Institutions	$21,552,349	$21,552,349	100%
Theatre Rental (Operating)	$10,571,819	$9,938,894	94%
Operating	$9,488,900	$7,340,150	77%
Project	$1,214,200	$519,350	43%
Opportunities	$733,000	$270,000	37%
Celebration	$627,852	$337,475	54%
Diversity Initiatives	$403,000	$225,000	56%

Program	Total Value of Grants		Percent
	Issued	**Surveyed**	
Community Public Art	$390,157	$68,000	17%
Other	$345,000	$210,000	61%
Capital	$231,927	$67,659	29%
Get Out! Youth Legacy Program	$168,000	$25,790	15%
Arts Partners in Organizational Development	$160,000	$96,000	60%
Baxter/Theatre Rental (Project)	$147,090	$40,520	28%
Commissioning	$119,160	$83,160	70%
Total	**$46,152,454**	**$40,774,347**	88%

- Interviews with a sample of 25 individuals and organizations in the arts and cultural sector whose applications have been rejected before or who have not applied for grant and support programs.

- Interviews with 74 other key stakeholders including representatives who have served on Assessment Committees, representatives from other funding sources, and other representatives involved in the cultural sectors. Other representatives involved in the cultural sectors included municipal arts councils, neighbourhood community associations, and arts, culture and heritage organizations.

3.   Develop Program Structure and Delivery Recommendations

In the third phase of the study, we:

- Conducted two workshop sessions with sector representatives to review the major findings of the field research and to obtain recommendations on future direction of the grant programs based on the five strategic directions identified in the Culture Plan.

- Conducted interviews with municipal and provincial organizations involved in administering arts and culture grants in other jurisdictions to identify effective and efficient program design and delivery practices.

- Developed draft recommendations to enhance the structure and delivery of the cultural grant and support programs. We then worked with OCA staff to finalize the recommendations.

D.   STRUCTURE OF THE REPORT

This report is divided into five chapters:

- Chapter II provides an overview of the characteristics of the funding recipients as well as the history, objectives, delivery structure, and characteristics of the City's arts and cultural grant and support programs.

- Chapter III reviews the progress that has been made to date in terms of achieving program objectives, the impacts that have been generated by the grant and support programs, and the

extent to which those impacts are incremental in that they would not have resulted in the absence of the programs.

- Chapter IV summarizes the results of our review regarding the design and delivery of the programs, including program reach, clarity and fairness of eligibility and assessment criteria, effectiveness and efficiency of the application, assessment and adjudication process, alignment with target group needs, complementarity to other funding sources etc. and discusses the level of stakeholder satisfaction with the grant programs, most and least effective program areas, and differences in the grant recipients' opinions about the grant programs.

- Chapter V discusses the recommendations for changes to the structure and delivery of the cultural grant and support programs.

There are also three appendices. Appendix I provides a detailed profile of the cultural grant and support programs included in the review. Appendix II provides a summary of stakeholder recommendations and suggestions obtained through the field research. Appendix III describes the workshop sessions in details and provides a summary of the priorities/recommendations identified by the workshop participants.

II.   THE CULTURAL GRANT AND SUPPORT PROGRAMS

During the course of this evaluation, the City of Vancouver developed and adopted a Culture Plan. This chapter outlines the City of Vancouver's cultural objective and goals which were in place at the time of the field research, provides an overview of the cultural grant and support programs, discusses the characteristics of the funding recipients, and describes the program delivery structure.

A.   GOALS AND OBJECTIVES

1.   Cultural Objective

The City of Vancouver's cultural objective was defined as follows:

> *"To ensure our future as a creative city, open and accessible to artists, to the broadest range of artistic expression, and to the widest participation."*
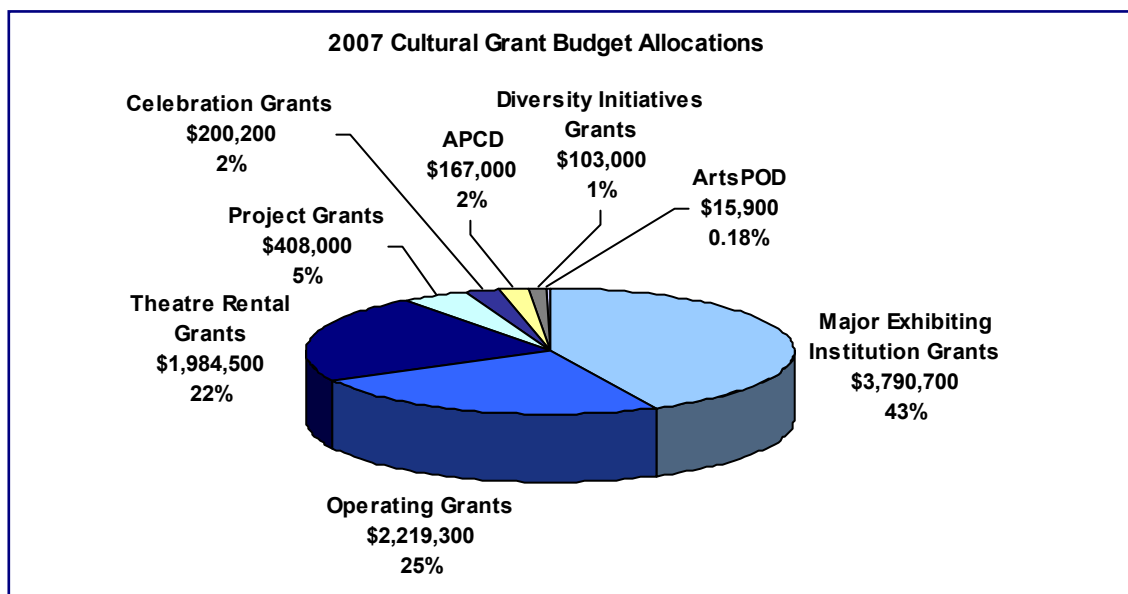
2.   Cultural Goals

The Council adopted the following cultural goals on October 27, 1987:

- To promote a high level of **creativity and excellence** in the cultural life of Vancouver;

- To promote **diversity** in the artistic life of the community, including both the professional and the non-professional, the traditional and the innovative, and the established and the aspiring;

- To encourage **financial and managerial efficiency** in the operation of Vancouver's cultural organizations;

- To ensure the existence of **adequate facilities** for the creation and presentation of the arts in Vancouver; and

- To ensure that all Vancouver residents and visitors, including senior citizens, youth, low-income people, members of ethnic minorities and other distinct groups, have **opportunities to enjoy and participate in cultural activities.**

B.   CULTURAL GRANT AND SUPPORT PROGRAMS

1.   Budget for 2007

Through the OCA, the City of Vancouver disbursed about $10 million in grants in 2007 to approximately 200 non-profit arts and cultural organizations which provide broadly accessible programs and services within the city. Approximately 43% of the current funding is allocated as Major Exhibiting Institutions grants to the 5 major exhibiting institutions (Vancouver Art Gallery, Vancouver Museum, Vancouver Maritime Museum, A.S.T.C. Science World and MacMillan Space Centre). A further 22% of the cultural budget is awarded as Theatre Rental grants to approximately 15 organizations which are regular users of the Vancouver civic theatres. The remaining 35% is allocated to approximately 180 organizations for Operating, Project, Celebration, Arts Partners in Creative Development (APCD), Diversity Initiatives, and Arts Partners in Organizational Development (ArtsPOD) grants. A breakdown of the City's 2007 Cultural grants budget of nearly $10 million by program is provided in the following chart.

2007 Cultural Grant Budget Allocations

Celebration Grants
$200,200
2%

Diversity Initiatives
Grants
$103,000
1%

APCD
$167,000
2%

Project Grants
$408,000
5%

ArtsPOD
$15,900
0.18%

Theatre Rental
Grants
$1,984,500
22%

Major Exhibiting
Institution Grants
$3,790,700
43%

Operating Grants
$2,219,300
25%

The above chart does not include a number of other programs which the OCA has been involved in delivering in recent years. The Capital grants program is delivered in association with the Social Planning department and is not restricted to arts and cultural organizations. The 2007 budget for the Capital grants program is $100,000. The Transit Shelter Advertising and the Video Screen Advertising programs are support programs rather than grant programs (i.e. no direct funding is awarded). Funding for the Community Public Art program will be confirmed once the Public Art Review is completed. Plans for a revised Get Out! Youth Legacy grant program are currently being developed for review by Council. The Opportunities grant program is currently under review and will not be funded this year.

2. Profile of the Programs

A detailed profile of each of the programs included in our review is provided in Appendix I. The characteristics of the programs are summarized below and highlighted in the table on the following page.

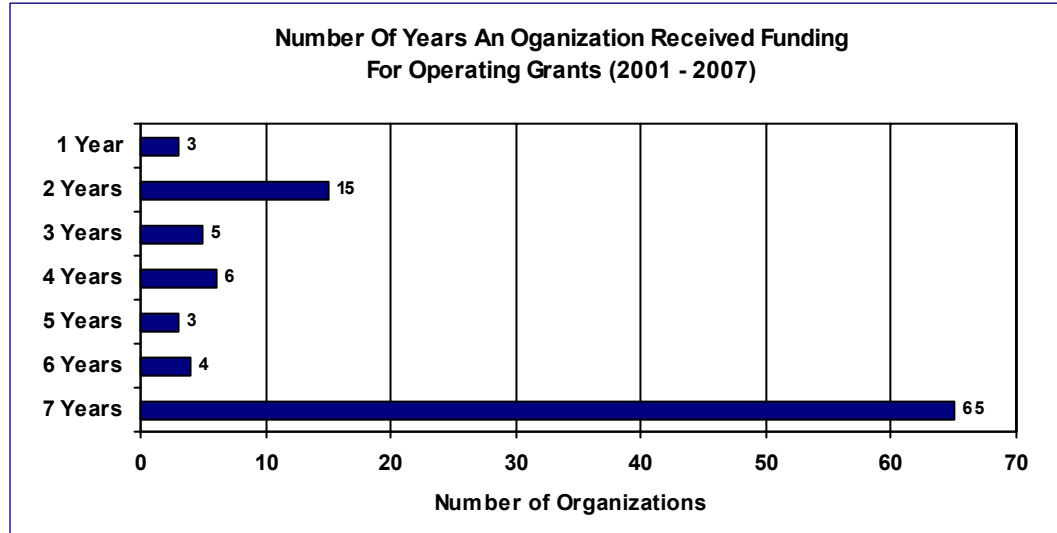- **Operating Grant Program**

  The Operating grant program was formally established in 1989 with the objective of assisting organizations to achieve a level of stability required to provide ongoing quality programming or services. The grants can be applied to current expenses related to the creation, production, presentation and dissemination of the performing, visual, literary and media arts. The grants are available to arts organizations engaged in a range of activities and art forms, reflecting different cultural traditions and art practices.

  As with all of the City of Vancouver's Cultural grant programs, funding can only be provided to non-profit organizations undertaking activities in Vancouver (the UBC Endowment Lands are not included as part of Vancouver for this purpose because the region does not form part of the City's tax base). Recipients of Operating grants must have a track record of quality programming or services, operate year-round, have ongoing paid professional leadership and administration, pay principal artistic contributors, and have received an Operating or Project grant for at least the past two years.

  Applicants are evaluated by an Assessment Committee, consisting of 10 community

representatives and 5 OCA staff members, on the basis of artistic merit, organizational competence, and community impact.

In 2007, 87 organizations received $2,219,300 in Operating grants. The grants ranged from $3,500 to $135,000 and the average grant amount was $25,509. The budget for Operating grants was increased by $825,000 in 2005 as a result of a strategic investment in arts and culture by the Council and the subsequent increase in the Cultural grants budget. Over the past seven years, 101 organizations have received Operating grants including 65 organizations which have received funds in each of the seven years as indicated in the chart below.

Number Of Years An Oganization Received Funding For Operating Grants (2001 - 2007)

Years	Number of Organizations
1 Year	3
2 Years	15
3 Years	5
4 Years	6
5 Years	3
6 Years	4
7 Years	65

Number of Organizations

Only 14 organizations stopped receiving Operating grants during this period.

- ■ **Project Grant Program**

The Project grant program was formally established in 1989 for new and developing arts organizations, established organizations that work on a project basis, and organizations undertaking a special, one-time initiative. The grants can be applied to a specific project or toward the costs of several initiatives planned within a year of the application deadline. The grants are available to arts organizations engaged in a range of activities and art forms, reflecting different cultural traditions and art practices. Arts organizations can also apply for Project grants to assist with the costs of partnerships between professional artists and community members engaged in a collaborative creative process. A second deadline for Project grants was established in 1999 to better accommodate organizations with relatively shorter planning horizons.

As with all of the City of Vancouver's Cultural grant programs, funding can only be provided to non-profit organizations undertaking activities in Vancouver. Recipients of Project grants must have been active in the City of Vancouver for at least one year or apply under the auspices of an existing non-profit cultural organization, have ongoing paid professional leadership and administration, and pay principal artistic contributors. Project grants are not available to organizations that receive operating funding from the City in the form of Theatre Rental, Operating or Major Exhibiting Institution grants. Applicants are evaluated by the same Assessment Committee that serves the Operating grant program.
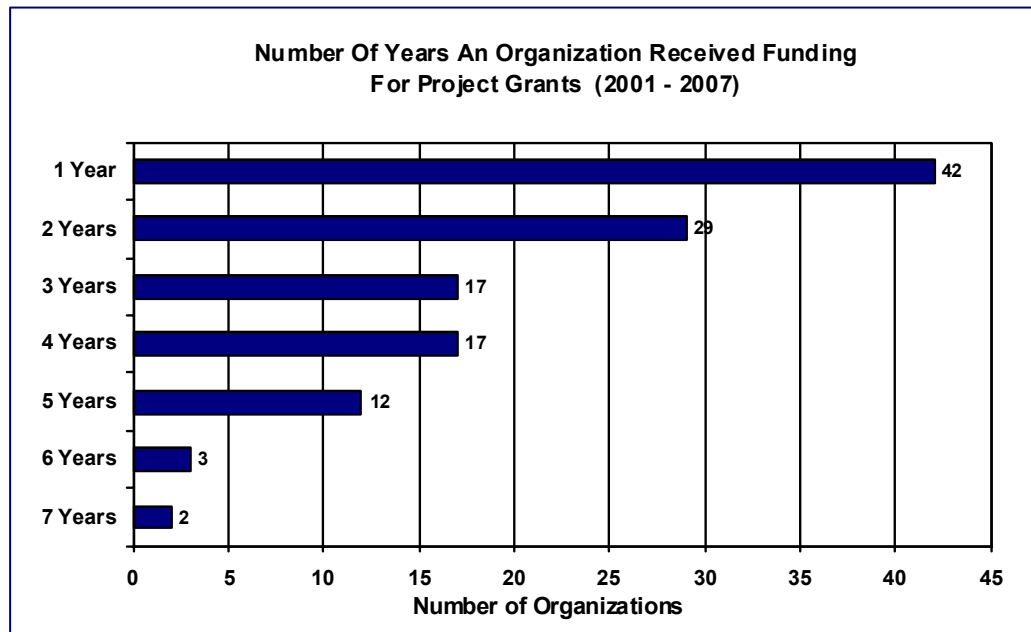
SUMMARY OF THE CULTURAL GRANT AND SUPPORT PROGRAMS INCLUDED IN THE REVIEW

Program	Established	Current Status	Primary Objectives/Focus
Operating Grants	1989	87 organizations received $2,219,300 in 2007	Provide operating funding to increase the stability of professional organizations that have a track record in quality programming
Project Grants	1989	In the first round of funding in 2007, 31 organizations received $213,500. Twenty-two organizations received $194,500 during the second round of funding	Provide funding to support emerging arts groups, groups undertaking one-time initiatives, or those who work on a project basis
Major Exhibiting Institution Grants	1971 (operating) 2003 (supplemental)	Five organizations received $3,790,700 in 2007	Provide funds to major exhibiting institutions for ongoing operations (operating) as well as extraordinary circumstances that are over and above regular operational functions (supplemental)
Theatre Rental Operating Grants	1979	Twelve grants totaling $1,208,148 were awarded between January and August of 2007. Between September and December of 2007, another 12 grants were awarded totaling $766,700	Reduce theatre rental fees for Vancouver-based arts organizations that perform regularly in a civic theatre (the Vancouver Playhouse, the Orpheum and the Queen Elizabeth Theatre)
Theatre Rental Project Grants	2005 (successor to the Baxter Grant program which was established in 1984)	The 2007 budget is $20,000 - only one organization received $2,720 in 2007	Reduce theatre rental fees charged by a civic theatre to new and emerging arts and cultural organizations
Celebration Grants	2002	44 organizations received $200,200 in 2007	Provide funds to help community-based non-profit societies present events such as festivals, celebrations and parades
Diversity Initiatives Grants	1989 (the name of the program was changed from Cross-Cultural Initiatives in 1998)	The 2007 budget is $103,000	Assist emerging artists and arts groups from distinct communities, support innovative artworks reflecting the cultural diversity of Vancouver, and encourage artistic collaborations to promote intercultural understanding
ArtsPOD Grants	1989 (the name of the program was changed from the Technical Assistance Program in 1997)	The total budget for 2007 is $170,000 of which the City is contributing $15,900	Provide technical expertise in planning and organizational development to non-profit arts and heritage organizations to enhance their organizational stability and effectiveness. The City is 1 of 6 funders of the program

Program	Established	Current Status	Primary Objectives/Focus
Opportunity Grants	2002	The program is currently under review	Support new large-scale initiatives that can expand the scope and profile of festivals in Vancouver
APCD Grants	2007 (successor to the pilot Commissioning grants program, established in 2006)	The total budget for 2007 is $2.5 million for two deadlines of which the City is contributing $167,000	Facilitate the creation of outstanding original artworks through local, national and international artistic collaborations, and enhance the creative capacity of BC arts organizations. The City is 1 of 6 funders of the program
Capital Grants	1975	The 2007 budget is $100,000 which is shared with the Social Services department. Two grants totaling $6,932 were made to the cultural sector in 2007 while another $83,068 was awarded to six applicants to the Social Services department	Provide funds for the purchase, renovation and refurbishment of facilities not owned by the City, covering up to one-third of the project costs
Community Public Art Grants	1994	The program is currently under review	Encourage the creation of public art works, support local leadership and community participation in neighbourhood art projects, and foster the diversity and interests of neighbourhoods
Get Out! Youth Legacy Program Grants	2004	Plans for the revised program are currently being developed for final Council approval	The Grants to Youth category provides funding for youth to develop and implement their own ideas through cultural projects in partnership with non-profit organizations whereas the Community Partnership Grants category provides funding for two or more non-profit organizations to develop athletic and or cultural programming for, and in partnership with, youth
Transit Shelter Advertising Program	-	As of July 2007, 53 groups have accessed the program for a net rate value of $2,175,000 in terms of advertising space used	Provides free access to over 1,370 transit shelter advertising space to enable artistic, cultural or community service organizations to promote events and services in Vancouver that are open to the public
Video Screen Advertising Program	2007	2007 will be the first year of the program	Provide free video screen advertising space to non-profit arts organizations for public service announcements and a prominent venue for curated video projects and site-specific commissioned work

In the first round of funding in 2007, 31 Vancouver organizations received $213,500 in Project grants. Twenty-two organizations received $194,500 during the second round of funding. The grants awarded in 2006 ranged from $500 to $61,700 and the average grant amount was $8,088. The budget for Project grants was increased by $75,000 in 2005 and by another $150,000 in 2006 as a result of a strategic investment in arts and culture by the Council and the subsequent increase in the Cultural grants budget.

Over the past seven years, 311 Project grants have been awarded to 122 organizations. As indicated in the chart below, 17 organizations have received 5 or more Project grants during this period.

**Number Of Years An Organization Received Funding
For Project Grants (2001 - 2007)**

Years	Number of Organizations
1 Year	42
2 Years	29
3 Years	17
4 Years	17
5 Years	12
6 Years	3
7 Years	2

Number of Organizations

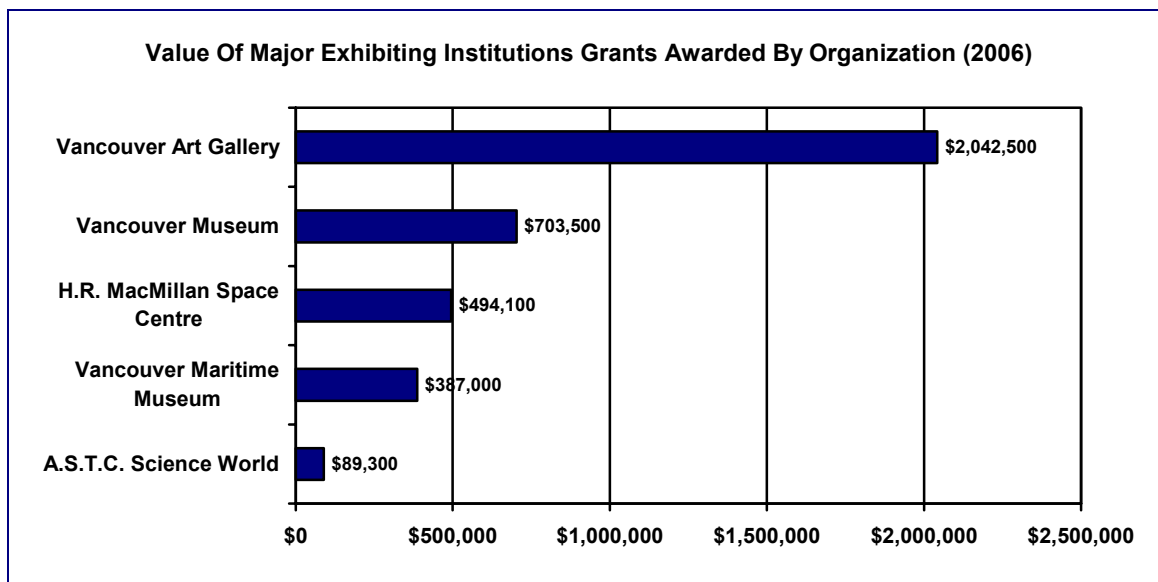■ **Major Exhibiting Institution Grant Program**

The City has been providing annual grants to major exhibiting institutions for their ongoing operations since 1971. The City currently provides operating grant support to five major exhibiting institutions. Two of these institutions (A.S.T.C. Science World and H.R. MacMillan Space Centre) have science education mandates whereas the other three (Vancouver Art Gallery, Vancouver Museum and Vancouver Maritime Museum) exhibit and hold in trust the City's collections of art and artifacts.

The long-term lease agreements between the City and the major exhibiting institutions allow for the institutions to make additional grant requests for extraordinary circumstances that are over and above regular operational functions. In 2003, in response to the increase in ad hoc supplemental requests from the major exhibiting institutions, the OCA developed guidelines and criteria to ensure a clear, consistent and fair approach in reviewing the one-time supplemental requests from the major exhibiting institutions.

To qualify for annual operating grant support, the institutions must be in good standing with the BC Registrar of Companies, have an active volunteer Board of Directors, be financially stable with sound administration, and have a year-round schedule of exhibitions, education and public programs. Supplemental requests should be one-time only and outside of, or in addition to, regular

types of activities or programs; contribute to achieving the goals outlined in the institution's strategic plan; for activities that take place in and serve the people of Vancouver; leverage significant new funds from other sources; and be sustainable by the institution within its own operational resources.

Five organizations received $3,790,700 in annual operating grant support under the program in 2007. The value of the grants awarded in 2006 ranged from $89,300 to $2,042,500 as indicated in the chart below.

Value Of Major Exhibiting Institutions Grants Awarded By Organization (2006)

Organization	Value
Vancouver Art Gallery	$2,042,500
Vancouver Museum	$703,500
H.R. MacMillan Space Centre	$494,100
Vancouver Maritime Museum	$387,000
A.S.T.C. Science World	$89,300

- **Theatre Rental Operating Grant Program**

  Theatre Rental Operating grants facilitate accessibility for Vancouver-based arts organizations that perform regularly in a civic theatre (the Vancouver Playhouse, the Orpheum or the Queen Elizabeth Theatre). The grants apply only to theatre rental fees and do not cover taxes, surcharges or additional production costs. The grants are based on an applicant's actual use of the theatres. Eligibility in this category is confirmed by the City, which assigns each applicant an annual maximum number of uses that the grant will cover.

  The program was originally established in 1979. The Council approved the current process for Theatre Rental Operating grants in 1995. In September 2000, the Council approved the establishment of a reserve pool of theatre rental uses to assist established performing arts organizations that do not have designated base level uses of the civic theatres due to a lack of long-term, consistent level of annual performances.

  Regular civic theatre users are eligible for support through the program. To be eligible for these grants an organization must be a registered non-profit society with an independent, active governing body composed of volunteers, and in good standing with the BC Registrar of Companies.

  Twelve organizations received $1,208,148 in Theatre Rental Operating grants between January and August of 2007. Between September and December of 2007, 12 organizations received $766,700. The grants awarded ranged from $5,280 to $474,220 and the average grant amount was $104,068. In 2006, the largest grant accounted for 42% of the total amount awarded while the largest 4 grants together accounted for 84%.

▪ **Theatre Rental Project Grant Program**

Theatre Rental Project grants offer financial assistance to ensure accessibility to the civic theatres for new and emerging arts and cultural organizations. Until 2005, occasional civic theatre users were able to receive theatre rental project grant assistance from the Baxter grant program established by the Vancouver Foundation and administered by the City through the OCA. In the spring of 2005, the program was wound up and all funds were disbursed. The Creative City Task Force recommended to Council in July 2005 that a pilot Theatre Rental Projects grant program be administered generally in the same manner as the former Baxter grant program with a focus on occasional, new and diverse users of the Vancouver civic theatres. The Council approved up to $75,000 initially for the pilot grant program. In July 2006, the Council approved a further $20,000. However, only 2 awards were granted totaling $15,840. The budget for 2007 was $20,000 but only one organization received $2,720 this year.
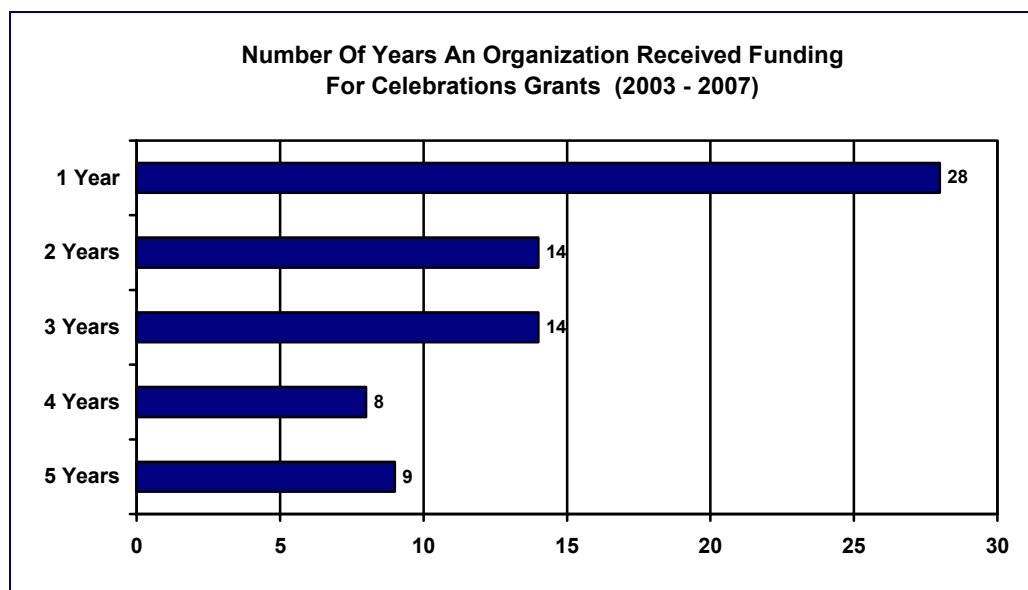
Theatre Rental Project grants can be used to cover some or all of a recipient's Civic Theatre rental expenses. They do not fund rehearsal expenses, administrative charges, technical services charges or audience services charges. To qualify for a Theatre Rental Project grant, an applicant must be a registered non-profit society with a mandate to present cultural events, based and active in the City of Vancouver, and actively promote its event to a city-wide audience. Non-profit arts organizations that are currently receiving a Theatre Rental Operating grant, competitions and fundraising events are not eligible for Theatre Rental Project grants.

▪ **Celebration Grant Program**

In order to address the declining level of funding for festivals and celebrations, the Council approved the creation of the Celebration grants program in October 2002. Celebration grants are designed to provide assistance with specific costs to help community-based non-profit societies present events such as festivals, celebrations and parades which may include programs of music and performance, crafts, exhibits, culinary and other cultural expressions of the community. Funds may be applied toward programming costs, staff and administrative costs, and publicity and marketing costs. Individual grants range from $1,000 to a maximum of $10,000, depending on the scale of the event. In 2003, a service grant component was approved as part of the Celebration grants to assist large community parades by offsetting up to 50% of City service costs.

The Celebration grant program differs from the regular Cultural grant programs as its mandate includes the participation of non-arts organizations. Applicants must be registered as non-profit societies in BC for at least six months, be located in the City of Vancouver, and have a cultural mandate which includes organizing festivals, celebrations or large scale parades in Vancouver. Civic departments or branches (i.e. community centres, libraries etc.) and organizations receiving City of Vancouver Cultural grants or those who would be eligible for such grants do not qualify for Celebration grants. An Assessment Committee of community members and individuals with event management experience reviews the applications, consults City staff members on the FEST Committee and Park Board, and makes recommendations.

Forty four Vancouver organizations received $200,200 in Celebration grants in 2007. The grants ranged from $1,000 to $10,000 and the average grant amount was $4,550. In 2004, the Council approved an increase to the budget for Celebration grants by $100,000 in order to support all grant requests. Over the past five years, 73 organizations have received Celebration grants including 9 that have received grants in each of the past five years as indicated in the chart below.

**Number Of Years An Organization Received Funding
For Celebrations Grants (2003 - 2007)**

Years	Count
1 Year	28
2 Years	14
3 Years	14
4 Years	8
5 Years	9

(Horizontal axis: 0, 5, 10, 15, 20, 25, 30)

- **Diversity Initiatives Grant Program**

  Diversity Initiatives grants are designed to support artistic development in distinct communities through experiential training and developmental projects. For the purpose of these grants, a distinct community is defined as a group based on race, ethnicity, sexual orientation or disability. The program was first established as the Cross-Cultural Initiatives program in 1989 as one of the two programs under the Incentive grants category. An internal review in 1998 resulted in restructuring as well as renaming of the program to Diversity Initiatives program.

  The grants apply to performing arts (dance, music, theatre and interdisciplinary work) or visual arts activities/projects. Applicants must be based in Vancouver and the activities must take place within the City of Vancouver. Applications may be submitted by a cultural organization registered as a non-profit society in BC or by an unincorporated arts group applying under the auspices of a non-profit cultural society. Activities cannot be funded retroactively and projects receiving assistance or that have received funding through other City grant programs do not qualify.

  There is no set maximum for the amount requested, but grant recommendations are expected to range from $2,000 to $10,000. The grants are disbursed in four areas - artistic leadership training, artistic development projects, cross-cultural artistic projects and cross-cultural artistic residencies. An Assessment Committee of independent advisors and staff members reviews the applications and makes recommendations.

  The budget of the program was increased by $50,000 in 2005 as part of the Council's strategic investment in arts and culture and subsequent increase to the Cultural grants budget. The 2007 budget for the program is $103,000. Fifteen awards totaling $102,000 were made in 2006. The average grant amount was $6,800.

- **Arts Partners in Organizational Development (ArtsPOD) Grant Program**

  The objective of the province-wide program is to provide technical expertise in planning and organizational development to non-profit arts and heritage organizations in BC in order to enhance their organizational stability and effectiveness. Three different types of grants are available under

the program to help organizations identify issues/problems, carry out organizational assessment, and engage in a strategic planning exercise.

The Technical Assistance program was established in 1989 jointly funded by the City of Vancouver, the Vancouver Foundation, the United Way, and the Federal Department of the Secretary of State. The program was restructured in 1997 and renamed to ArtsPOD. In 1997, funding partners grew to include the BC Arts Council and the Federal Department of Canadian Heritage. The Capital Regional District (Victoria, Oak Bay, Esquimalt and Saanich) joined the program in 2002 and the Columbia Basin Trust joined in 2004. Administration of the program and management of the grant funds are provided by the Centre for Sustainability (CFS).

ArtsPOD grants are available to arts and heritage organizations that are registered non-profit societies in good standing in BC. Organizations must have been in existence for at least two years and must deliver the majority of their services in the province. Professional associations, foundations, universities, colleges and school districts are not eligible for ArtsPOD funding.

ArtsPOD funding can only be directed towards the professional fees of a consultant and travel costs for out-of-town consultants. Organizations with an annual budget of $1 million or more are expected to contribute at least 50% of total project costs. An organization cannot receive ArtsPOD funding more than 3 times in a 5-year period. A Program Advisory Committee comprised of staff members from the CFS as well as representatives of each funding partner organization reviews and approves grant requests.

The 2007 budget of the program is $170,000 with the City contributing $15,900. Contributions by the City account for approximately 9% of the total funding. Although the program is province-wide, City funds are allocated to Vancouver-based groups only. Five such awards were made in 2006.

- **Opportunities Grant Program**

  In order to address the declining level of funding for festivals and celebrations, the Council approved the creation of the pilot Opportunity grant program in October 2002. The program was designed to support new large-scale initiatives that can expand the scope and profile of festivals in Vancouver.

  The grants are available for three types of festival and celebration initiatives: new annual/biennial festivals or celebrations, one-time opportunities for Vancouver as the site of a festival or celebration, and joint ventures involving existing festivals and other cultural organizations.

  The total amount of grants could not exceed $400,000 per year. An Assessment Committee consisting of community members and City staff members reviewed the applications, on the basis of artistic interest, organizational competence, and community impact. Nine Vancouver organizations received $150,000 in Opportunities grants in 2006. The grants ranged from $10,000 to $40,000 and the average grant amount was $30,000. The program is currently under review.

- **Arts Partners in Creative Development (APCD) Grant Program**

  In 2006, the City delivered a pilot Commissioning grants program under which $119,160 was granted to 6 organizations. Subsequent commitments of the City have been rolled into the newly created APCD program. With an initial investment of $6.5 million over three years, the APCD program is a strategic partnership to assist BC arts and cultural organizations to create and develop new works or further develop existing works, with the intent of producing, presenting or exhibiting

them at the highest standard. Organizations can apply for funding to create, commission and develop original work in the performing, visual, media or literary arts.

The budget for 2007 is $2.5 million for two deadlines. The funding partners include the Province of British Columbia, the City of Vancouver, Canada Council for the Arts, the Vancouver Foundation, Vancouver Organizing Committee for the 2010 Olympic and Paralympic Winter Games (VANOC) and 2010 Legacies Now. Contributions by the City will account for approximately 8% of the total funding over three years.

Arts and cultural organizations can apply alone or in collaboration with others. The lead organization must have been in operation for at least two years and be a professional arts organization registered as a non-profit society in BC; or a public museum, art gallery, or arts and cultural organization registered as a non-profit society or constituted under a local government authority in BC; or an arts and cultural organization constituted under a local First Nations authority in BC. Applicants must have a history of public presentation, exhibition, and/or developing, producing and presenting (performing arts) new artistic work; have ongoing paid professional artistic leadership; adhere to all terms of the Canadian Copyright Act; and employ professional artists.

Eligible arts and cultural organizations may apply for up to 90% of their development and/or commissioning costs, to a maximum of $300,000. Eligible project costs include the direct creation costs of the work and those expenses associated with development of the new work through activities such as workshops and readings, or creating storyboards or maquettes. An Assessment Committee consisting of community peer assessors and staff representatives from the funding partners reviews the applications in two stages.

- **Capital Grant Program**

The City has been providing support to cultural and social service facilities located in their own (or leased) premises through Capital grants since 1975. Capital grants are one of the ways in which the City works with non-profit organizations to maintain and improve the cultural and social services infrastructure in Vancouver. Capital grants can be used for purchase, renovation and refurbishment of facilities not owned by the City. Capital grants cannot exceed one-third of the total project cost - the balance of the funds must be secured by the non-profit organization through public and private sector fundraising. Capital grants may not be used to cover deficits or to pay for furniture, equipment and other depreciable assets, repairs, maintenance or work already under way or completed.

The 2007 budget for Capital grants is $100,000 which is shared between the OCA and the Social Services department. Two grants totaling $6,932 were made to the cultural sector in 2007 while another $83,068 was awarded to six applicants to the Social Services department. Registered non-profit societies which are based in the city and provide social or cultural services (including childcare) to Vancouver residents are eligible to apply for Capital grants. The organization must extend its services to the general public. Societies must be in good standing with the BC Registrar of Companies, have an independent and active volunteer Board of Directors, be financially stable with sound administration and have a proven track record of public service.

- **Community Public Art Grant Program**

Since 1994, Community Public Art grants have supported artist/community collaborations on projects that create permanent artworks and enhance communities through artistic features as well

as the community development process required to create them. The grants are provided to encourage the creation of public art works, support local leadership and community participation in neighbourhood art projects, and foster the diversity and interests of neighbourhoods.

Community Public Art projects cannot be funded retroactively and they cannot receive funds from other Cultural grant programs of the City. Projects need to engage neighbourhood residents in site selection, in imagining possible art work in collaboration with artists, and in aspects of creating the actual work. Planning, Engineering, Cultural Affairs and Park Board staff members first review applications to ensure that the proposed projects meet program requirements and are technically feasible. An Advisory Committee comprised of artists, staff members, a youth representative and persons with experience in community initiatives then reviews the applications and makes recommendations, on the basis of artistic merit, organizational competence, community impact, and impact on civic resources.

Four Vancouver organizations received $62,122 in Community Public Art grants in 2005. The grants ranged from $1,472 to $25,000 and the average grant amount was $15,530. The program is currently under review.

- **Get Out! Youth Legacy Grant Program**

Two grant programs were developed in 2004 under the City's Olympic Youth Legacy Program to assist youth and youth-serving or community-based organizations to develop, implement and engage in sport, recreation, arts or cultural activities. The Grants to Youth category provides support for youth to initiate, develop and implement their own ideas through cultural projects in partnership with non-profit organizations. The projects are youth-driven and cultural in the broadest sense. The Community Partnership Grants category provides an opportunity for two or more non-profit organizations to develop athletic and or cultural programming for, and in partnership with, youth. The organizations are either youth-serving or community-based.

Youth ages 12 - 24 in partnership with a Vancouver-based non-profit community organization can apply for the grants. The community organization must be youth-serving or have demonstrated experience in youth programming, and must have been registered as a non-profit society in BC for a minimum of six months. Employment training programs and projects already receiving assistance through the City of Vancouver are not eligible. Up to $5,000 per project is available under the Grants to Youth category and up to $10,000 per project is available under the Community Partnership Grants category. The grants cannot cover 100% of a project's costs and can be used toward covering professional fees or honoraria, administration costs, production costs, materials/supplies, transportation/travel costs, and advertising and promotion expenses.

Thirty seven Vancouver organizations received $168,000 in Get Out! Youth Legacy Program grants in 2005. The grants ranged from $610 to $9,840 and the average grant amount was $4,541. An evaluation of the pilot phase of this interdepartmental initiative in 2006 found out that the program has created new opportunities for active youth engagement in arts, sports, recreation and cultural activities. Based on the findings from the pilot phase, the Council endorsed the program principles, objectives and structure as outlined in the evaluation study. Plans for the revised program are currently being developed for final Council approval.

- **Transit Shelter Advertising Program**

The Transit Shelter Advertising Program offers free access to over 1,370 transit shelter advertising spaces to non-profit arts, culture and community service organizations based in the City of

Vancouver. CBS Outdoor JC Decaux, the organization that manages transit shelter advertisements, provides the advertising space as part of its contract with the City. The program only provides space and does not provide financial or other support for the design or production of the actual posters. Organizations are responsible for ensuring that their budget allows for the costs associated with design, printing and delivery. The program supports seven categories of advertisements - arts and culture; community service; festivals, celebrations and parades; sports and recreation; community awareness and advocacy; public service announcements; and civic campaigns.

The OCA retains the discretionary right to make a final determination on whether an organization or campaign may access the program. The applicant must be an artistic, cultural or community service organization registered as a non-profit society in BC; be based in Vancouver (address of the organization is physically located in Vancouver, the majority of programs, services or activities in a year take place in Vancouver, the constituency is primarily in Vancouver); operate primarily to service the citizens of Vancouver; and the program, service or activity being promoted must be open to the public and publicized citywide. The OCA ensures that the advertising materials comply with Canadian Code of Advertising Standards. CBS Outdoor JC Decaux has final approval of the advertising materials. As of July 2007, 53 groups have accessed the program for a net rate value of $2,175,000 in terms of advertising space used.

■ **Video Screen Advertising Program**

In December 2003, the Council approved the application by Bonnis Properties (Robson) Inc. to amend the City's Sign By-law to permit two oversized automatic changeable video signs at the corner of Granville and Robson Streets with the provision for third party advertising. As a condition of the Sign By-law amendments, a partnership through a contractual arrangement was created between the City and the applicant to secure a public benefits package comprising the provision for public service announcements to provide free advertising space to non-profit arts organizations as well as a prominent venue for curated video projects and site-specific commissioned work.

Under the program, 10% of the video screen airtime has been made available for non-profit cultural use. The 10% share of the video screen airtime is to be phased in over three years. The phasing of the video screen airtime time breaks down to 5% in the first year, 7.5% in the second year and 10% by year three. The City's airtime is provided concurrently with the paid advertising with equal access to all times of the day, all days of the week and all weeks of the year. A portion of the revenue generated by the advertising on the video signs will be used to cover the administration and artistic costs for commissioned video work, curated work by existing cultural venues in the City, and video work from a variety of sources such as the local arts and film/video schools to be featured on the video signs.

3. Grants Awarded by Program over the Past Six Years

The table on the following page provides a summary of the number and value of grants awarded in each of the past six years. New programs have been introduced while others have ended during this period. The Celebration and Opportunities grants programs were introduced in October 2002 in order to reverse the trend of declining City funding for festivals and celebrations. Two grant programs (Grants to Youth and Community Partnership Grants), collectively known as the Get Out! Youth Legacy Program, were developed in late 2004 under the City's Olympic Youth Legacy Program. The pilot program was formally evaluated in 2006. The Community Public Art grant program is currently under review.

TOTAL NUMBER AND VALUE OF CULTURAL GRANTS BY PROGRAM AND YEAR (2001 - 2006)

Grant Type	2001		2002		2003		2004		2005		2006		Total	
	No.	Value	No.	Value	No.	Value	No.	Value	No.	Value	No.	Value	No.	Value
Major Exhibiting Institutions	7	$3,542,349	8	$3,576,537	5	$3,501,763	5	$3,571,900	5	$3,643,400	5	$3,716,400	35	$21,552,349
Theatre Rental (Operating)	13	$1,661,785	15	$1,694,580	17	$1,788,450	15	$1,788,755	15	$1,781,365	15	$1,856,884	90	$10,571,819
Operating	76	$1,258,500	77	$1,268,500	77	$1,292,000	78	$1,313,500	147	$2,164,800	88	$2,191,600	543	$9,488,900
Project	37	$117,100	41	$136,500	48	$157,700	53	$164,500	69	$233,600	91	$404,800	339	$1,214,200
Opportunities					1	$83,000	1	$100,000	3	$400,000	5	$150,000	10	$733,000
Celebration					22	$80,270	43	$159,264	43	$195,068	41	$193,250	149	$627,852
Diversity Initiatives	9	$50,000	9	$50,000	8	$50,000	9	$50,000	14	$101,000	15	$102,000	64	$403,000
Community Public Art	5	$75,000	5	$75,000	4	$53,000	7	$125,035	4	$62,122			25	$390,157
Other	8	$50,000	1	$15,000	3	$80,000			2	$200,000			14	$345,000
Capital	2	$110,000			1	$20,000	2	$7,800	4	$54,208	3	$39,919	12	$231,927
Get Out! Youth Legacy Program									51	$168,000			51	$168,000
Arts Partners in Organizational Development	9	$21,000	8	$23,000	7	$15,000	14	$24,500	15	$60,900	5	$15,600	58	$160,000
Commissioning											6	$119,160	6	$119,160
Baxter	7	$23,705	6	$28,335	7	$23,975	10	$29,300	3	$13,675			33	$118,990
Theatre Rental (Project)									2	$12,260	2	$15,840	4	$28,100
Total	173	$6,909,439	170	$6,867,452	200	$7,145,158	237	$7,334,554	377	$9,090,398	276	$8,805,453	1,433	$46,152,454

The Baxter grant program, established by the Vancouver Foundation and administered by the City through the OCA, was wound up in the spring of 2005 and replaced by the Theatre Rental Projects grant program. In 2006, the City delivered a pilot Commissioning grants program. The subsequent commitments of the City in this regard have been rolled into the newly created APCD grants program. Another new program to be launched is the Video Screen Advertising program. The "Other" grant category includes the Artists in Residence and City Capital grant programs.

In 2004, the Council approved an increase to the budget for Celebration grants by $100,000 in order to support all grant requests. The budget for Operating grants was increased by $825,000 in 2005 as a result of a strategic investment in arts and culture by the Council and the subsequent increase in the Cultural grants budget. The budget for Project grants was also increased by $75,000 in 2005 and by another $150,000 in 2006. The budget for the Diversity Initiatives program was increased by $50,000 in 2005.

## 4. History of the Support Provided by the City of Vancouver

The City of Vancouver has provided support for arts and cultural activities for over a century. A summary of the some of the key developments in the support provided by the City over the past 40 years is outlined below.

DEVELOPMENTS IN THE SUPPORT PROVIDED BY THE CITY OF VANCOUVER TO THE ARTS AND CULTURAL SECTOR OVER THE PAST 40 YEARS

Year	Change in the Program
1971	• Vancouver Museum, Vancouver Maritime Museum and H.R. MacMillan Space Centre spun off from a City department to a non-profit society • Annual grant program established for major exhibiting institutions
1975	• The City started providing Capital grants
1977	• Annual Civic grant programs established including Cultural grants
1978	• The Festival Expediting Staff Team (FEST) Committee established to review and help expedite events held on public property
1979	• The Theatre Rental Operating grant program established
1982	• A.S.T.C. Science World started receiving City funding
1984	• Baxter grant program established in partnership with the Vancouver Foundation • The Civic Event designation introduced under which police and engineering costs for civic-sponsored events can be waived
1989	• Current Operating and Project grant categories established • Lease of the Orpheum basement to the Vancouver Symphony Orchestra approved for an annual rent of $100,000 to be offset by a City grant in the same amount drawn from the Theatre Rental Operating grant budget • Cross-Cultural Initiatives program established as one of the two programs under the Incentive grants category • Technical Assistance Program established as a jointly funded partnership of the City of Vancouver, the Vancouver Foundation, the United Way and the Federal Department of the Secretary of State
1990	• Advance grant installments for Operating grants introduced
1994	• A two-step grant approval process established for Operating and Project grants to provide applicants with the option to contest grant recommendations submitted to Council by City staff members • The City started providing Community Public Art grants

| Year	Change in the Program
1995	• The grant processes for all the major exhibiting institutions transferred from Budget Services to the OCA • The current process for allocating seasonally based Theatre Rental Operating grants in the fall and spring established
1996	• The basis for calculating advance installments for Cultural grants established as 40% of an applicant's operating grant in the previous year
1997	• Technical Assistance Program renamed as ArtsPOD. Funding partners grew to include the BC Arts Council and the Federal Department of Canadian Heritage
1998	• Cross-Cultural Initiatives program renamed as Diversity Initiatives program
1999	• Second deadline for Project grants established to better accommodate organizations with relatively shorter planning horizons
2000	• A reserve pool of theatre rental uses introduced to assist established performing arts organizations without designated base level uses of the civic theatres • Revisions made to the Organizational Assessment Guide following a review of the ArtsPOD grants program
2002	• Celebration and Opportunities grant programs established
2003	• A service grant component introduced as part of the Celebration grants to assist large community parades by offsetting up to 50% of City service costs • The City negotiated a public benefits package with the owner of two video screens to provide free advertising space to non-profit arts organizations as well as a prominent venue for curated video projects and site-specific commissioned work
2004	• A two phase pilot project introduced under the Olympic Youth Legacy Program for physical activity, sport, culture and the arts
2005	• The Baxter grant program wound up • A pilot Theatre Rental Projects grant program introduced with initial funds of $75,000
2006	• A pilot Commissioning grants program introduced • The Council endorsed the program principles, objectives and structure of the pilot Get Out! Youth Legacy Program
2007	• The APCD grants program established with funding partners the Province of British Columbia, the City of Vancouver, Canada Council for the Arts, the Vancouver Foundation, Vancouver Organizing Committee for the 2010 Olympic and Paralympic Winter Games (VANOC) and 2010 Legacies Now • The Video Screen Advertising program established

The chart on the following page provides the total number and value of cultural grants disbursed by the City between 1987 and 2006. The total number of grants increased from 156 in 1987 to a high of 377 in 2005. The total value of grants increased from $3 million in 1987 to a high of $9.6 million in 1999. Two special grants contributed to the high grant value in 1999 - $1,660,000 for the third installment of the Vancouver Museum Revitalization Plan and a $900,000 Capital grant to the Vancouver Dance Foundation.

Total Number And Value Of Cultural Grants (1987 - 2006)

Legend: Total Value of Grants · Total Number of Grants
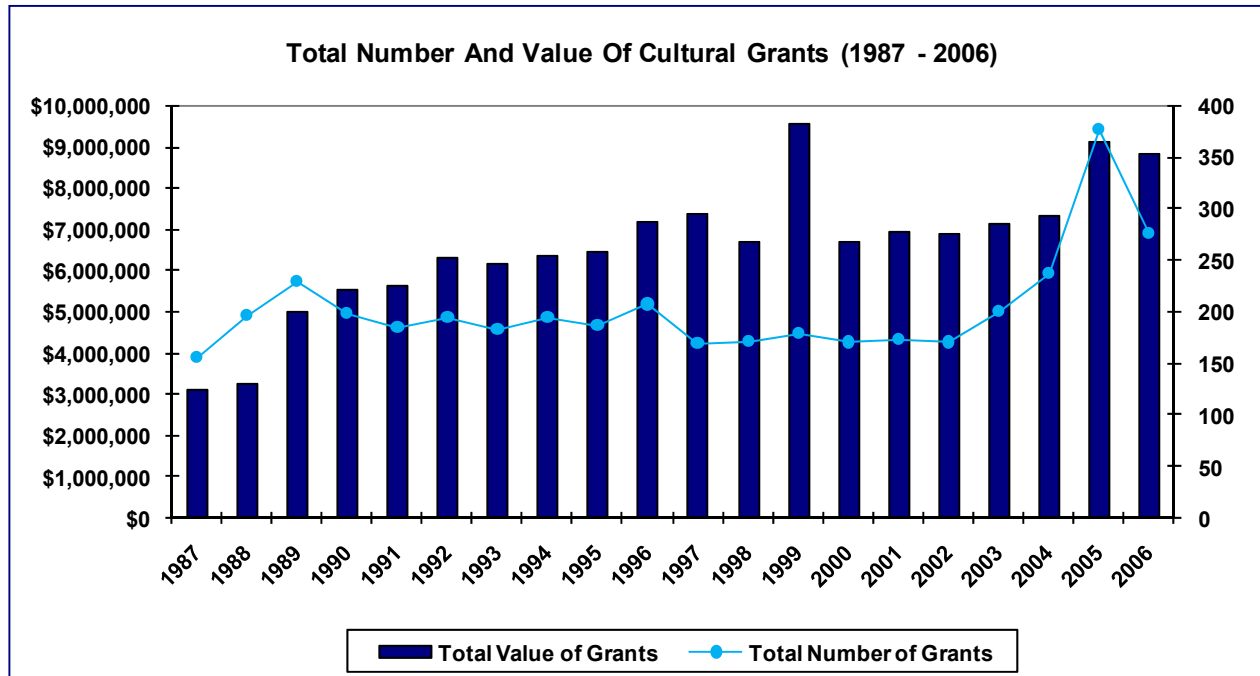
C.   CHARACTERISTICS OF THE FUNDING RECIPIENTS

1.   Concentration in Funding across Grant Recipients

Between 2001 and 2006, 341 organizations received funding from the City through its cultural grant programs. The top 5 grant recipients accounted for just over half of the total funding over the 6 year period as indicated in the chart on the following page.

**Concentration In Funding Across
Grant Recipients (2001 - 2006)**

Top 5 — 53%
Top 20 — 76%
Top 50 — 86%
All 341 — 100%

% of Total Funding
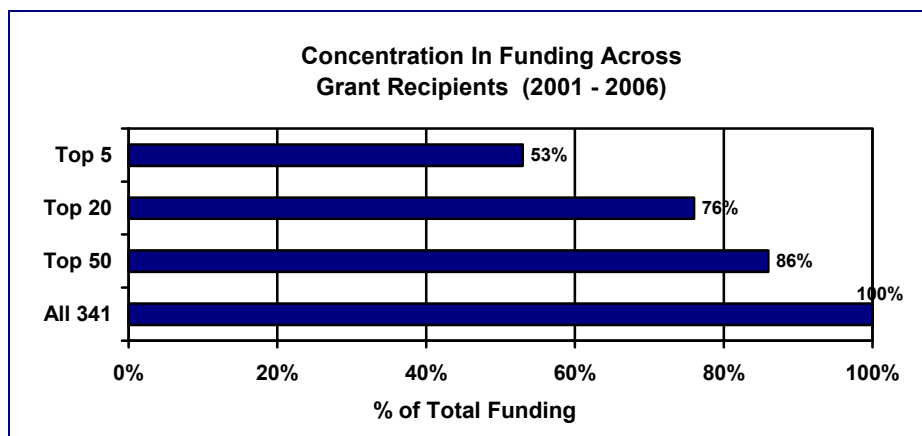
2.   Funding, Employment and Attendance Data Reported by Funding Recipients

We conducted a detailed review of grant database to develop a profile of the recipients for 2006. The database provided information on 157 organizations which received approximately $8.6 million in funding for 2006. In their applications, these 157 organizations reported:

- Operating budgets totaling over $105 million, which suggests that the organizations receive about $12.31 in funding from other sources for every dollar contributed by the City of Vancouver;

- Employing about 2,200 people on a full-time, seasonal and part-time basis;

- Having over 17,000 volunteers and over 200,000 members; and

- Staging 357 performances and having 38 exhibits involving combined audiences of over 1.1 million people.

The above figures only represent the 2006 grant recipients for whom the database contained information. The database did not have information on 39 Celebration grant recipients, 4 Diversity Initiatives grant recipients, 3 Capital grant recipients, 1 ArtsPOD grant recipient, 1 Opportunities grant recipient, and 1 Theatre Rental (Project) grant recipient.

3.   Reported Data by Size of Grant

We divided the grant recipients into three categories including:

- Small grant recipients (organizations that received $30,000 or less in funding from the City of Vancouver in 2006;

- Medium grant recipients (organizations that received from more than $30,000 to $100,000 in funding); and

- Large grant recipients (organizations that received over $100,000 in funding).

The table below provides a summary of financial data by grant size for the year 2006. Small grant recipients accounted for 76% of the grant recipients but only 16% of the funding awarded. Their grants from the City averaged $11,271 in size, which represented 4.5% of their total average budget of $248,668 (i.e. they generated $22.06 in funding from other sources for every dollar contributed by the City). On the other hand, large grant recipients accounted for only 8% of the grant recipients but 69% of the funding awarded. Their grants from the City averaged $492,029 in size, which represented 11.7% of their total average budget of $4,201,767 (i.e. they generated $8.54 in funding from other sources for every dollar contributed by the City).

FINANCIAL DATA* BY GRANT SIZE

Categories by Grant Amount	Number of Recipients	Total Program Funding	Total Revenues from All Sources	Percent funding from the City of Vancouver	Leveraged Amount
$1,000 - $30,000	119	$1,341,275	$29,591,494	4.5%	$22.06
$30,001 - $100,000	26	$1,319,562	$25,382,363	5.2%	$19.24
Over $100,000	12	$5,904,347	$50,421,201	11.7%	$8.54
Total	**157**	**$8,565,184**	**$105,395,058**	**8.1%**	**$12.31**

* As per reporting procedures, financial data for all sources is from 2004-05 except for the City of Vancouver (2006)

We also calculated the total number of regular/seasonal full-time and part-time employees, volunteers and members as well as total performance, event and attendance figures reported by the grant recipients for the three different grant sizes. While small grant recipients accounted for only 16% of the funding awarded, they accounted for 38% of the full-time employees, 38% of the total number of employees, 53% of the volunteers, and 50% of the members but only 4% of the attendance. On the other hand, large grant recipients who received 69% of the funding accounted for 40% of the full-time employees, 39% of the total number of employees, 26% of the volunteers, 19% of the members and 49% of the attendance.

OTHER DATA BY GRANT SIZE

Categories by Grant Amount	Number of Recipients (2006)	Employment (2005)				Other Characteristics (2004-05)				
		Full-time	Seasonal Full-time	Part-time	Seasonal Part-time	Volunteers	Members	Performances	Exhibits	Attendance
$1,000 - $30,000	119	115	219	149	381	9,176	104,367	175	10	48,414
$30,001 - $100,000	26	138	42	182	183	3,555	61,465	46	7	556,192
Over $100,000	12	238	115	207	327	4,571	38,882	136	21	590,641
Total	**157**	**493**	**386**	**538**	**880**	**17,363**	**206,741**	**357**	**38**	**1,195,247**

4.   Reported Data by Program

The table on the following page provides a summary of financial data by grant program for the year 2006. Major Exhibiting Institutions grant recipients accounted for only 3% of the grant recipients but 43% of the funding awarded. Their grants from the City averaged $743,280 in size, which represented 19% of their total average budget of $3,996,688 (i.e. they generated $5.38 in funding from other sources for every dollar contributed by the City). On the other hand, ArtsPOD grant recipients also accounted for 3% of the grant recipients but only 0.16% of the funding awarded (excluding funding received under other City grant programs). Their grants from the City averaged $3,525 in size, which represented 0.62% of their total average budget of $570,277 (i.e. they generated $161.78 in funding from other sources for every dollar contributed by the City).

FINANCIAL DATA* BY GRANT PROGRAMS

Grant Program	Number of Recipients	Total Program Funding	Funding from Other City of Vancouver Cultural Grant Programs	Total Revenues from All Sources	Percent funding from the City of Vancouver	Leveraged Amount
Major Exhibiting Institutions	5	$3,716,400	-	$19,983,438	18.6%	$5.38
Operating	88	$2,191,600	$1,432,367	$69,980,063	5.2%	$31.93
Theatre Rental (Operating)	15	$1,856,884	$381,500	$35,828,696	6.2%	$19.30
Project	50	$234,800	$248,312	$6,763,492	7.1%	$28.81
Supplemental Project	41	$170,000	$290,612	$5,999,665	7.7%	$35.29
Opportunities	4	$140,000	$183,900	$5,469,025	5.9%	$39.06
Commissioning	6	$119,160	$817,000	$12,217,305	7.7%	$102.53
Diversity Initiatives	11	$82,000	$325,100	$3,214,577	12.7%	$39.20
Celebration	4	$31,000	-	$47,823	64.8%	$1.54
Arts Partners in Organizational Development	4	$14,100	$214,380	$2,281,108	10.0%	$161.78
Theatre Rental (Project)	1	$9,240	-	$112,396	8.2%	$12.16
Total	**157**	**$8,565,184**	**$3,893,171**	**$105,395,058**	**8.1%**	**$12.31**

* As per reporting procedures, financial data for all sources is from 2004-05 except for the City of Vancouver (2006)

We also calculated the total number of regular/seasonal full-time and part-time employees, volunteers and members as well as total performance, event and attendance figures reported by the grant recipients for the different grant programs. These numbers are not mutually exclusive as some organizations received funding under more than one program. While Major Exhibiting Institutions grant recipients accounted for 43% of the funding awarded, they accounted for 19% of the full-time employees, 19% of the total number of employees, 5% of the volunteers, 27% of the members and 88% of the attendance. On the other hand, ArtsPOD grant recipients who received 0.16% of the funding accounted for 0.46 % of the full-time employees, 0.52% of the total number of employees, 1.8% of the volunteers, 0.13% of the members and 2.2% of the performances.
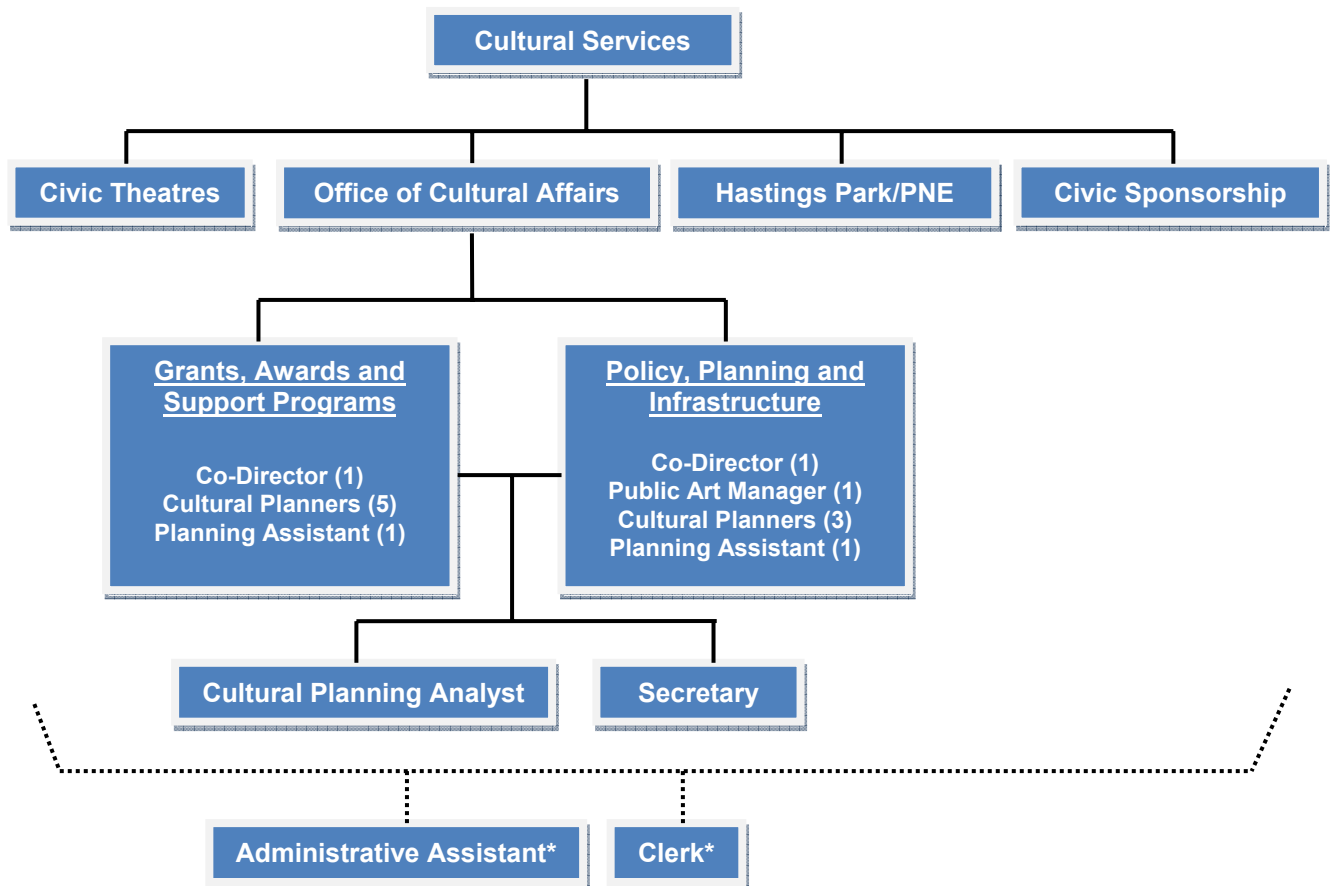
OTHER DATA BY GRANT PROGRAMS

Grant Program	Number of Recipients (2006)	Employment (2005)				Other Characteristics (2004-05)				
		Full-time	Seasonal Full-time	Part-time	Seasonal Part-time	Volunteers	Members	Performances	Exhibits	Attendance
Operating	88	266	271	230	696	11,706	124,719	285	2	126,985
Project	50	19	58	53	133	3,158	18,512	48	8	11,671
Supplemental Project	41	19	57	49	105	2,822	14,776	39	8	8,469
Theatre Rental (Operating)	15	111	90	32	215	2,981	14,922	99	-	56,681
Diversity Initiatives	11	11	10	8	33	375	3,381	5	-	1,650
Commissioning	6	48	63	9	176	988	8,330	1	-	300
Major Exhibiting Institutions	5	164	-	266	-	891	56,132	-	28	1,048,588
Arts Partners in Organizational Development	4	-	4	2	6	308	269	8	-	-
Celebration	4	15	30	8	40	1,113	808	19	-	10,263
Opportunities	4	6	15	3	26	312	2,582	9	-	7,630
Theatre Rental (Project)	1	-	-	-	-	200	111	-	-	-
Total	**157**	**493**	**386**	**538**	**880**	**17,363**	**206,741**	**357**	**38**	**1,195,247**

D.   DELIVERY STRUCTURE

1.   The Office of Cultural Affairs (OCA)

The OCA forms part of the Cultural Services Division, which is also responsible for Civic Theatres (the three major performing arts venues including the 2,929-seat Queen Elizabeth Theatre, the 2,788-seat Orpheum, and the 673-seat Vancouver Playhouse), Hastings Park/PNE, and Civic Sponsorship. The organizational structure of the Cultural Services Division is illustrated in the diagram below.

2007 CULTURAL SERVICES ORGANIZATIONAL CHART

```
                            Cultural Services
                                   |
     ┌──────────────┬──────────────┴──────────────┬──────────────────┐
  Civic Theatres   Office of Cultural Affairs   Hastings Park/PNE   Civic Sponsorship
                                   |
              ┌────────────────────┴────────────────────┐
      Grants, Awards and                      Policy, Planning and
      Support Programs                        Infrastructure

      Co-Director (1)                         Co-Director (1)
      Cultural Planners (5)                   Public Art Manager (1)
      Planning Assistant (1)                  Cultural Planners (3)
                                              Planning Assistant (1)
                      |
          ┌───────────┴────────────┐
   Cultural Planning Analyst     Secretary

      Administrative Assistant*        Clerk*
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* For all third floor City Square departments: Cultural Services, Housing, Drug Policy and Non-Market Operations

The OCA has two departments - Grants, Awards and Support Programs and Policy, Planning and Infrastructure. In addition to delivering the cultural grant and support programs, the OCA manages the civic, private and community public art programs, and is responsible for assistance to the community in facility planning and development, oversight of the relationships with the major exhibiting institutions that hold the City's collection of fine art and artifacts in trust for the people of Vancouver, advising the Council on issues and development strategies related to the cultural sector, developing and administering cultural policies and programs, and participating in city planning and development processes.

There are 7 staff members in the Grants, Awards and Support Programs department and 6 staff members in the Policy, Planning and Infrastructure department. There is a lead program representative for each of the cultural grant and support programs. With the exception of the Community Public Art Grant Program,

the lead program representatives are all from the Grants, Awards and Support Programs department.
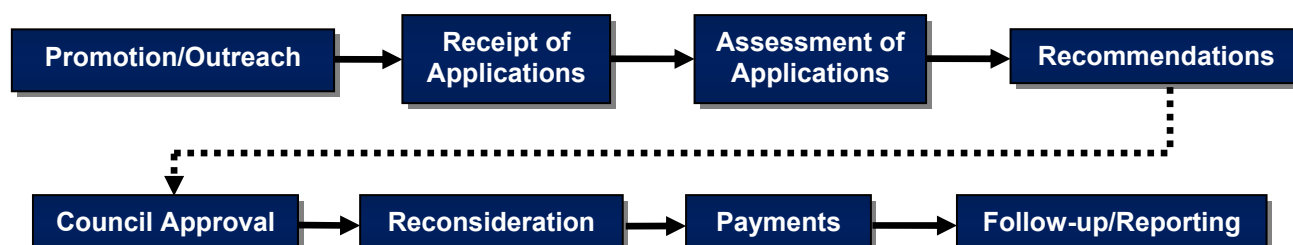
2.   The Delivery Process

Delivery of the cultural grant and support programs can, in general, be viewed as a multi-stage process consisting of activities ranging from creating initial awareness of the programs, receiving and reviewing the applications to making grant recommendations to Council, providing an option to reconsider the applications, issuing grant payments, and finally, following-up on the projects.

A summary of the delivery process is provided below:

- **Promotion/Outreach**

    Most grant and support programs are well established. Some ongoing outreach activities are carried out in the community, particularly for new programs, to inform potential applicants about the grant program through a variety of channels such as public service announcements, web site, paid advertisements and an email distribution list targeted to the ethnocultural and broader community. Staff members also host public information meetings about certain grant programs (e.g. the Celebrations grants) for prospective applicants.

THE CULTURAL GRANT AND SUPPORT PROGRAM DELIVERY PROCESS

```
┌─────────────────────┐   ┌──────────────┐   ┌──────────────┐   ┌─────────────────┐
│ Promotion/Outreach  │──▶│  Receipt of  │──▶│ Assessment of│──▶│ Recommendations │
│                     │   │ Applications │   │ Applications │   │                 │
└─────────────────────┘   └──────────────┘   └──────────────┘   └─────────────────┘
                                                                          ┊
┌─────────────────┐   ┌──────────────────┐   ┌──────────┐   ┌────────────────────┐
│ Council Approval│◀┄┄│  Reconsideration │──▶│ Payments │──▶│ Follow-up/Reporting│
└─────────────────┘   └──────────────────┘   └──────────┘   └────────────────────┘
```

- **Receipt of Applications**

    The deadline to submit the applications varies from program to program. Some grants have two deadlines per year whereas others have one. Applications to the Transit Shelter Advertising program can be submitted year-round. All grant applicants are either advised or required to consult OCA staff members before submitting their applications to establish eligibility. Applicants are generally required to submit several hard copies and one electronic copy of the application. The hard copies are accompanied with supporting documents that are used to verify the applicant's eligibility and assess the feasibility of the proposed project.

- **Assessment of Applications**

    The initial assessment of the applications is carried out by the lead program representative as well as other OCA staff members. Some of the programs have established Assessment Committees made up of OCA staff members and community representatives nominated by members of the arts and culture community. All members of Assessment Committees first receive copies of the applications to review them individually. Each member rates the applications on a scale of 1 to 5 against clearly defined criteria such as artistic merit or community impact. The total rating for all the criteria is then used to rank the applications from high priority to low priority. The members meet over a period of 1 to 3 days to discuss the applications and finalize the recommendations for

Council approval.

- **Recommendations**

  OCA staff members draft the grant recommendations to be presented to Council. All applicants are notified of the Assessment Committee recommendations and the Council meeting date on which the grants will be approved.

- **Council Approval**

  The Council formally endorses the grant recommendations after OCA staff members present the recommendations during a Council meeting. Approval of grant recommendations requires eight affirmative votes.

- **Reconsideration**

  Operating and Project grant applicants have the option to formally request reconsideration of their applications. The reconsideration process ensures consistency in reconsidering grant recommendations, and allows adequate time for organizations to present their case as well as for staff to provide Council with a written response. Under current policy, grants referred to the reconsideration process are assessed on the basis of two established grounds:

  - Eligibility criteria have not been properly applied; and/or
  - The financial situation of the applicant was not properly evaluated or understood at the time of the grant review.

  Information on the reconsideration policy and process are provided to the applicants at the time they receive written notice of staff recommendations going forward to Council.

- **Payments**

  Payments are made after the Council approves the grant recommendations. For some grants, the funds are disbursed in two installments with the second installment being issued upon the receipt of a final report on the project from the applicant. Operating and Major Exhibiting Institution grants provide advance installments to ease the operating cash flow problems that many arts organizations experience at the beginning of the calendar year. The OCA is not directly involved in the disbursement process.

- **Follow-up/Reporting**

  The applicant is required to make every effort to secure funding from other sources as indicated in the application and keep proper books of accounts of all receipts and expenditures relating to its activities so that the City may inspect the records at a future date. If there are any changes in the organization's activities as presented in the application, the OCA is to be notified in writing of such changes. In the event that the grant funds are not used for the organization's activities as described in the application, they are to be repaid to the City in full. If the activities are completed without requiring the full use of the City funds, the remaining City funds are also to be returned to the City.

  Most grant recipients are required to submit a report to the City at the end of the project to present information such as a summary of activities in the context of projected goals and targets, final

revenues and expenditures against projected budget or a financial statement, copies of media coverage or critical reviews, copies of published material (e.g. brochures, pamphlets, DVD, CD) etc.

OCA staff members regularly attend funded events and performances. Staff members used to attend such occasions on their own time in the past. The OCA currently provides flexible schedules so that staff members can utilize work hours to attend funded events and performances.

3.   Structure of Assessment Committees

Hybrid Assessment Committees consisting of OCA staff members and community representatives with relevant expertise and experience are used in evaluating applications for Operating grants, Project grants, Celebration grants, and Diversity Initiatives grants. For every round of Operating and Project grants funding, nominations for Assessment Committee members from the arts and cultural community are sought through an ongoing call for nominations. Assessment Committee members are paid an honorarium. The OCA cannot employ permanent Assessment Committees because of a City regulation that bars individuals from being compensated on a regular basis for serving on the Assessment Committee. As per City policy, Assessment Committee members cannot have a close working relationship with any of the proponents submitting an application such as retaining a paid position of authority (e.g. General Manager, Artistic or Executive Director) or a voluntary leadership position (e.g. Board member).

Three of the grant programs that are under review or undergoing restructuring (Opportunity grants, Community Public Art grants and Get Out! Youth Legacy Program grants) have also used hybrid Assessment Committees. ArtsPOD and APCD grant applications are assessed by a Committee that includes representatives from each funding partner. The APCD grant Assessment Committee also includes community representatives.

Applications for Major Exhibiting Institution grants, Theatre Rental Operating and Project grants, and Capital grants are reviewed by OCA staff members. In addition to OCA staff members, representatives from CBS Outdoor JC Decaux, the company that manages transit shelter advertisements in the city, review the advertising materials submitted to the Transit Shelter Advertising program. The following table summarizes the structure of the assessment committees for the different grant programs.

PROGRAMS WITH ASSESSMENT COMMITTEES

Program	Composition
Operating Grants	10 Community representatives and 5 OCA staff members
Project Grants	
Celebration Grants	Community representatives, individuals with event management experience, and City staff members on the FEST Committee and Park Board
Diversity Initiatives Grants	Independent advisors and OCA staff members
ArtsPOD Grants	Staff members from the CFS as well as representatives of each funding partner organization
Opportunity Grants	Community representatives and OCA staff members
APCD Grants	Community peer assessors and staff representatives from the funding partners
Community Public Art Grants	Artists, OCA staff members, a youth representative and persons with experience in community initiatives

Program	Composition
Get Out! Youth Legacy Program Grants	Youth and community representatives
Transit Shelter Advertising Program	OCA staff members and CBS Outdoor JC Decaux
Video Screen Advertising Program	To be determined

III.   IMPACTS OF THE GRANT PROGRAMS

This chapter details the program logic model and reviews the progress that has been made to date in terms of achieving program objectives, the impacts that have been generated by the grant and support programs, and the extent to which those impacts are incremental in that they would not have resulted in the absence of the programs.

A.   MAJOR IMPACTS AND EFFECTS

1. **The arts and cultural programs are designed to generate a range of impacts in the short-term, medium-term and longer-term.**

    Based on our review of background materials and interviews with key stakeholders, we developed the following program model which summarizes the activities and intended impacts of the programs.

LOGIC MODEL FOR THE CULTURAL GRANT AND SUPPORT PROGRAMS

Component	Description
Goals	▪ To promote a high level of creativity and excellence in the cultural life of Vancouver ▪ To promote diversity in the artistic life of the community, including both the professional and the non-professional, the traditional and the innovative, and the established and the aspiring ▪ To encourage financial and managerial efficiency in the operation of Vancouver's cultural organizations ▪ To ensure the existence of adequate facilities for the creation and presentation of the arts in Vancouver ▪ To ensure that all Vancouver residents and visitors, including senior citizens, youth, low-income people, members of ethnic minorities and other distinct groups, have opportunities to enjoy and participate in cultural activities
Activities	▪ Promotion of the programs/outreach activities ▪ Receipt and processing of applications ▪ Formation of Assessment Committees ▪ Assessment of applications by Assessment Committees or staff members ▪ Development of recommendations ▪ Presentation for Council Approval ▪ Reconsideration ▪ Payment and Follow-Up
Outputs	▪ Project and Operating grants provided to established and developing professional arts organizations (non-profit societies) ▪ Grants to the five major exhibiting institutions ▪ Rental credits for the civic theatres ▪ Celebration grants for community-based festivals, cultural celebrations and large-scale parades ▪ Opportunity grants for large-scale initiatives to increase scope and profile of festivals ▪ Diversity Grants to support artistic development in distinct communities ▪ ArtsPOD grants to enable arts organizations to engage consultants or resource people ▪ APCD grants to create and develop new works or further develop existing works ▪ Capital grants for purchase, renovation or refurbishment of facilities not owned by City ▪ Grants for community-based public artworks ▪ Get Out! Youth Legacy Program grants to increase levels of youth activity and engagement in arts and culture ▪ Access to transit shelter and video screen advertising space

Component	Description
Intended Impacts in the Short-term	- Awareness of the programs amongst the target groups - Understanding of and satisfaction with the application and adjudication process - Provision of funding and other support - Implementation of projects and activities
Intended Impacts in the Intermediate-term	- Increase in the creation, development, production and dissemination of professional arts in Vancouver - Increase in artistic excellence and achievement - Improvement in the capacity and stability of professional arts organizations - Further development of emerging artists and arts organizations - Increased access to the civic theatres - Expansion of community-based festivals, cultural celebrations and parades - Increased collaboration between arts organizations, artists, communities and youth - Increased participation in arts and cultural activities by Vancouver residents including youth and members of distinct communities - Increased public awareness of arts and cultural events and services in Vancouver - Increase in the level of diversity in the artistic life of the community - Leverage of funding from other sources
Intended Impacts in the Longer-term	Vancouver is a creative city, open and accessible to artists, to the broadest range of artistic expression, and to the widest participation

The evaluation is focused primarily on the short-term and intermediate-term impacts because those are the impacts that are most directly measurable and attributed to the activities of the programs.

2.　The City of Vancouver funding has generated a wide range of impacts.

As a means to illustrate the nature of the impacts that have been generated by the cultural grant programs, we asked the grant recipients and the staff members to rate (using a scale of 1 to 5 where 1 is no impact at all, 3 is somewhat of an impact and 5 is a major impact) the extent to which the City of Vancouver has generated impacts in terms of:

- Increasing community participation in arts and cultural activities
- Increasing public awareness of arts and cultural products and services
- Improving the capacity and stability of arts and cultural organizations
- Increasing the capacity of organizations to create, develop, produce and/or disseminate arts
- Supporting further development of the arts and culture community
- Increasing artistic excellence
- Leveraging funding
- Increasing the level of diversity in arts
- Facilitating space or places for the creation and presentation of work
- Increasing collaboration among arts and cultural organizations and the community

The average ratings are summarized below:

How Much Of An Impact Did The Funding Provided By The City Have In Terms Of:

Category	Grant Recipients	Staff Members
Increasing community participation in arts and cultural activities	4.0	3.2
Increasing public awareness of arts and cultural products and services	3.9	3.1
Improving the capacity and stability of arts and cultural organizations	3.9	3.1
Increasing the capacity of organizations to create, develop, produce and/or disseminate arts	3.8	
Supporting further development of the arts and culture community	3.6	2.8
Increasing artistic excellence	3.4	3.8
Leveraging funding	3.4	4.2
Increasing the level of diversity in arts	3.3	3.1
Facilitating space or places for the creation and presentation of work	2.9	2.4
Increasing collaboration among arts and cultural organizations and the community	2.7	3.0

Average Rating (1 = No Impact at All, 3 = Somewhat of an Impact, 5 = Major Impact)

■ Grant Recipients   ■ Staff Members

- **Increasing community participation in arts and culture activities**

  Grant recipients and staff members provided an average rating of 4.0 and 3.2 respectively. Grant recipients and staff members indicated that City funding and support helped increase community participation by way of increased attendance to arts and culture performances and events. The grants have helped to keep fees/ticket prices low and/or stage free performances, ensuring affordable access for the public to arts and culture programs and events. In addition, City support through the Transit Shelter Advertising program has enabled arts and culture organizations to better promote their programs to residents all over the city whereas the Theatre Rental grants have provided them with access to high profile and popular performance venues, facilitating public awareness of and access to arts and culture activities.

  Some grant programs have a specific mandate to increase community participation in arts and/or engage members of certain communities in arts such as the Community Public Art program, the Diversity Initiatives program or the Get Out! Youth Legacy program. These programs have helped arts and culture organizations to interact with a diverse range of communities and neighbourhoods.

- **Increasing public awareness of arts and culture products and services**

  Grant recipients and staff members provided an average rating of 3.9 and 3.1 respectively. Grant recipients and staff members credited the Transit Shelter Advertising program for providing a highly effective and efficient means to promote arts and culture programming to the public. Some grant recipients and staff members noted that securing free advertising space under the Transit Shelter Advertising program enabled the recipient organizations to free up marketing resources for complementary marketing initiatives and thus maximize the impact of their otherwise limited marketing budget. While other City grants do not provide resources for

audience development or marketing purpose, grant recipients cited similar examples of having limited internal resources freed up for reallocation to marketing after receiving grants from the City for production, organizational development or other purposes.

Other complementary OCA initiatives outside the purview of the grant programs such as the Vancouver Arts Awards and the "Creative City" dialogues and website also helped raise the profile of arts and culture activities in the city.

▪ **Improving the capacity and stability of arts and cultural organizations**

Grant recipients and staff members provided an average rating of 3.9 and 3.1 respectively. Grant recipients and staff members noted that the recipient organizations were able to carry out regular operations with the core funding received through Operating grants while move forward a wide variety projects by accessing purpose specific City grants. Some grant recipients reported expanding their operations and projects with City support. While all City grants were not of significant financial amount, they added to internal operating and project budgets, helped balance and reallocate internal resources, and allowed the grant recipients to access other funding sources and benefit from the leveraging of resources.

Most City grants are allocated through a competitive process which encourages arts and culture organizations to achieve professional competence in managing their operations, projects and resources. As noted before, the Transit Shelter Advertising program and the Theatre Rental grants contributed to increased attendance, which in turn, resulted in higher overall revenues for the arts and culture organizations.

▪ **Increasing the capacity of organizations to create, develop, produce and/or disseminate arts and culture**

Only grant recipients were asked to rate this impact statement who provided an average rating of 3.8. The City has developed a wide range of grant programs over the years to help arts and culture organizations in their artistic endeavours. Grant recipients and staff members noted that funding from the City allowed the recipient organizations to undertake a number of activities such as promoting arts and culture programming, planning and creating new arts/performances/festivals, preserving and caring for arts collections, retaining the services of top-notch artists, developing and enhancing artist/performer skills and abilities, working with diverse communities and artists, engaging in organizational development exercises, renting performing spaces and accessing a wider range of venues, upgrading and expanding facilities, and collaborating with artists, organizations and communities. City support facilitated and helped coordinate the activities of arts and culture organizations during the various stages of the arts production and dissemination process.

▪ **Supporting further development of the arts and culture community**

Grant recipients and staff members provided an average rating of 3.6 and 2.8 respectively. Grant recipients and staff members commented that City grants and support helped the recipient organizations garner recognition from and acceptance to a wider audience by providing promotion, collaboration and artist/performer development opportunities as well as access to important venues. The City also has grant programs with a specific mandate to support the development of emerging artists such as the Diversity Initiatives program and the Get Out! Youth Legacy program that help promising artists and groups to grow and participate in mainstream arts and culture activities. Staff members also noted that new arts and culture organizations are given the opportunity to apply for Project grants with sponsorship backing

from an established organization, circumventing the eligibility criteria.

- **Increasing artistic excellence**

  Grant recipients and staff members provided an average rating of 3.4 and 3.8 respectively. Artistic excellence is embedded in the spirit of the eligibility/evaluation criteria for most City grants and the City has developed rigorous evaluation standards to ensure that grants are disbursed accordingly. The grant recipients frequently noted that City grants enabled them to hire, train and retain qualified artists, performers and support workers for an adequate period of time to work on productions and projects, which is critical to ensuring artistic excellence. The staff members offered anecdotal evidence as satisfied grant recipients generally follow-up with City staff to share how funding from the City helped them to create, present and sustain quality arts programs and events. Availability of City funds has also helped arts and culture organizations to avoid compromising the artistic integrity of their projects in order to secure commercial sponsors.

- **Leveraging funding**

  Grant recipients and staff members provided an average rating of 3.4 and 4.2 respectively. Grant recipients and staff members acknowledged the positive role of City funding in securing funding from other sources with a caveat. Cultural grant staff members at the municipality level often have personal interaction with the arts and culture organizations located in their respective municipalities. They also tend to have firsthand experience of the arts and culture programming and events of such organizations. Hence, funding from the host municipality is seen as the first step for local arts and culture organizations to earn recognition and credibility among other funders. Federal, provincial and other funding sources often interpret funding from the municipality as endorsement that the grant recipient is a professional and qualified organization/group.

  However, because City funding is limited, other matching funding sources are also restricted in the amounts they can contribute based on their funding formulas. A number of recipients noted that if both the City and the Province raised their funding levels, the Federal Government would be able to increase its contributions to the province accordingly. As illustrated in a subsequent section, BC currently ranks among the bottom three jurisdictions in terms of per capita Federal Government funding to the provinces and territories.

- **Increasing the level of diversity in the arts**

  Grant recipients and staff members provided an average rating of 3.3 and 3.1 respectively. Grant recipients and staff members credited the Get Out! Youth Legacy program for successfully engaging young people, including inner city youth, into arts and culture exercises. The Celebration grants have also been successful in bringing out an eclectic mix of festivals and events reflecting the true diversity of the city. The Transit Shelter Advertising program has enabled arts and culture organizations to reach out to ethnically and culturally diverse neighbourhoods throughout the city. Opinions about the impacts of the Diversity Initiatives program were mixed. While the program was credited with introducing artists from distinct communities to the mainstream arts and culture scene as well as a number of successful cross-cultural collaborations, the high level of regular and repeat subscribers to the program was cited as an indication that the program had not successfully attracted all the distinct communities it intended to target and serve.

  Some grant recipients noted that they had tried to reach out to culturally diverse artists, groups

and communities with limited success. The level of success was low because of language and cultural barriers as well as the challenges encountered in seamlessly integrating ethnic elements into mainstream performances or projects.

- **Facilitating space or places for the creation and presentation of work**

  Grant recipients and staff members provided an average rating of 2.9 and 2.4 respectively. Concerns about the lack of suitable and affordable performance venues and cultural facilities were reported by both the grant recipients and the staff members. While the Theatre Rental grants have facilitated access to important performance venues, not all civic venues are included in the program and the current selection tends to prefer certain arts and culture disciplines and organizations capable of attracting large audiences. Some grant recipients reported the use of alternate venues such as church premises for not being able to afford the regular venues. There is a shortage of medium and small-scale performance venues in the city. This problem can be addressed in the short run by utilizing performance venues located outside the city (such as the University Endowment Lands). However, performances/events held outside the city currently do not qualify for City assistance.

  There are also significant concerns over the need for capital improvements and upgrades to existing cultural centres and facilities. The Capital grants are shared with the Social Services Department and subscribers to the program providing social services/amenities outnumber those providing cultural services/amenities.

- **Increasing collaboration among arts and cultural organizations**

  Grant recipients and staff members provided an average rating of 2.7 and 3.0 respectively. Grant recipients and staff members mentioned the newly created APCD program which brings together several funders and where applicants have the option to submit a proposal for consideration in collaboration with other arts and culture organizations. Other City grant programs that were cited as having collaborative requirements or opportunities included the Community Public Art program, the Diversity Initiatives program, the Celebration grants program, and the Transit Shelter Advertising program.

  Some grant recipients noted that they already had a history of collaboration with other organizations/groups and consequently City funding did not create any impact in terms of collaboration. Collaboration has historically been more prevalent among certain disciplines than others. For example, both theatre and music organizations/groups tend to rent or utilize performing space through collaborative efforts whereas dance organizations/groups are relatively more insular. The City has not made any attempt to change such historic norms through its grant programs.

3. **There were significant differences in the average impact ratings across the different grant types.**

   We cross-tabulated the impact ratings of the grant recipients by grant type to identify differences across the broad range of grants. As indicated in the tables on the following pages, the average ratings varied across the different grant types.

AVERAGE IMPACT RATINGS BY GRANT CATEGORIES

Categories by Grant Type	Increasing the capacity of organizations to create, develop, produce and/or disseminate arts	Improving the capacity and stability of arts and cultural organizations	Increasing collaboration among arts and cultural organizations and the community	Increasing artistic excellence	Increasing the level of diversity in arts
ArtsPOD	4.0	3.8	2.7	3.2	3.3
Baxter/Theatre Rental Project	4.3	3.7	2.6	3.8	3.4
Capital	3.3	3.5	2.6	2.9	3.0
Celebration	3.5	3.9	3.0	3.3	3.3
Commissioning	4.8	4.4	3.2	3.6	4.0
Community Public Art	3.0	3.8	3.0	2.8	3.8
Diversity Initiatives	3.9	3.7	3.0	3.5	3.5
Get Out! Youth Legacy	4.3	4.0	3.3	4.0	3.5
Major Exhibiting Institution	4.4	4.6	4.0	3.4	4.4
Operating	3.8	3.7	2.3	3.3	3.0
Opportunity	4.6	4.0	3.1	3.1	3.6
Project	4.0	3.9	3.1	3.5	3.6
Theatre Rental Operating	3.4	3.4	2.0	3.1	2.7
Transit Shelter Advertising	3.2	3.3	2.6	3.1	2.2

AVERAGE IMPACT RATINGS BY GRANT CATEGORIES

Categories by Grant Amount	Supporting further development of the arts and culture community	Increasing community participation in arts and cultural activities	Increasing public awareness of arts and cultural products and services	Leveraging funding	Facilitating space or places for the creation and presentation of work
ArtsPOD	3.6	3.9	4.0	3.9	3.5
Baxter/Theatre Rental Project	3.5	3.9	3.7	3.8	2.5
Capital	3.2	3.3	3.5	2.5	3.3
Celebration	3.0	3.8	3.4	2.7	2.7
Commissioning	4.8	4.8	4.4	2.8	3.2
Community Public Art	4.0	3.3	3.0	3.5	2.3
Diversity Initiatives	3.7	4.0	4.1	3.2	3.1
Get Out! Youth Legacy	3.3	4.5	2.8	2.8	3.0
Major Exhibiting Institution	3.4	4.2	4.2	4.4	3.8
Operating	3.7	3.9	3.9	3.5	3.0
Opportunity	3.9	4.6	4.3	3.0	3.4
Project	3.7	4.2	4.0	3.4	3.0
Theatre Rental Operating	3.1	3.7	3.2	3.1	3.3
Transit Shelter Advertising	3.4	3.5	3.6	2.9	1.9

While differences in program goals, structure and mechanism accounted for some of the differences observed (e.g. the Transit Shelter Advertising program only provides advertising space for awareness and promotion as opposed to funds which helps explain its low ratings for most impact statements), some differences could be attributed to the varying degrees of success of the programs. For example, grant recipients under a number of programs other than the Transit Shelter Advertising program provided higher ratings in terms of success in increasing public awareness of arts and cultural products and services. Likewise, grant recipients under a number of programs other than the Diversity Initiatives program provided higher ratings in terms of increasing the level of diversity in arts whereas grant recipients nearly under all the programs other than the Community Public Art program provided higher ratings in terms of increasing collaboration among arts and culture organizations and the community.

The Capital program, which is designed to help cultural and social services facilities to raise funds for facility purchase, renovation and refurbishment, had the lowest rating in terms of leveraging funding. It is important to note that many grant recipients received grants in more than one category and accordingly the impact ratings provided by them may be more reflective of multiple grant programs as opposed to a single grant program. In terms of grant recipients who only received grants under a single program, we identified three grant categories where the number of mutually exclusive grant recipients between 2001 and 2006 was relatively high - Operating, Project and Celebration.

4. **Grant recipients and staff members identified a number of other impacts, the most important of which was the culmination of a sense of accomplishment in the arts and culture community due to the City's recognition that a diverse and growing arts and culture scene is an essential component of a vibrant city.**

    Many grant recipients felt that the grant programs are the most important and tangible testament to the City's commitment to supporting arts and culture. Other impacts cited by grant recipients and staff members included:

    - An improved rapport between the arts and culture community and the City as the support and encouragement grant applicants received from City staff during the application process have helped the recipient organizations to stay upbeat and engaged despite ongoing financial and creative pressures; and

    - The creation of a central database as the City has started collecting and recording data (e.g. audience/attendance statistics) from grant recipients which have the potential to provide valuable information in the future for analyzing the effectiveness of the grants as well as understanding the dynamics of the arts and culture scene in Vancouver.

B.   INCREMENTALITY

The extent to which these impacts are incremental relates to how important the funding was to the clients and the extent to which the clients would have been able to access funding from other sources if funds had not been available from the City of Vancouver. The major findings are as follows:

1. **The funding received from the City of Vancouver is critical to the ability of the clients to implement their programs.**
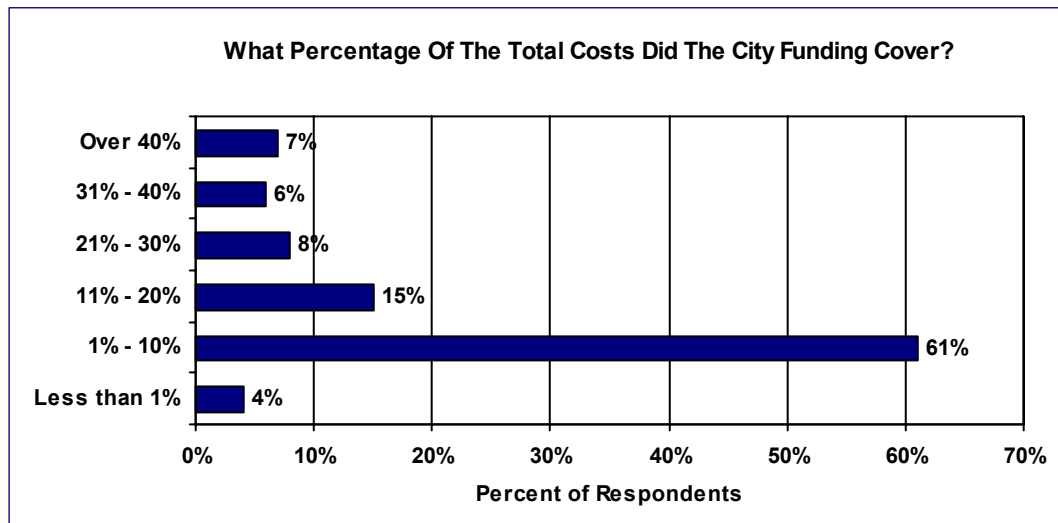
When grant recipients were asked to provide a rating on how important the grant was on a scale of 1 to 5, where 1 is not important at all, 3 is somewhat important and 5 is very important, the average rating was 4.7. As the chart below indicates, 84% of the grant recipients indicated that the assistance was very important (5) to their organizations. Most recipients felt that they simply needed the funds from the City to operate in a stable mode and/or carry out their productions/events without compromising quality or downsizing. As discussed earlier, funding from the City is often seen as the first step for local arts and culture organizations to earn recognition and credibility among other funders, which further highlights the importance of the City grants.

While the reported severity of the potential consequences in the absence of City funding varied depending on the grant amount, the size of the respondent organization, and the nature of the respondent's work, there was a consensus that other funding sources could not completely replace the amount and range of City funding as different funders have different funding goals and criteria. The Transit Shelter Advertising program and the Theatre Rental grants were seen as unique and irreplaceable as such support is not offered by any other funding source in the city. Grant recipients and staff members thought it would be highly unlikely for the company in charge of managing the transit shelters in the city or the civic theatres to offer similar support without OCA involvement.

On A Scale Of 1 To 5, Where 1 Is Not At All Important, 3 Is Somewhat Important And 5 Is Very Important, How Important Was The Assistance Provided By The City To Your Organization?

Rating	Percent
5	84%
4	6%
3	7%
2	3%

Percent of Respondents
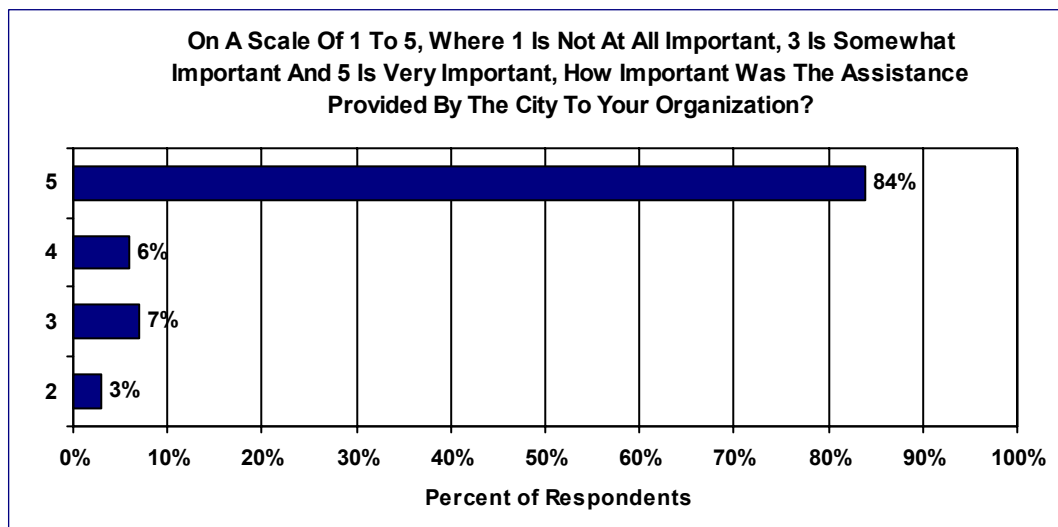
2. **There are other programs that provide funding to arts and cultural organizations in the City of Vancouver.**

As indicated in the chart on the following page, the majority (61%) of the grant recipients reported that funding from the City covered between 1% and 10% of overall project costs. On average, City grants covered 15% of the total costs of a given project. As mentioned before, funding from the City enables the grant recipients to apply for funding from other sources and thus benefit from leveraged funding.

What Percentage Of The Total Costs Did The City Funding Cover?

Category	Percent
Over 40%	7%
31% - 40%	6%
21% - 30%	8%
11% - 20%	15%
1% - 10%	61%
Less than 1%	4%

Percent of Respondents

As indicated in the following chart, over half of the grant recipients reported that they received provincial and/or federal funding in addition to City funding. Over half of the grant recipients received money from BC Gaming, the BC Arts Council and the Canada Council for the Arts. With the upcoming 2010 Olympic Games, organizations are also accessing the Spirit of BC and the 2010 Legacies Now funding sources. The grant recipients also reported receiving funds from the Vancouver Parks Board and private foundations/endowments.

From What Other Programs Or Agencies Were You Able To Get Assistance For Your Project Or Operations?

Agency	Percent
BC Gaming	57%
BC Arts Council	56%
Canada Council for the Arts	55%
Canadian Heritage	36%
Vancouver Foundation	32%
Other	32%
Spirit of BC	22%
2010 Legacies Now	22%
Other Municipalities	5%

Percent of Respondents
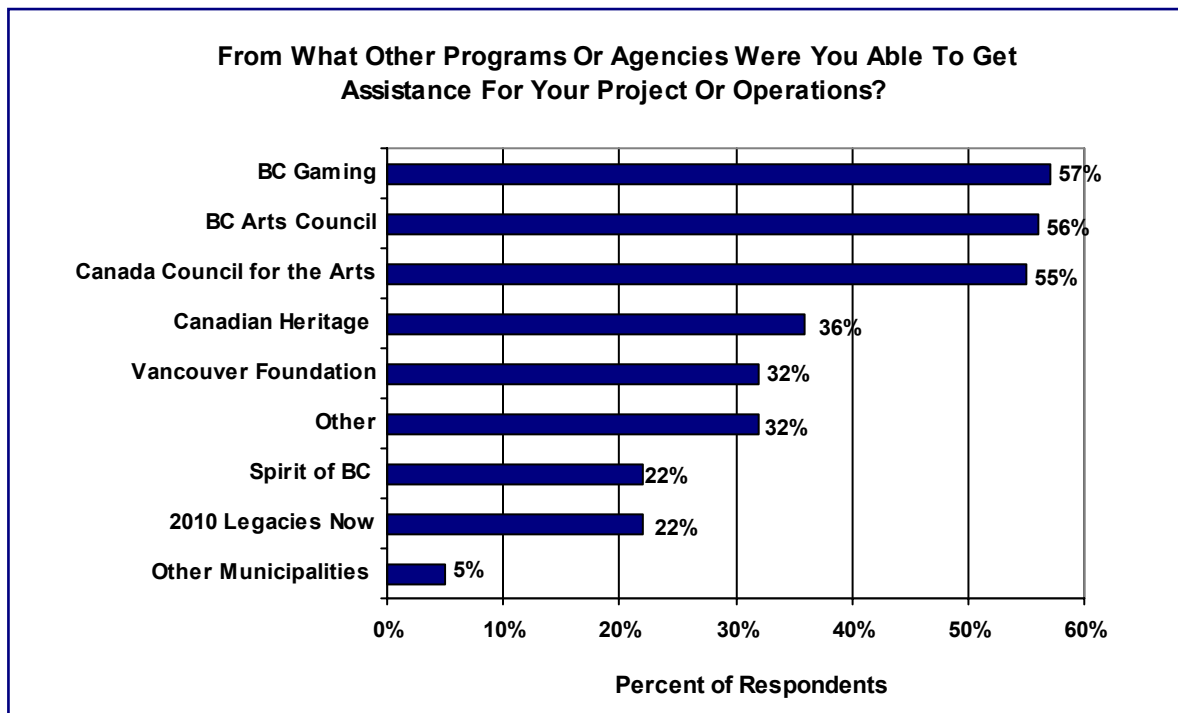
A brief description of the other major funding sources is provided below:

- **BC Gaming** provides Direct Access grants to eligible non-profit organizations for direct delivery to their communities of approved, ongoing programs including arts, culture and sports. BC Gaming also provides funding to various arts sectors through a Capital Grants program and

bingo affiliation program.

- The **BC Arts Council** provides funding for the arts across BC. The BCAC supports arts and culture through public education, research and advocacy, award of funds, and the production and distribution of information on the Council as well as arts and culture in BC.

- The **Canada Council for the Arts** provides assistance for the creation, production, dissemination and assistance to professional Canadian theatre artists and organizations. The Council contributes to operating and project costs, as well as the promotion of co-productions and artistic collaborations at the national and international levels. The Council also provides grants to individuals.

- **Canadian Heritage** provides support for the arts and theatre through three main programs focused on arts training, presentations and infrastructure development. Canadian Heritage also supports festivals, writers and other artists and organizations in the community.

- The **Vancouver Foundation** supports the Vancouver arts sector at a variety of programming levels through the Arts and Culture Advisory Committee, to a value of about $143,000 per year. In 2005, the Foundation was selected to deliver the Province's $25 million BC Arts Renaissance Fund, which enables theatre groups to establish endowments through a matching grant program, as well as to develop capacity.

- **Other** foundations/endowments in BC also provide support to the arts and culture sector.   In addition, various support programs are available at the local and regional district levels, including support for projects, theatre rentals, commissions, youth programs and marketing.

- The **Spirit of BC Arts Fund** assists arts and cultural organizations to realize creative projects that contribute to the development of arts and culture in BC. The Fund supports the Opportunities Program which assists arts and cultural organizations to realize creative projects, and the Commissioning Program which helps foster the creations of BC based professional artists.

- **2010 Legacies Now** is committed to supporting arts and culture in communities around BC as part of the 2010 Olympic and Paralympic Winter Games. 2010 Legacies Now encourages and supports creative activities through its Catalyst and Innovations programs. The Catalyst program helps arts, cultural and heritage organizations enhance their artistic and administrative strengths, while the Innovations program helps these groups create new opportunities for community members to engage in arts and cultural activities.

- **Other Municipalities** in the Lower Mainland provide funding to arts and culture groups that are based in other municipalities or operate across multiple municipalities. An overview of arts and culture funding by other Lower Mainland municipalities is provided in the table on the following page.

ARTS AND CULTURE FUNDING BY OTHER MUNICIPALITIES IN THE LOWER MAINLAND

Municipality	Budget	Board/Staff	Grants	Comments
Burnaby	$6,825,000	$9^1/7^2$ (FTE)	The City manages the Burnaby Art Gallery, the Burnaby Village Museum & Carousel, and the Shadbolt Centre for the Arts	The City does not provide grants with the exception of the Burnaby Arts Council grant ($25,000). The Burnaby Arts Council also operates from a rent-free City building and receives in-kind services from the City such as maintenance (valued at approximately $55,000 annually)
Coquitlam	$5,414,186	$92/1^3$	Community Capital Fund (Program and Project), Community Grant	The City provides $5,297,446 in annual operating funds to Evergreen Cultural Centre, Coquitlam Public Library, Place des Arts, Mackin House Museum, and Place Maillardville Community Centre. Community Capital Fund varies in amount and frequency annually. There are 3 annual arts and culture related Community Grants (ArtsConnect, Festival Coquitlam, and Societe Francophone du Maillardville) for a total of $116,740
City and District of North Vancouver	$838,354	$13/4^4$	Grant applications are juried, and include Arts Assistance (Operating and Project), Festivals and Events, Community Public Art	Core funding/operating support for major arts organizations totalled $444,695 in 2007. The Arts & Culture Commission of North Vancouver is expected to become the North Vancouver Office of Cultural Affairs next year. Under the new structure, all grants will be administered by the Office on behalf of City and District of North Vancouver. City of North Vancouver Community Public Art funds may vary from year to year (e.g. an additional $200,000 is being spent for a public library project in 2007). District of North Vancouver Community Public Art Program provides matching funding and typically sets aside $7,500 for one or two projects per year.

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1 No Board - a hybrid Committee provides direction
2 No Board - Mayor and Council provide direction
3 For any projects that come up, other staff members may get involved
4 1 FT, 3 PT, Festivals and Events, and Community Public Art grant applications are administered by City and District staff members

Municipality	Budget	Board/Staff	Grants	Comments
Port Moody	$250,000	13^5/6	Arts Assistance Program	In addition to grants, the City provides subsidized studios to artists (at up to 50% less than market value - perhaps $40,000 in subsidized rents annually) and in-kind assistance to festivals ($60,000 worth of space and time annually)
Port Coquitlam	$50,000	7^6/3^7	Community Culture Investment Program	Project and investment grants are awarded to organizations and individuals
Surrey	No fixed amount	Several Committees[8]/ Over 100 (FTE)[9]	-	Cultural organizations receive operating and project funding from the Parks, Recreation and Culture budget - amount varies from year to year. A new Community Fund Program has been launched this year that will provide up to $1 million annually in matching funding to recreational and cultural services organizations for capital projects

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5 No Board - a hybrid Committee provides direction
6 No Board - Mayor and Council provide direction
7 Currently one staff, in the process of hiring two more staff
8 No Board - committees and organizations such as Parks and Community Services Committee, Public Art Advisory Committee, Multicultural Advisory Committee, Theatre Programming Advisory Committee, Surrey Heritage Advisory Commission, and Surrey Art Gallery Association provide general direction
9 For the Parks, Recreation and Culture Department

We also surveyed 24 organizations that did not receive funding from the City. Among them, 17 organizations had applied for City grants whereas 7 organizations never applied to the City. Among the 17 organizations that did not receive funding from the City after applying, only 1 organization could not get funding from other sources as well as indicated in the chart below.

Were You Able To Access Other Potential Sources Of Funding When City Funding Was Not Available?

	Yes	No
Percent of Respondents	94%	6%
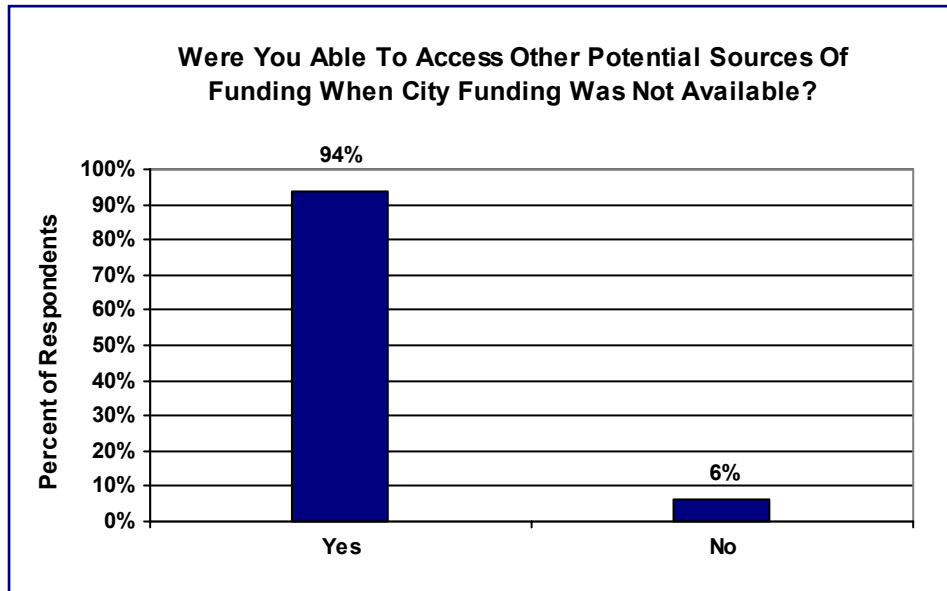
3.   **The arts and cultural organizations in the City of Vancouver have been able to further leverage public funding to secure funds through earned revenues as well as from private sources.**

The chart below provides a breakdown of the total funds received by all City of Vancouver grant recipients in 2006 by sources. Funding from the three levels of government together accounts for nearly one-third (28%) of all funding. Municipal grant programs form the basis for support of arts and cultural organizations and the community in the City. What is important is that City funding and support, in concert with the support from the other two levels of government, allow for further leveraging of private and earned revenues to the benefit of the artistic community.
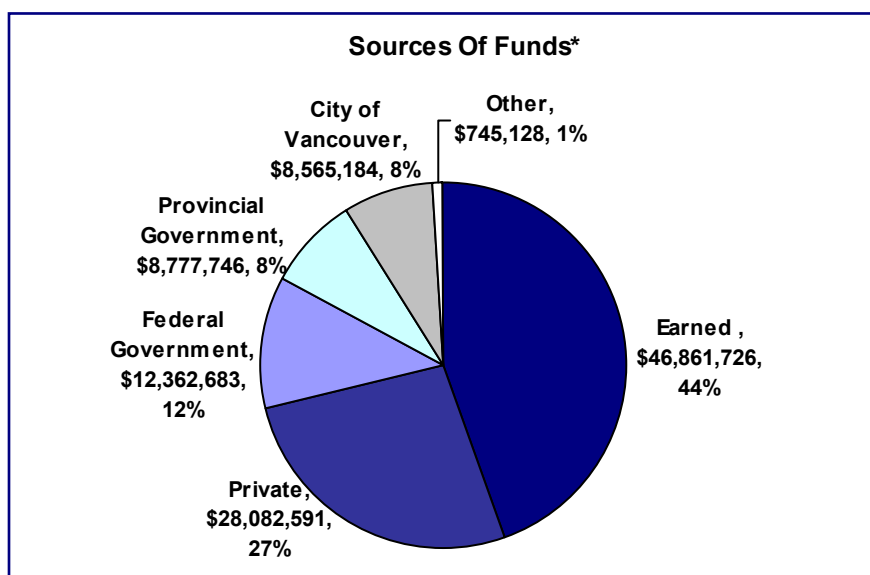
Sources Of Funds*

- City of Vancouver, $8,565,184, 8%
- Other, $745,128, 1%
- Provincial Government, $8,777,746, 8%
- Federal Government, $12,362,683, 12%
- Private, $28,082,591, 27%
- Earned, $46,861,726, 44%

* As per reporting procedures, financial data for all sources is from 2004-05 except for the City of Vancouver (2006)

Further leveraging of public funds has benefited the City's arts and culture organizations. As indicated in the chart below, there has been an increase in private and earned revenues secured by the City of Vancouver grant recipients over the past five years, with funding from the various levels of government remaining relatively constant.

Total Funding Secured By City Of Vancouver Cultural Grant Applicants By Funding Sources (Years Of Application: 2001-2006)

Legend:
- Earned
- Private
- Federal Government
- Provincial Government
- City of Vancouver
- Other
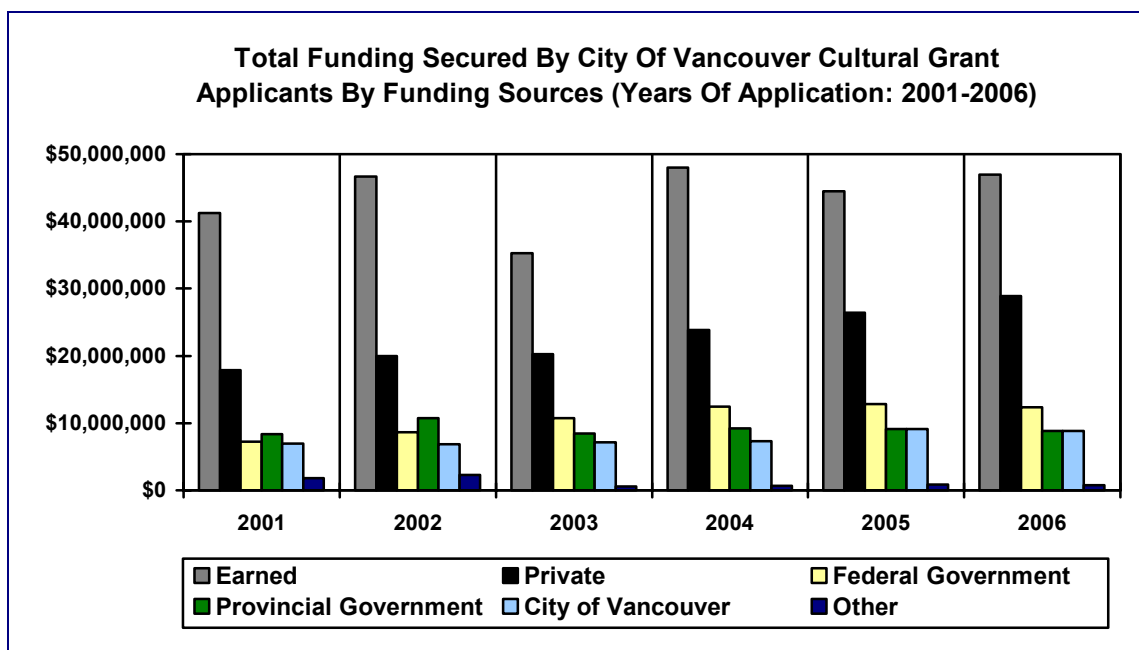
4. **While per capita spending on culture by municipalities is the highest in British Columbia, provincial and federal per capita spending is the third lowest for both senior levels of government.**

Some observers from the arts community noted that lower provincial spending equates to lower federal spending, which operates on a matching basis. As indicated in the table below, Quebec has the highest per capita provincial and federal spending (aside from the territories), and significant municipal spending given the size of its population.

PER CAPITA GOVERNMENT EXPENDITURES ON CULTURE (2003-04)

Jurisdiction	Municipal	Federal	Provincial/Territorial
British Columbia	$75	$49	$64
Saskatchewan	$73	$46	$88
Ontario	$72	$119	$51
Alberta	$59	$48	$63
Manitoba	$56	$73	$96
Quebec	$56	$156	$97
Northwest Territories	$44	$722	$228
Nova Scotia	$37	$125	$61
New Brunswick	$32	$75	$69
Newfoundland and Labrador	$23	$87	$75

Jurisdiction	Municipal	Federal	Provincial/Territorial
Yukon	$22	$537	$418
Prince Edward Island	$20	$139	$86
Nunavut	$5	$382	-
Canada	**$63**	**$111**	**$69**

Source: Statistics Canada

5. **Without City of Vancouver funding, grant recipients indicated that they would be unlikely to find support from other funding sources.**

Grant recipients indicated that it was highly unlikely that their organization would be able to secure funding from other sources in the absence of City support. Over 50% of the grant recipients indicated their was a 0% chance of getting funding from other sources while 20% felt there would be a 25% chance of accessing other funding sources without support from the City. As the following chart illustrates, grant recipients rely heavily on City funding and it is unlikely they would be able to access other funding sources if City funding is eliminated.

How Likely Is It That Your Organization Would Have Been Able To Access Similar Level Of Funding Or Other Support From Another Source Even In The Absence Of The City Support?
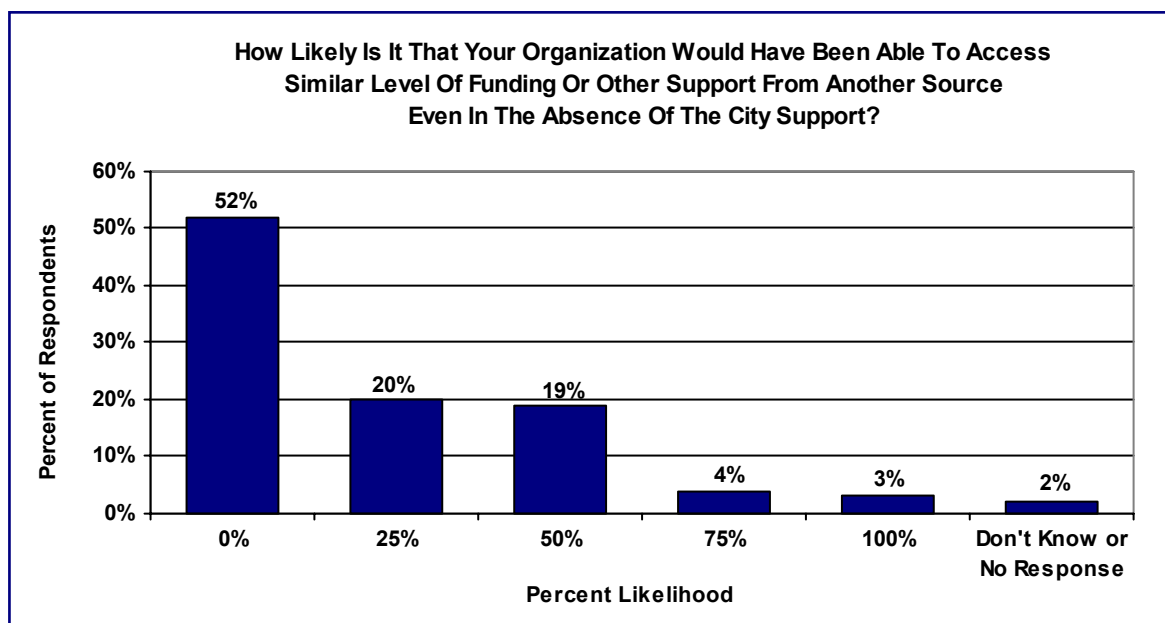
6. **Without City support, arts and culture organizations would have to downsize or cancel their activities or comprise the artistic integrity of their work.**

Most grant recipients stated that they would have to stop operating, relocate to another municipality to access municipal level support, scale down productions/events, reduce staff, or restructure their operations in the absence of support from the City. The grant recipients indicated that they would intensify their fundraising activities and seek funding from private sources to make up for the lack of City funding as the level of funding from other public sources and foundations had either decreased or remained relatively steady in recent years. However, it was emphasized that arts and culture projects and events would become less innovative and risky in favour of commercial interests in that scenario as organizations would rely more on private sponsors and fundraising to make up for the lack of City funding.

7. **The experience of the organizations which were not approved for funding confirms the importance of the City of Vancouver funding.**

    Organizations that did not receive City funding indicated that it was very difficult to mount productions or even to keep operating without City funds and support. For many organizations it is difficult to access the City funding stream as they lack the required organizational momentum or structure, even though they may have creative credentials. There is a sense among the organizations that did not receive City funding that there exists somewhat of an 'old boy's club' mindset among the funded organizations and City staff members. Most organizations acknowledged, though, that it was important for the City to support the arts and culture infrastructure and to maintain a vibrant arts and culture community.

C.   ACHIEVEMENT OF PROGRAM OBJECTIVES

The City of Vancouver supports the arts and culture community by providing grants in a number of areas. Our major findings regarding the objectives of the grant programs and the extent to which these objectives were achieved are as follows:

1. **From the perspective of the grant recipients and stakeholders, the primary objectives of the cultural grant and support programs are to support arts organizations and their artistic endeavours.**

    Perceived objectives encompassed a number of areas such as putting on performances, assisting with operating funding, paying for performers, hosting festivals, holding workshops, support awards programs, and supporting ethnic/fringe groups. Almost every grant recipient stated a specific objective such as putting on a new dance production or an exhibition.

2. **The organizations that received funding have largely been successful in achieving these objectives.**

    The achievement of objectives was rated very high with an average rating of 4.6. As indicated in the chart below, 72% of the grant recipients indicated that they were very successful in achieving their objectives while another 21% stated that they were successful in achieving their objectives - resulting in a total of 93% of all the grant recipients reporting success. Grant recipients cited a number of success factors including successful performances, festivals and other events, excellent attendance results, being able to reach out to youth and cultural groups, and sound financial status of the organizations. A number of recipients noted that City funding helped ensure some level of continuity and stability in the arts sector, a sector which is commonly affected by ongoing volatility.

**On A Scale Of 1 To 5, Where 1 Is Not At All Successful,
3 Is Somewhat Successful And 5 Is Very Successful,
How Successful Were You In Achieving The Objectives
For Which You Received Assistance From The City?**

Rating	Percent
5	72%
4	21%
3	7%

Percent of Respondents
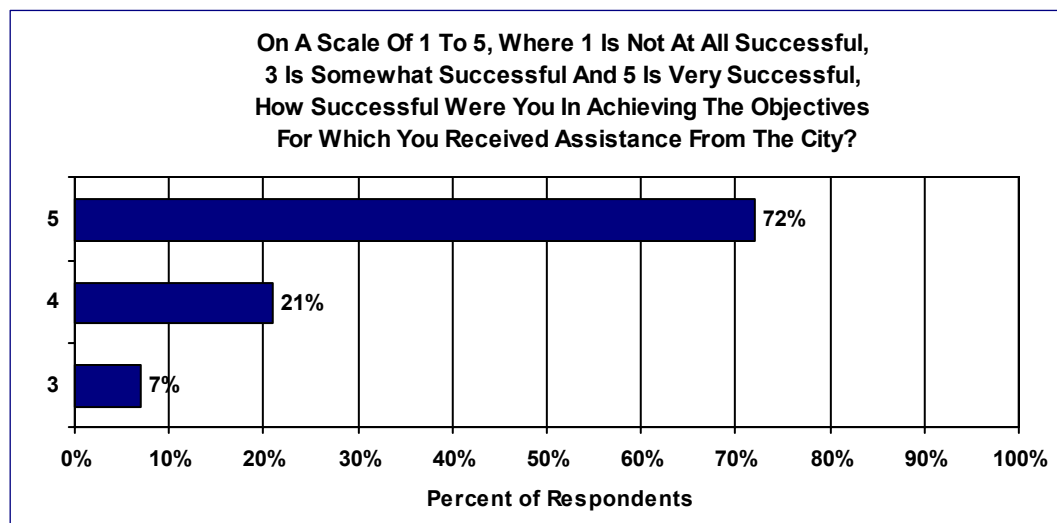
3.   **On the whole, staff members, assessment committee members, other funders and stakeholders felt that the programs were successful in meeting the primary objectives.**

When asked how successful they had been in achieving their primary objectives on a scale of 1 to 5, where 1 is not at all successful, 3 is somewhat successful and 5 is very successful, staff members provided a rating of 3.4, while other stakeholders, other sources of funding and assessment committee members all provided a rating of 3.9. One of the key successful outcomes that a number of stakeholders noted was the enhancement and maintenance of the capacity and stability of arts and culture organizations through Operating grants. Operating grants have allowed organizations to conduct their programs, maintain adequate staff level, and leverage other funding. The stakeholders also noted that while all the specific components of the broad program objectives within each grant program might not have been achieved, the overall objectives of Project and other grant programs were being met with the successful delivery of performances/events or completion of planned projects.

How Successful Have The Programs Been In Achieving The Primary Objectives?

Respondent	Rating
Other Stakeholders	3.9
Other Sources of Funding	3.9
Assessment Committee Members	3.9
Staff Members	3.4

Average Rating (1 = Not At All Successful, 3 = Somewhat Successful, 5 = Very Successful)

IV.　　PROGRAM DESIGN AND DELIVERY

This chapter summarizes the results of our review regarding the design and delivery of the programs including program reach; clarity and fairness of eligibility and assessment criteria; effectiveness and efficiency of the application, assessment and adjudication process; alignment with target group needs; complementarity to other funding sources; and program tracking systems and discusses the level of client satisfaction with the grant programs, most and least effective program areas, and the opportunities for improvement identified in the review.

A.　　PROGRAM DESIGN

Findings from the survey regarding program design are presented below.

1.　**Most stakeholders indicated that the program structure and eligibility criteria are easy to understand.**

On average, 65% of the stakeholders strongly agreed (30%) or somewhat agreed (35%) that the program structure and eligibility criteria are easy to understand as indicated in the chart below. However, 30% of the grant recipients either strongly disagreed (16%) or somewhat disagreed (14%) that the program structure and eligibility criteria are easy to understand, indicating some level of frustration within this group of stakeholders.

The stakeholders noted that the clarity and simplicity of the program structure and eligibility criteria varied across the programs. Project and Diversity Initiatives grants were mentioned as having confusing and ambiguous criteria whereas the shared structure of Capital and Theatre Rental grants was deemed cumbersome.
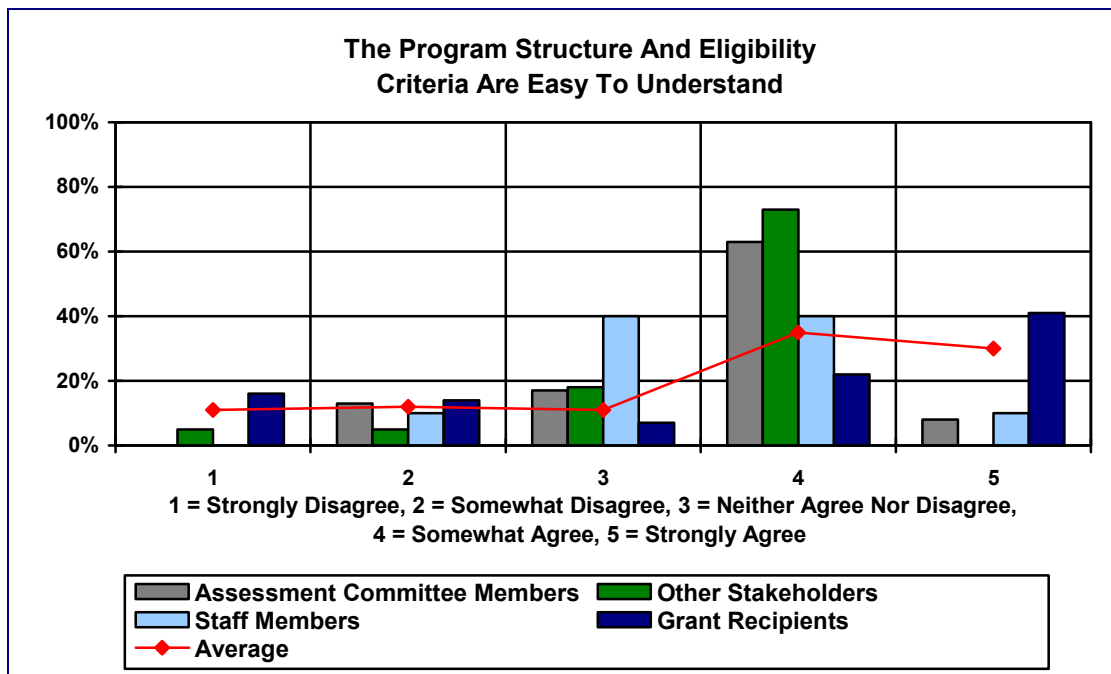
2.   **Most stakeholders indicated that the program eligibility and assessment criteria are fair.**

On average, 59% of the stakeholders strongly agreed (31%) or somewhat agreed (28%) that the program eligibility and assessment criteria are fair as indicated in the following chart. However, 31% of the grant recipients either strongly disagreed (17%) or somewhat disagreed (14%) that the program eligibility and assessment criteria are fair, indicating some level of frustration within this community.

The stakeholders frequently commented on the need for expanding and/or revising current program eligibility criteria which were deemed too restrictive. City funding currently does not support certain arts and culture organizations/groups such as small museums, heritage organizations, and book/magazine publishers as well as certain arts and culture activities such as touring and professional development workshops/conferences. Individual artists and projects/events outside city boundaries are also not supported. Some stakeholders felt Operating grant recipients should be allowed to apply for Project grants when the project is outside the regular scope of their work and rejected Project grant applicants should have the opportunity to apply again if the original project proposal is revised.

The stakeholders noted that some programs have implicit goals that are not formally transcribed in program documents, which can be confusing and frustrating. Another issue was the subjective interpretation of some program goals and criteria by both staff members and applicants which makes it challenging for consistent application of the eligibility and assessment criteria.

The Program Eligibility And Assessment Criteria Are Clearly Defined, Appropriate And Equitable

1 = Strongly Disagree, 2 = Somewhat Disagree, 3 = Neither Agree Nor Disagree,
4 = Somewhat Agree, 5 = Strongly Agree

Legend: Assessment Committee Members, Staff Members, Grant Recipients, Average
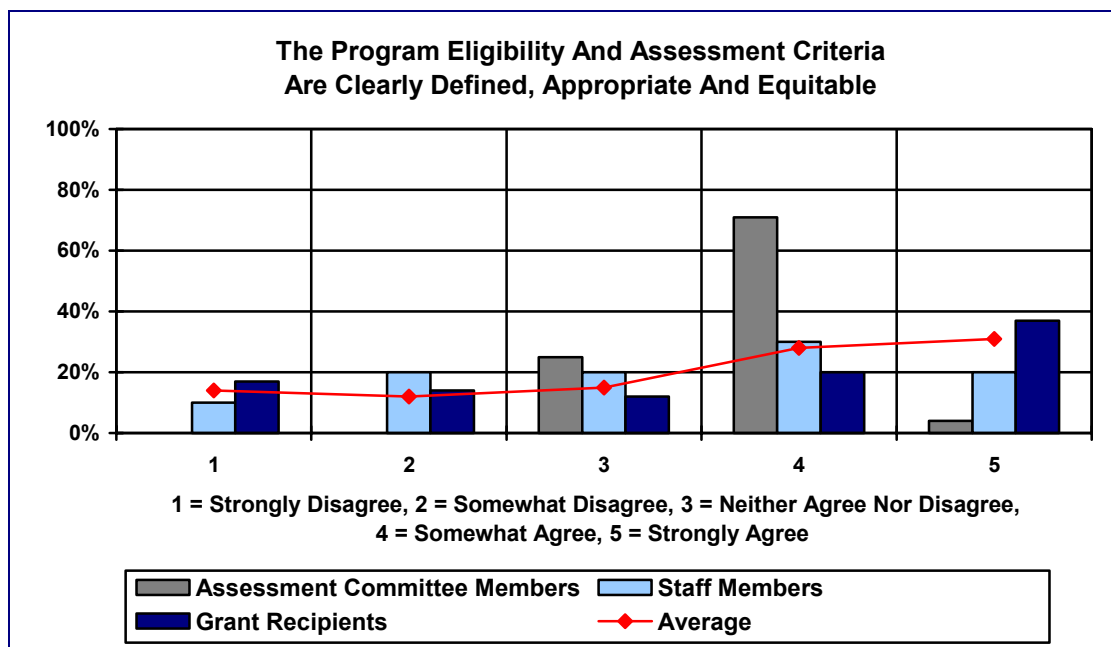
3.   **Nearly one-half of the stakeholders indicated that the programs are well-designed given the needs of the target groups.**

On average, 48% of the stakeholders strongly agreed (14%) or somewhat agreed (34%) that the programs are well-designed given the needs of the target groups as indicated in the chart on the following page. Of the groups not receiving funding, 42% either strongly disagreed (13%) or somewhat disagreed (29%) that the programs are well-designed given the needs of the target groups. The majority of the staff members also somewhat disagreed (60%) in this regard.

Given the wide range of arts and culture groups and activities that currently do not qualify for City support, the stakeholders felt it would be appropriate to consult the boarder arts and culture community and develop a cultural grants map in consultation with other funders to identify funding gaps as well as opportunities to reallocate City funds. Groups or activities that warranted City support in the past may no longer require assistance from the City or the level of support may need to be increased or decreased. Some stakeholders noted that the distinct communities would be better served if diversity was adopted as one of the core principles across all the City grant programs as opposed to having a stand-alone program. As mentioned in the previous chapter, the current mix of venues available under the Theatre Rental grants tends to prefer certain arts and culture disciplines and organizations capable of attracting large audiences instead of providing equal access to all organizations.

**The Programs Are Well-designed Given
The Needs Of The Target Groups**

1 = Strongly Disagree, 2 = Somewhat Disagree, 3 = Neither Agree Nor Disagree,
4 = Somewhat Agree, 5 = Strongly Agree

Assessment Committee Members   Groups Not Receiving Funding
Staff Members   Grant Recipients
Average
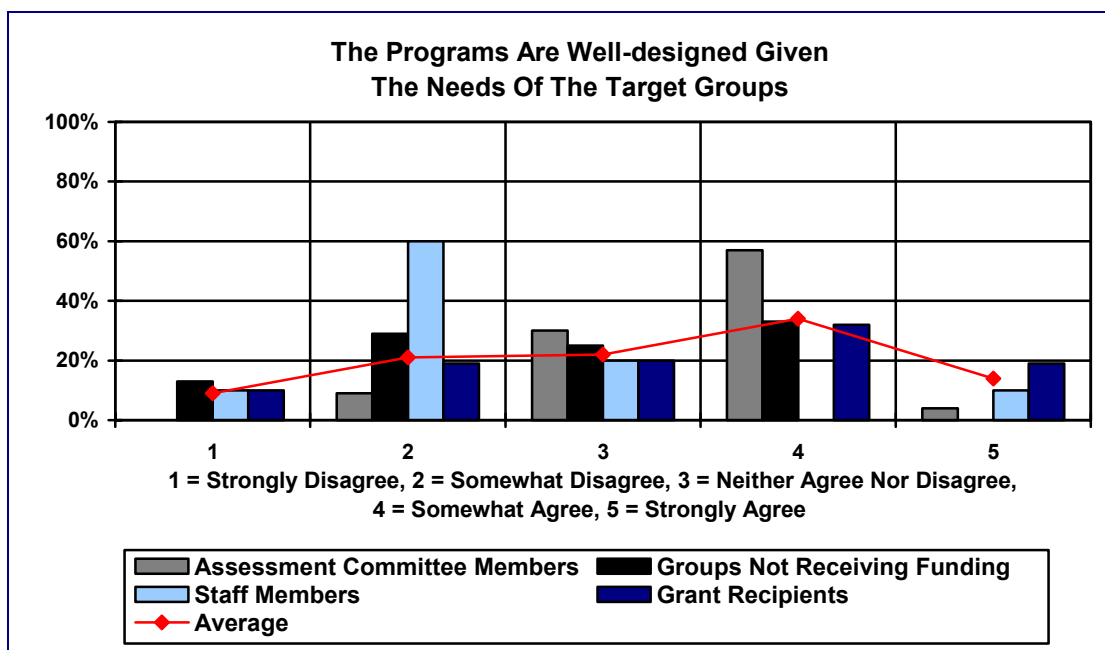
4.   **Over one-half of the stakeholders indicated that the City programs are complementary to other funding and support programs.**

On average, 53% of the stakeholders strongly agreed (11%) or somewhat agreed (42%) that the programs are well-structured in terms of filling gaps and complementing other funding and support programs available to the cultural sector as indicated in the chart on the following page. Of the groups not receiving funding, nearly one-third either strongly disagreed (14%) or somewhat disagreed (18%) that the programs are well- structured in terms of filling gaps and complementing other funding and support programs available to the cultural sector.

The stakeholders commented that City grant programs are generally complementary to other funding and support programs providing leverage opportunities. For example, both the Department of Canadian Heritage and the BC Arts Council have grant programs that complement that City's Celebrations grant program. However, the stakeholders reiterated the need for developing a cultural grants map in consultation with other funders to better understand how all the City grant programs fit with other funding programs.

The stakeholders also commented on how the City differs from other funders. Arts and culture organizations saw the City as more approachable because of its closer ties to the community and they

felt that new artist groups were more likely to succeed in receiving grants from the City. The Transit Shelter Advertising program was seen as unique since other Lower Mainland municipalities do not have a similar program and municipalities with similar arrangements in North America tends to use the advertising space for municipal announcements only. The City does not have discipline specific grant programs and its fiscal year is not in sync with the fiscal year used by most grant applicants and funders.

The Programs Are Well-Structured In Terms Of Filling Gaps And Complementing Other Funding And Support Programs Available To The Cultural Sector

1 = Strongly Disagree, 2 = Somewhat Disagree, 3 = Neither Agree Nor Disagree, 4 = Somewhat Agree, 5 = Strongly Agree

- Assessment Committee Members
- Other Sources of Funding
- Staff Members
- Average
- Groups Not Receiving Funding
- Other Stakeholders
- Grant Recipients

5. **Groups not receiving funding cited a number of reasons as to why they were not successful in accessing funding.**

The common responses included:

- The applicant did not meet the funding criteria due to factors such as not being a non-profit organization, or being an individual or an organization promoting literacy;
- The applicant lost out to other applicants;
- The applicant lacked other funding partners/sources; and
- The applicant's event was not considered as an arts event (e.g. circus or educational art).

Many of the groups not receiving funding acknowledged that they knew they did not meet the criteria and felt they had been handled fairly by City staff who explained why they did not receive a grant.

B.   PROGRAM DELIVERY

Findings from the survey regarding the program delivery model are presented below.

1. **On average, Staff members have spent nearly 4 years working with the grant programs.**

Staff background typically included education in arts related fields, related work in the arts and culture community, and contacts with and links to the arts and culture community. Some staff members have

worked in other City departments or in other areas of the OCA before starting to work with the grant programs. Staff members indicated that they feel more of a part of the arts and culture scene of Vancouver rather than simply playing the role of a funder.

2. **Staff members spend the majority of their time on different activities depending on their assigned roles.**

Cultural Planners tend to spend the majority of their time on assessing applications including working with Assessment Committees. Supervising staff and serving on interdepartmental committees take up the most of senior staff time. Staff members with specialized roles may devote the bulk of their time to specific duties which may or may not be directly related to the grant programs such as policy/planning, facility development, website update and maintenance, determining applicant eligibility, preparing Council notes etc.

Most staff members attend various arts and culture performances and events which may involve attendance during non-working hours. Staff members may simultaneously promote the grant programs and/or engage in outreach exercises during such outings.

3. **Most funding agencies, groups not receiving funding and other stakeholders indicated that they were familiar with the cultural grant and support programs of the City of Vancouver.**

The average familiarity ratings were at least 3.5 across the three groups on a scale of 1 to 5, where 1 is not at all familiar, 3 is somewhat familiar and 5 is very familiar as indicated in the following chart. Some stakeholders noted that while they did not know about all of the programs and/or details of each program, they had enough general knowledge of the working programs. A number of stakeholders noted that it was fairly easy to get a hold of City staff if they or their clients needed information on the various programs.

How Familiar Are You With The Cultural Grant And Support Programs Of The City Of Vancouver?

Group	Average Rating
Other Sources of Funding	3.5
Groups Not Receiving Funding	3.6
Other Stakeholders	3.7

Average Rating (1 = Not At All Familiar, 3 = Somewhat Familiar, 5 = Very Familiar)
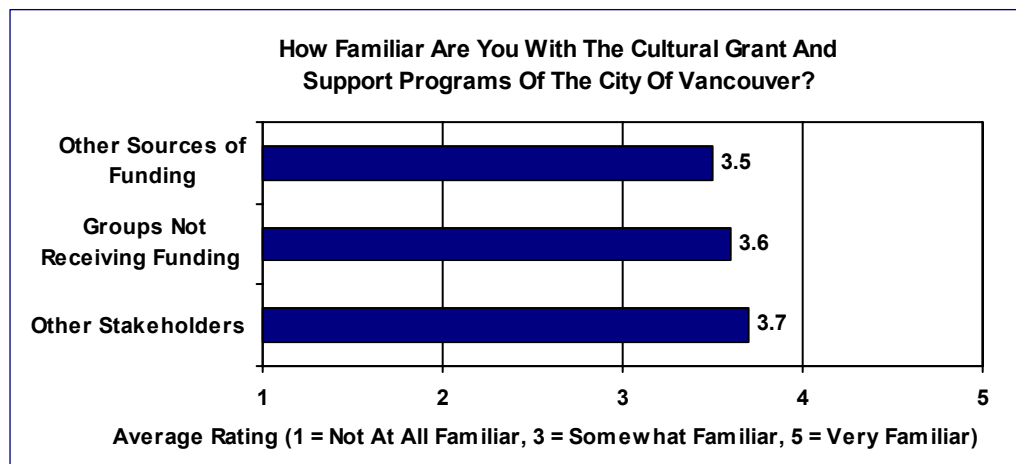
The stakeholders frequently indicated that they knew of the City of Vancouver's cultural grant and support programs through regular interaction within the arts community. Both grant recipients (48%) and groups not receiving funding (38%) were generally aware of the City programs through this means as indicated in the chart on the following page. Other common sources of awareness include word of mouth, websites and referrals from other agencies.

How Did Your Organization Become Aware Of The Program(s) Under Which You Received Funding?

Percent of Respondents

■ Grant Recipients ☐ Groups Not Receiving Funding
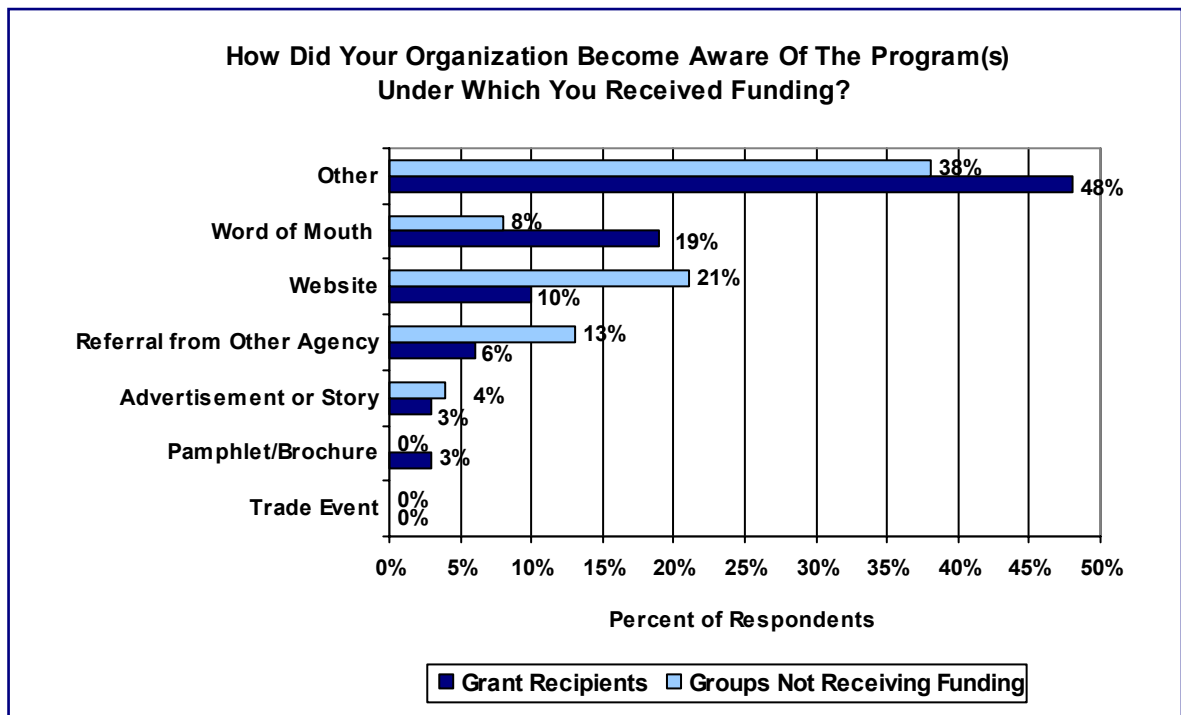
4.   **More than half of the stakeholders felt that the City has been effective in creating awareness of the programs amongst the key target groups.**

On average, 52% of the stakeholders strongly agreed (13%) or somewhat agreed (39%) that the City has been effective in creating awareness of the programs amongst key target groups as indicated in the chart on the following page. However, 54% of the stakeholders from the groups not receiving funding category strongly disagreed (4%) or somewhat disagreed (50%) that the City has been effective in creating awareness of the programs amongst the key target groups.

At present, the existing grant communication process directly notifies organizations that had already received City grants of upcoming deadlines and revisions to the programs which may put organizations that have not yet applied for or received City grants at a disadvantage. There are also concerns that the City may not be reaching out to all the ESL and emerging artists/groups. Other than newspaper advertisements and email newsletters, current outreach activities are generally carried out by staff members on an ad hoc basis and the OCA does not have outreach activities geared toward stakeholders such as other funding sources and the general public.

The City Of Vancouver Has Been Effective In Creating Awareness Of The Programs Amongst The Key Target Groups

1 = Strongly Disagree, 2 = Somewhat Disagree, 3 = Neither Agree Nor Disagree,
4 = Somewhat Agree, 5 = Strongly Agree

- Assessment Committee Members
- Groups Not Receiving Funding
- Other Sources of Funding
- Other Stakeholders
- Staff Members
- Grant Recipients
- Average
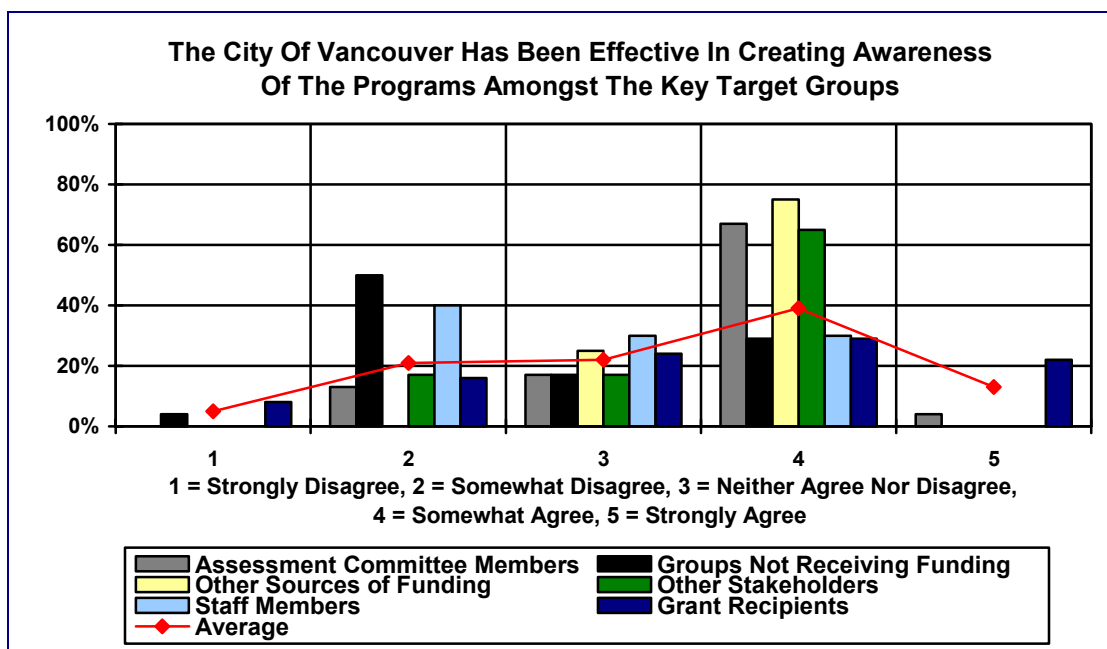
5. **Almost two-thirds of the stakeholders indicated that the application process is well-designed and reasonably easy to complete.**

On average, 64% of the stakeholders strongly agreed (35%) or somewhat agreed (29%) that the application process is well-designed and reasonably easy to complete as indicated in the chart on the following page. However, 31% of the grant recipients strongly disagreed (12%) or somewhat disagreed (19%) that the application process is well-designed and reasonably easy to complete indicating possible room for improvement in this area since grant recipients are the most involved in the application process in terms of filling in information.

The stakeholders noted that the application process for the different grant programs varied in terms of clarity and simplicity. Major Exhibiting Institutions and Opportunities grants do not have a formal application process whereas the application process for Theatre Rental grants and Capital grants is time consuming for staff members due to their shared structure.

Respondent recommendations for improving the overall application process included the following:

- Simplify the application forms in terms of both content and layout;
- Make the application forms more user friendly by replacing the Excel forms with online applications;
- Develop uniform application forms in consultation with other funders. For funder specific questions or information, use additional/separate pages. Develop a common online database and a software application capable of custom queries that can be accessed by all funders so that each funder can analyze data and prepare reports as per their individual requirements;
- For grant programs with fewer subscribers or first-time applicants, meet with the applicants in person and walk them through the application process before they submit the applications;
- Collect more detailed performance and financial data from applicants and grant recipients; and
- Provide applicants with clearer guidelines and instructions on reporting performance and financial data.

The Application Process Is Well-designed And Reasonably Easy To Complete

1 = Strongly Disagree, 2 = Somewhat Disagree, 3 = Neither Agree Nor Disagree,
4 = Somewhat Agree, 5 = Strongly Agree

Assessment Committee Members   Staff Members
Grant Recipients   Average
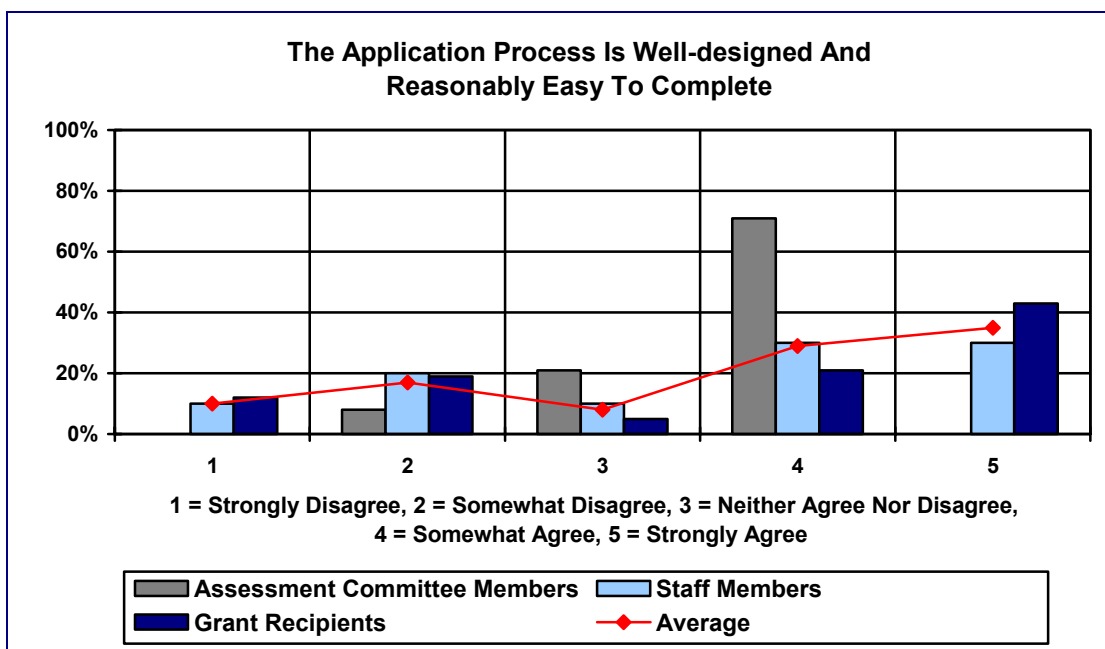
6. **Opinions were mixed regarding the relative efficiency and ease of the application, assessment and adjudication process.**

82% of the Assessment Committee members strongly agreed (4%) or somewhat agreed (78%) that the application, assessment and adjudication process is relatively efficient and easy to administer as indicated in the chart on the following page. However, the majority of staff members somewhat disagreed (67%) in this regard indicating there is room for improvement. Staff members are more directly involved in the process as they perform additional duties such as processing paperwork, coordinating and scheduling dates and deadlines etc.

The stakeholders generally felt that application processing and evaluation procedures are reasonably straightforward. Program literature and website provide adequate and detailed information about the application, assessment and adjudication process. Larger grants and jointly run grant programs typically involve more onerous and longer application processing and evaluation procedures. The hybrid structure of Assessment Committee demands more paperwork and time from staff members as all jurors need to receive and review the same application information before convening to recommend grant decisions.

The following suggestions were made to improve the efficiency of the application, assessment and adjudication process:

▪ Introduce an online "frequently asked questions" section to reduce the rush of queries before application deadlines;
▪ Do not allow applicants to revise or add information to their applications after the deadline. Staff members often end up helping applicants improve their applications which puts pressure on the time allotted for application processing and evaluation;
▪ Consider reducing the number of grant programs by collapsing similar programs together;
▪ Review the feasibility of eliminating multiple grant deadlines;
▪ Explore ways to change the structure of grant programs that are currently run jointly with other City departments/civic bodies;
▪ Create a staff position to oversee program logistics and support. Currently there is no

designated staff member to oversee program communication, logistics and support systems. These functions are performed more or less by all OCA staff members which results in duplication and inefficiency; and

- Evaluate whether discipline specific Assessment Committees are the best option for Operating grant assessment given the City does not provide discipline specific grants.

The Application, Assessment And Adjudication Process Is Relatively Efficient And Easy To Administer

1 = Strongly Disagree, 2 = Somewhat Disagree, 3 = Neither Agree Nor Disagree, 4 = Somewhat Agree, 5 = Strongly Agree

Assessment Committee Members   Staff Members   Average
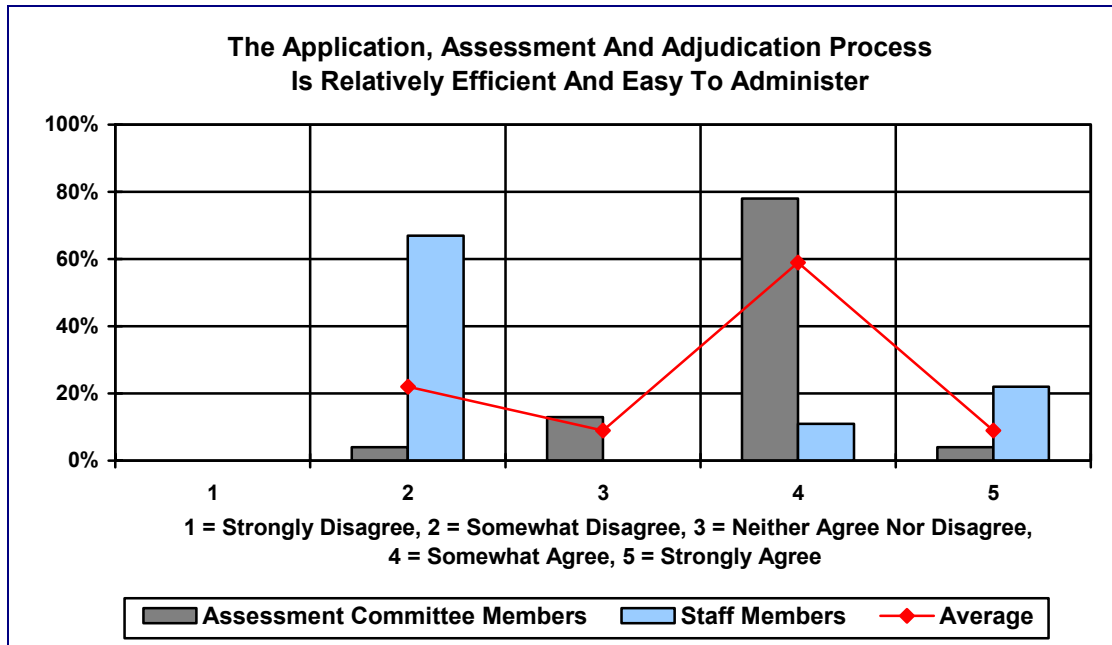
7. **Nearly half of the stakeholders feel that the assessment and adjudication process is effective and transparent.**

On average, 47% of the stakeholders strongly agreed (14%) or somewhat agreed (33%) that the assessment and adjudication process is effective and transparent as indicated in the chart on the following page. However, almost two-fifths of the grant recipients strongly disagreed (16%) or somewhat disagreed (23%) that the assessment and adjudication process is effective and transparent.

The stakeholders commented that the transparency of the assessment and adjudication process varied across the grant programs. As mentioned earlier, staff members and applicants do not always interpret program criteria consistently and some grant programs have implicit goals different from what is stated in program literature and website. The grant reconsideration process is currently limited to only Operating and Project grants and there were concerns about the ability of applicants to go through the reconsideration process without facing negative repercussions during future evaluations. Major Exhibiting Institution and Theatre Rental grants are not tied to performance and consequently open to arbitrary awarding of funds/quotas. Due to the small number of major exhibiting institutions in the city, it is challenging to adopt a peer assessment model for awarding such grants as it is expensive to bring in peer evaluators from outside the province. Opportunities and Get Out! Youth Legacy grants were cited as having less transparent and objective evaluation mechanisms.

Some members of the arts and culture community perceive the overall assessment and adjudication process as not entirely free of political or inside influence due to the fact that the OCA is not an autonomous civic body. The stakeholders felt that face-to-face meetings with applicants, particularly rejected applicants, to explain the grant decisions as well as to obtain feedback from the applicants

could enhance the transparency of the assessment and adjudication process.

**The Assessment And Adjudication Process
Is Effective And Transparent**

1 = Strongly Disagree, 2 = Somewhat Disagree, 3 = Neither Agree Nor Disagree,
4 = Somewhat Agree, 5 = Strongly Agree

- Assessment Committee Members
- Staff Members
- Grant Recipients
- Average
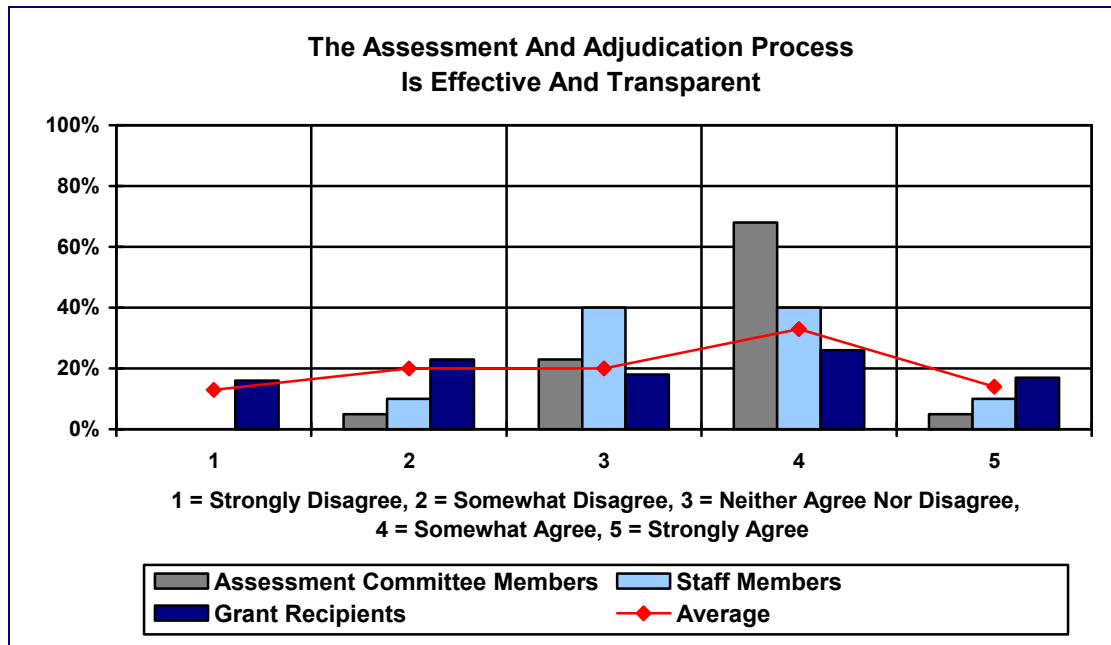
While the hybrid structure of Assessment Committee has been well-received in the arts and culture community, some stakeholders pointed out that many jurors from the arts and culture community are not trained to professionally interpret and assess budget/financial information outlined in grant applications. It was suggested that the Assessment Committee only recommend a grant range instead of a specific grant amount. The specific grant amount can be determined later by staff members after closely examining the budget/financial information provided by an applicant. The stakeholders also commented that Assessment Committee jurors from the arts and culture community should be chosen early so that they have time to attend cultural performances and events to obtain firsthand knowledge of the artistic merit and organizational competence of an applicant. The rule barring existing grant recipients from serving on any Assessment Committee should be reviewed as it limits the pool of potential jurors.

The City currently does not have guidelines to assess the appropriateness of the content of the advertising materials submitted under the Transit Shelter Advertising program as well as procedures on how to deal with public complaints about any of the advertisements accepted by the program, which may result in the use of arbitrary and subjective compliance standards. The program operates almost as a stand-alone program and as a result, there is very little communication and coordination between Transit Shelter Advertising program staff and the other grant program staff. Applicants may receive grants from the City for a project/event but may not secure advertising space under the Transit Shelter Advertising program or vice versa. Better coordination with the Transit Shelter Advertising program will ensure that applicants receive more unified and holistic assessment and feedback.

8. **Most of the Staff members indicated that the systems in place to support the entire grant process are not adequate and appropriate.**

The majority of the staff members strongly disagreed (22%) or somewhat disagreed (44%) that the systems in place to support the entire grant process are adequate and appropriate as indicated in the chart on the following page. The stakeholders in general commented that the City collects detailed

information from the applicants and carry out rigorous analyses in order to allocate the grants in the most effective and equitable manner. However, they felt there is room for improvement in the areas of tracking and evaluating the impacts of the grants.

The City does not provide clear guidelines to grant recipients on how to report back on funded projects, performances and events. As a result, organizations self-report statistics that may not always be reliable and comparable. Staff members spend considerable amount of time in collecting, cleaning and processing data for inclusion to the database but the database in its present form has limited analytical and reporting capacity. The database does not contain information on organizations/groups that are not funded by the City making it challenging to compare the performance of funded organizations to those that are not funded. Not all staff members have access to the database which further limits its utility.

In addition to revamping the database, it was recommended to establish advisory committees and organize ad hoc meetings in order to get ongoing formal feedback from the community on the grant programs and their impacts.

The Systems In Place And Level Of Effort Spent On Tracking And Reporting On The Results Of Projects And Programs Are Appropriate

1 = Strongly Disagree, 2 = Somewhat Disagree, 3 = Neither Agree Nor Disagree, 4 = Somewhat Agree, 5 = Strongly Agree

☐ Staff Members
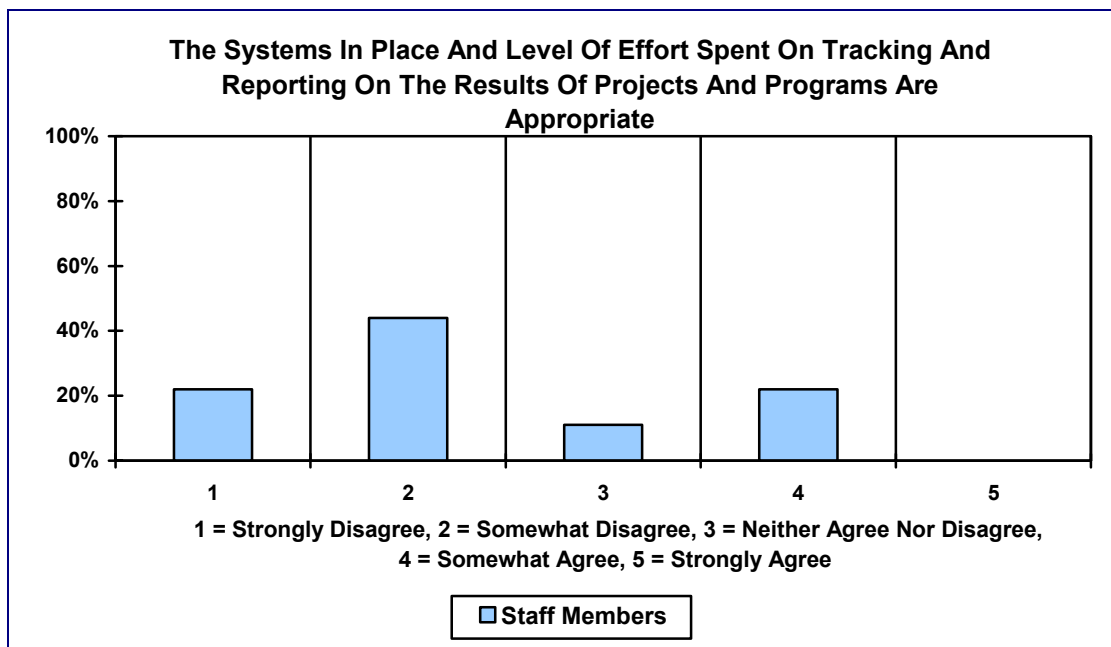
C.   SATISFACTION WITH THE GRANT PROGRAMS

This section summarizes our findings with regard to satisfaction with the grant programs.

1.   Most grant recipients are satisfied with their experience with the cultural grants and support programs delivered by the City of Vancouver.

On average, three-fourths of the grant recipients were satisfied with their experience with the cultural grants and support programs delivered by the City with 53% of the grant recipients being very satisfied and 22% of the grant recipients being somewhat satisfied as indicated in the following chart. Only 10% of the grant recipients reported of being somewhat not satisfied (6%) or not at all satisfied (4%).

The majority of the satisfied grant recipients pointed out that staff members had been very helpful and

informative which made the entire grant application process relatively easy and straightforward. Staff members were frequently referred to as knowledgeable, professional and approachable. Grant recipients felt that the City had done a good job in supporting the arts and culture community over the years despite having resource limitations.

On A Scale Of 1 To 5, Where 1 Is Not At All Satisfied, 3 Is Somewhat Satisfied And 5 Is Very Satisfied, How Satisfied Are You In Your Experience With The Cultural Grants And Support Programs Delivered By The City Of Vancouver?

Rating	Percent
5	53%
4	22%
3	16%
2	6%
1	4%

Percent of Respondents
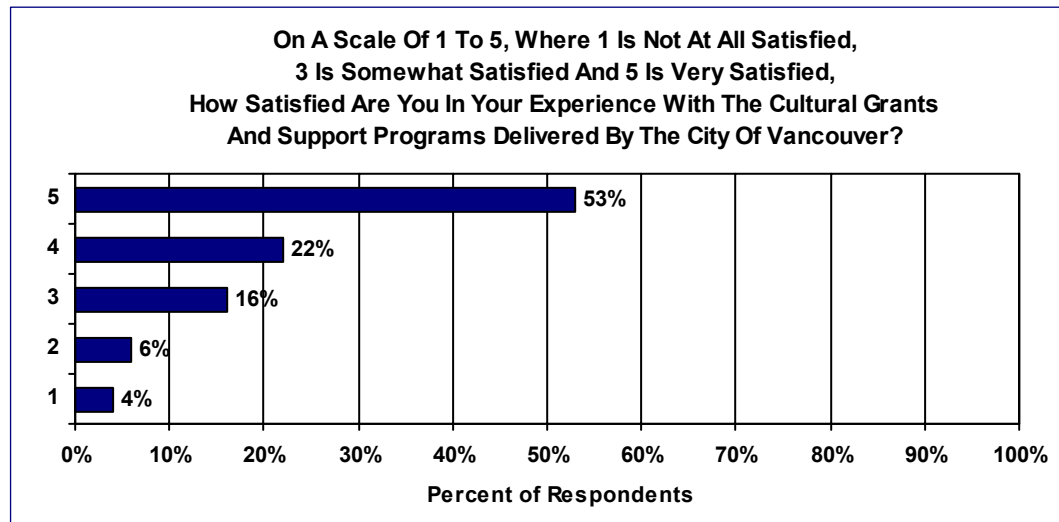
2. **The grant programs have been more effective in a number of areas including bringing together the arts and culture community.**

A number of grant recipients indicated that program staff members had served as a valuable sounding board for the community. Some felt that the grant programs and the assessment process had the effect of bringing disparate members of the arts and culture community together by bonding them through common participation. Others commented on how the program interface had acted as a focal point for arts and culture in the Lower Mainland region.

With respect to individual grant programs, grant recipients and staff members felt that Operating and Project grants have been particularly effective in supporting diverse arts disciplines whereas Celebration and Get Out! Youth Legacy grants have successfully engaged members of the diverse communities and the youth respectively. Capital grants have been instrumental to leveraging significant amount of funds for facility upgrade whereas Theatre Rental grants have helped keep admission prices low. The arts and culture community has been able to effectively reach out to the diverse neighbourhoods of the city through the Community Public Art and the Transit Shelter Advertising programs.

3. **Any concerns relate primarily to the overall level and distribution of funding.**

The main concerns from grant recipients and staff members revolved around the overall lack of funding, the level of funding attributed to various organizations, the focus on funding large, core players, and the fact that start-ups and smaller organizations tend to lose out on the funding that is available. The lack of adequate overall funding affects the grant programs in a number of ways. For example, some deserving organizations continue to receive Project grants instead of graduating to Operating grants as the budget for the Operating grants program cannot be increased to accommodate all the qualified organizations. Annual increase in Operating funding based on inflation is not always adequate for organizations experiencing rapid growth. The stability of arts and culture organizations can be further enhanced by providing multi-year Operating grants but it will require multi-year funding commitments. Major Exhibiting Institution grants do not provide adequate funds to

cover both operating expenses and collections care/preservation expenses. The Capital grant program is underfunded as resources are shared with the Social Services department. First time recipients in some grant programs such as Project and Diversity Initiatives tend to get token amount which is often not adequate for the intended purpose.

A number of grant recipients and staff members noted that certain arts groups were neglected, such as ethnic and emerging artists, while others were precluded from even applying, such as literary groups or individual artists. This is especially an issue for the arts and culture community given other municipalities' support in these areas. Some grant recipients and staff members felt that the physical infrastructure for arts and culture is weakening, and there is a need for more capital for construction, repair and maintenance. Some grant recipients indicated that staff members seemed overworked and could probably use more support or resources.

D.   VARIATIONS IN GRANT RECIPIENTS' RESPONSES

1.   **Little difference was observed among the recipients of different types of grants in terms of success in accomplishing the objectives for which funding was received, importance of City funding, and satisfaction with the grant programs.**

We cross-tabulated the ratings provided by the grant recipients in the areas of achievement of grant recipients' objectives, funding incrementality, and satisfaction level in interacting with the OCA by grant type to identify differences across the broad range of grants. As indicated in the table below, the average ratings were similar across the different grant types. Nearly all the average ratings were above 4.0 on a scale of 1 to 5 where 1 represented the lowest possible rating, 3 represented a medium rating, and 5 represented the highest possible rating.

AVERAGE RATINGS BY GRANT CATEGORIES

Grant Category	Average ratings on a scale of 1 to 5 where 1 is low, 3 is medium and 5 is high		
	Degree of Success in Achieving Objectives	Importance of City Funding	Satisfaction Level
ArtsPOD	4.4	4.9	4.2
Baxter/Theatre Rental Project	4.5	4.5	4.4
Capital	4.5	4.5	3.9
Celebration	4.8	4.9	4.3
Commissioning	4.8	5.0	4.4
Community Public Art	5.0	5.0	4.8
Diversity Initiatives	4.5	4.7	4.3
Get Out! Youth Legacy	4.5	5.0	4.0
Major Exhibiting Institution	4.6	5.0	4.0
Operating	4.7	4.8	4.0
Opportunity	5.0	5.0	4.1

Grant Category	Average ratings on a scale of 1 to 5 where 1 is low, 3 is medium and 5 is high		
	Degree of Success in Achieving Objectives	Importance of City Funding	Satisfaction Level
Project	4.8	4.7	4.0
Theatre Rental Operating	4.8	4.6	4.1
Transit Shelter Advertising	4.1	4.4	3.8

It is important to note that many grant recipients received grants in more than one category as indicated in the table on the following page and accordingly the ratings provided by them may be more reflective of multiple grant programs as opposed to a single grant program. In terms of grant recipients who only received grants under a single program, we identified three grant categories where the number of mutually exclusive grant recipients between 2001 and 2006 was relatively high - Operating, Project and Celebration.

CROSS-PROGRAM FUNDING AMONG THE SURVEYED GRANT RECIPIENTS

Grant Program	Funding/Support Received under other City Grant Programs														
	Surveyed	ArtsPOD	Bax/TR (Pro)	Cap	Cel	Com	CPA	DI	GOY	MEI	Ope	Opp	Pro	TR (Ope)	TSA
Arts Partners in Organizational Development	33		5	4		2		12	1	1	24	3	13	5	3
Baxter/Theatre Rental (Project)	12	5		1							6	1	4	2	1
Capital	6	4	1		2	1	2	4		2	11	1	2	2	4
Celebration	91			2			2		2		2	1	3		1
Commissioning	5	2		1				3			4	3	3	2	1
Community Public Art	4			2	2			1	1		1		1		1
Diversity Initiatives	32	12		4		3	1		1	1	15	4	9	4	4
Get Out! Youth Legacy Program	9	1			2		1	1			1		1		
Major Exhibiting Institutions	35	1		2				1							
Operating	392	24	6	11	2	4	1	15	1			5	21	12	8
Opportunities	7	3		1	1	3		4			5		3	2	1
Project	142	13	4	2	3	3	1	9	1		21	3		4	1
Theatre Rental (Operating)	71	5	2	2		2		4			12	2	4		2
Transit Shelter Advertising	-	3	1	4	1	1	1	4			8	1	1	2	

V.   THE WAY FORWARD

This chapter:

- Provides an overview of the recently adopted Culture Plan for Vancouver, covering the period from 2008 to 2018;

- Summarizes the key strengths on which the cultural grant and support programs can build;

- Highlights the need for change, particularly the need to ensure that the programs are directly aligned with the vision and goals of the Culture Plan as well as the need to streamline the structure and delivery of the programs; and

- Recommends a revised program structure and other changes to streamline delivery of the programs.

A.   THE CULTURE PLAN FOR VANCOUVER 2008 - 2018

The cultural grant and support programs represent one of the key tools that the City of Vancouver will employ to realize the vision and goals of the Culture Plan, which was approved by Council on January 20, 2008. The core vision of ten year Culture Plan is to develop, enliven, enhance and promote arts, culture, and cultural diversity in the City of Vancouver to the benefit of our citizens, our creative community, our business sector and our visitors. The plan has been developed through extensive community consultation. The key strategic themes and associated strategies defined under the Plan include:

STRATEGIC THEMES OF THE CULTURE PLAN

Strategic Themes	Associated Strategy
Innovation	The City of Vancouver will collaborate with partners in the community to take actions which foster innovation in all aspects of cultural policies, programs and services that supports the incubation of cultural ideas and expression.
Learning	The City of Vancouver will support the goal of lifelong learning for all the citizens of Vancouver by collaborating with partners in the community to embed cultural awareness, instruction and programming within all institutions and systems.
Connecting People, Ideas and Communities	The City of Vancouver will play a leadership role with cultural partners in finding practical ways to create an environment of collaboration, to create opportunities for continuing dialogue among cultural partners and to invite citizens to engage and participate in cultural activities.
Neighbourhoods	The City of Vancouver will support neighbourhoods to develop their own cultural plans by seeking new partnerships and collaborations and by encouraging new initiatives and activities that make neighbourhood cultures a central facet of Vancouver's cultural life.

Strategic Themes	Associated Strategy
Valued and Valuable	Increased public participation means increased financial viability for quality cultural experiences. Therefore, the City will work with partners in the non-profit arts and cultural sector, cultural industries, business and public sectors to develop new and innovative ways to highlight and profile the creative sector to the citizens of Vancouver and promote Vancouver's reputation as a Creative City.

A series of values underlie the Culture Plan including creativity, excellence, diversity, openness, accessibility, and collaboration as indicated in the table below:

VALUES UNDERLYING THE CULTURE PLAN

Underlying Values	
Creativity	Creativity, innovation and risk-taking are necessary ingredients in fostering cultural expression in Vancouver as well as an adaptive and resilient workforce and citizenry.
Excellence	Vancouver's enhanced status as an international city of culture and as a cultural tourism destination are inextricably linked to the pursuit of excellence in the creation and presentation of art and culture and the development of internationally recognized exhibitions, festivals and facilities.
Diversity	The richness of our cultural diversity and heritage is a defining characteristic of our city and one which embeds tolerance, understanding, appreciation and shares cross-cultural expression in the daily lives of our citizens and provides our diverse artists rich opportunities for cross-cultural experimentation and fusion.
Openness	Vancouver values the spirit of openness and inquiry recognizing that this is essential to innovation and diversity - openness to new ideas, to new people, to experimentation, to creating and exhibiting culture in new and different ways.
Accessibility	Vancouver seeks to ensure that all Vancouverites have the opportunity to participate in and share in the benefits of the city's cultural life. Access to affordable spaces and places for the creation of art, the ability to earn a living from the creative process and retention of our accomplished artists are all prerequisites to the city's cultural vitality.
Collaboration	Culture in Vancouver cannot exist in isolation from other aspects of city life and business. A creative city is a cultural collaboration by necessity, by design and by desire - a collaboration enhanced by innovative and creative new ideas, resources, planning and partnerships.

B.   BUILDING ON THE EXISTING STRENGTHS

The results of this review indicate that there are significant strengths on which the cultural grant and support programs can build including:

- Vancouver has an **accomplished and resilient creative community**, including a strong foundation of non-profit arts and cultural organizations, the highest number of artists per capita in Canada, and a number of major, well-established cultural institutions that are recognized locally, nationally and internationally. The community benefits from culturally diverse resident and visitor populations

which have a strong interest in inter-cultural awareness, exploration and local cultural products.

▪ The City of Vancouver is **strongly committed to its arts and cultural community.** Vancouver is seen as a model by other municipalities in Canada in the delivery of its arts and cultural programming. In fact, the City of Vancouver provides, on a per capita basis, the most in cultural grants of any major city in Canada. Vancouver's strong record in developing and attracting artists has resulted in a much higher number of artists per capita than in the rest of Canada.

▪ The **staff of the OCA** are committed, experienced, highly capable and closely connected to the arts and cultural community in Vancouver.

▪ Overall, the community is **satisfied in their experience** with the cultural grants and support programs delivered by the City of Vancouver. When asked to rate how satisfied they are in their experience with the cultural grants and support programs delivered by the City of Vancouver, the recipients provided an average rating of 4.1 on a scale of 1 to 5 where is not at all satisfied, 3 is somewhat satisfied, and 5 is very satisfied.

▪ **Awareness of the programs is high amongst leading groups**, many of who have longstanding relationships with the City. The City has provided support to a wide range of stakeholders ranging from major arts organizations and community groups to emerging artists, arts groups and youth.

▪ The City of Vancouver is **widely recognized as a key source of funding** for arts and cultural programs, as evidenced by the sector's strong participation and interest in this project.

▪ The **existing programs are effective in supporting the sector.** In addition to generating the varied impacts highlighted in this report, the programs have served as a focal point bringing together members of the arts and culture community.

C.   THE NEED FOR CHANGE

A key objective of this review is to develop recommendations for improvement in the design and administration of the cultural grant and support programs. The recommendations focus on two key priorities:

▪ **Ensuring that the programs are aligned with and will contribute directly to achievement of the vision and goals of the Culture Plan**. Prior to development of the Culture Plan, there was no clearly defined strategic direction or focus for the grant programs. Over time, a complex range of programs developed which lacked coordination and focus. The recent adoption of the Culture Plan provides an opportunity to step back and refocus the programs on key priorities.

▪ **Streamlining administration and delivery of the program to ensure that the available resources can focus on the priorities of the Culture Plan**. The existing application, assessment and adjudication processes have been very time consuming for OCA staff, particularly in light of the small value of some of the grants. Staff members spend significant amounts of time answering questions from potential applicants, providing guidance around application forms, screening applications for eligibility, and supporting the adjudication process. As the time spent on grant applications has increased, OCA staff has had progressively less time to spend on other activities which can also be important contributors to achieving vision and goals of the Culture Plan. The application processes can also be very time consuming for applicants, particularly emerging or grassroots organizations, who commonly have limited resources available and may have little experience in developing applications.

D.   RESULTS OF THE INDUSTRY WORKSHOPS

The strategic themes of the Culture Plan provide broad direction with respect to the allocation of resources. To further define specific priorities under each of these themes, a series of workshops were held with representatives of the arts and cultural sector. At these workshops, the representatives were asked to:

- First, suggest potential priorities that could be reflected in the programming strategy under each of the five Strategic Themes of the Culture Plan; and

- Second, vote on the proposed priorities. Once a list of potential priorities was developed at each session, the representatives had an opportunity to identify up to five priorities under each of the five Strategic Directions that they considered to be the most important.

A summary of the results from each workshop is provided in Appendix III. The priorities most commonly identified by the representatives that relate to cultural grant and support programs include:

**PRIORITIES IDENTIFIED IN THE WORKSHOPS RELATED TO
CULTURAL GRANT AND SUPPORT PROGRAMS[10]**

Grant and Support Program Related Priorities
Increase interaction and collaboration within the arts and culture sector as well as between the sector and the private sector, educational institutions, and neighbourhoods/communities in and outside of Vancouver
- Encourage and support innovation and creativity in all aspects of cultural organizations (including administration); define innovation as more than just projects, events etc., focus on what happens from within the organization - innovation includes cross-cultural, interdisciplinary and cross-sectoral activity (private, public) (18 votes)   - Support infrastructure to foster learning about outreach practices that provide opportunities for communication (16 votes)   - Facilitate national and international creative exchanges, residencies (16 votes)   - Create opportunities for artistic residencies (16 votes)   - Support exchanges, touring, artistic residencies and collaborations between organizations and visiting artists (funding for visiting artists, producers, presenters, creative thinkers); support touring activities; invest/support artistic residencies (14 votes)   - Strengthen the role in convening and connecting of the Alliance for Arts and Culture to provide support to the community (14 votes)   - Establish links between emerging/established artists/organizations - events need to be sustainable in order to be agents of change - innovation and creativity (14 votes)   - Ensure an ongoing process to engage others outside arts (e.g. business as to value of culture); introduce programs that encourage collaborations between arts groups and non-arts organizations (14 votes)   - Encourage and create new structures and organizations that share infrastructure which provides a support base for many different projects (mission-based) which allows for more innovation and mentoring - sharing expertise (e.g. US physical sponsorship model) (13 votes)

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[10] The number of representatives voting for each priority is provided in brackets

Grant and Support Program Related Priorities

- Create incentive programs for businesses to support the arts (12 votes)

- Establish matching grant programs to enable non-profit organizations to engage with for-profit organizations; establish connections between for-profit and non-profit community; be creative about different models to work with for-profit community (11 votes)

- Allow facilities to have a variety of uses (e.g. theatre some nights, night club on another night to make better use of spaces), can change space (e.g. seating), cross-sectoral usage (11 votes)

- Look at grants that support two or more arts groups that are working across disciplines, media or abilities (11 votes)

- Develop opportunities for diverse organizations to work collaboratively within neighbourhoods with artists and communities (10 votes)

- Support projects/activities that cross municipal boundaries (GVRD/Metro Vancouver) (10 votes)

- Connect beyond Vancouver to Metro area - if Vancouver based organizations collaborate with cultural organizations in other municipalities (e.g. Capilano College or UBC), they should not be penalized with decreased funding (9 votes)

- Provide incentives to recycle or share resources or for organizations to recycle/reduce cultural/environmental footprint within the cultural community (or assistance in developing infrastructure for doing this amongst the organizations/sector), innovative because leverages existing resources and puts resources to new uses (e.g. Restore - Habitat for Humanity) (9 votes)

- Support/give incentives to for-profit cultural initiatives that also effectively meet cultural strategic objectives (e.g. Georgia Straight, retail - CABC gift shop) (9 votes)

Promote audience development

- Support free performances as an opportunity to engage and grow audiences (17 votes)

- Increase opportunities for cultural presentation to all age levels - youth, adults, seniors (16 votes)

- Support programs that develop future audiences (16 votes)

- City should provide support for the building of a higher profile of cultural activities (16 votes)

- City should encourage innovation in marketing (e.g. cultural tourism strategy or co-marketing) (15 votes)

- City needs to work with media to enhance authentic arts coverage - arts over entertainment (less celebrity coverage and more local, relevant arts coverage in the media) (15 votes)

- Create grants to promote art in the public realm - performing/visual - all arts in parks, streets, plazas etc. (11 votes)

- Introduce programs to support audience development/marketing; grants to organizations to encourage audience development across the disciplines (10 votes)

- Provide grants for multicultural audience development (9 votes)

- Increase number and rotation of City banners program (9 votes)

- Provide grants to facilitate maximum use of public spaces - four-season friendly spaces (9 votes)

Grant and Support Program Related Priorities

Support organizational and professional development

- Support mid-level career development and succession planning initiatives (i.e. an apprenticeship program for technical and administrative staff) (23 votes)

- Establish and support mentoring organizations, mentoring between and among emerging and established organizations, not just within organization (20 votes)

- Provide grants to address the need for increasing core/operating grants (20 votes)

- Provide multi-year support (with annual reporting but not having to re-apply) (20 votes)

- Develop a funding source for administrative mentorships (19 votes)

- Support innovation through supporting operations (e.g. organization capacity) of organizations of all sizes (19 votes)

- Support mentorship programs - artistic and administrative (16 votes)

- Provide rent subsidy for organizations that don't qualify for opportunities grants under the current model - to allow for development and create sustainability (15 votes)

- Create a means to support established organizations who mentor community-based/grassroots organizations that wish to create community events, and ensure that these mentorships take place at the early stages of an event's development (14 votes)

- Value administrators/producers so their work is supported in the grants (12 votes)

- Develop a professional development funding stream; encourage development opportunities for individual artists (10 votes)

Facilitate development of cultural clusters at the neighbourhood/community level

- Ensure that cultural gathering centres, studios, offices, performance spaces etc. are affordable/accessible and dispersed in the neighbourhood - capital funds to support cultural clusters (25 votes)

- Make investments in infrastructure - built-in theatrical/performing support in community spaces; production support for existing spaces/upgrades - could be a 3 to 5 year program (24 votes)

- Support arts and culture in schools, community centres, libraries, senior centres - connecting schools, community and artists in the neighbourhood (22 votes)

- Ensure that spaces/places in community/neighbourhood cultural centres are reflective of diversity and the identity of the neighbourhood (i.e. Shadbolt Centre) (artists' studios/production/presentation) (17 votes)

- Support neighbourhood-based artists who facilitate cultural learning opportunities - increase inter-cultural learning opportunities to create and present work in collaboration with communities (16 votes)

- Capitalize on opportunity to create critical mass (i.e. neighbourhood festivals, multidisciplinary participation), funding for professional mid to large-scale grants (like celebration grant model), facilitate neighbourhood cultural development - develop, nurture or support centres which serve as cultural neighbourhood anchors (15 votes)

- Improve infrastructure and production support in neighbourhood spaces and parks (15 votes)

- Provide subsidies for creation of creative spaces (e.g. 901 Main) (15 votes)

- Support infrastructure that enables ideas and communities, not one-off events (14 votes)

Grant and Support Program Related Priorities

- Have a cultural facility map of the city that includes neighbourhoods and cross-disciplinary (e.g. cultural centres that include offices and studio spaces for artists, or facilities where artists can meet and rehearse) facilities, have art centres funded by the City (13 votes)

- Provide grants to assist neighbourhood festivals to go to next level - growth/support/development (13 votes)

- Provide resources to create accessible and affordable learning spaces, and the opportunity to share existing spaces; increase access to school theatres and cultural spaces (11 votes)

- Evaluate existing banner program in relation to neighbourhood events/community arts events and address accessibility/affordability (11 votes)

- Work more holistically with neighbourhoods to promote street activity (e.g. City to work more collaboratively internally with Neighbourhood Integrated Service Teams and cultural communities) (10 votes)

- Support the development process to create cultural clusters - physical interaction and synergies develop in shared facilities (9 votes)

- Explore ways to increase awareness, visibility, accessibility within the neighbourhood (9 votes)

- Prioritize community arts engaged programming - come together in physical space and/or electronically (9 votes)

- Support artists-in-residence programs in communities and with communities (9 votes)

- Incorporate cultural programming into neighbourhood community centres (8 votes)

- Set arts administration and infrastructure as a priority - grants to cluster management organizations (e.g. Eponymous) (8 votes)

Increase support for emerging artists and diverse groups

- Ensure that funding systems do not set up methods of exclusion, avoid marginalization of small organizations and heritage/small museums (barrier to collaboration), avoid systemic marginalization of ethnic (and outsider) communities, use interdisciplinary juries that understand systemic barriers (36 votes)

- Promote interest in cross-cultural heritage activities - language/translation (18 votes)

- Target first time applicants with different eligibility criteria - may solicit many more diverse applicants (16 votes)

- Provide resources to emerging artists (13 votes)

- Better promote smaller-scale cultural festivals or groups - in larger site, many smaller events (12 votes)

- Provide operational dollars for small organizations or groups not registered as a society (12 votes)

- Create an incentive that values ethnic and cultural exchange and that provides opportunities for diverse communities to come together, both at the local and at the international level (11 votes)

- Provide seed funding/micro grants to organizations/grassroots collectives who develop new programs that will cultivate culture (i.e. trial by fire programs) (11 votes)

- Establish programs that encourage/facilitate youth engagement with the arts/culture (11 votes)

- Have a culture of flexibility within the OCA and the City in accepting and investing and supporting new forms of arts and groups (e.g. bylaws, OCA point person to assist grassroots or new groups to develop their practice and grow into legitimate, sustainable organizations - i.e. an advocate) (10 votes)

Grant and Support Program Related Priorities
- Provide grants/support to emerging artists and smaller grassroots organizations/community groups at an earlier stage of development and provide ongoing support at a sustainable level (10 votes)   - Create learning resources for emerging organizations; fund networking opportunities and leadership support programs to allow administrators and senior managers to share information (10 votes)   - Facilitate education of youth in non-traditional cultures to work within schools (10 votes)   - Support organizations that work with culturally or linguistically diverse population groups (e.g. Ambassadors at Collingwood Neighbourhood House), be sensitive to the needs/expectations of ethno-cultural groups (8 votes)
Encourage greater risk-taking including the development of ambitious projects
- Support one-off interdisciplinary projects that may be ambitious (take a chance and risk), not have a cap on dollar amount (otherwise can't dream big), fund risk (21 votes)   - Encourage organizations to take more risks with current programming, nurture new initiatives and allow to fail (e.g. performance measures - not measure success but outcomes and learning), include more creative thinkers on juries/assessment committees; allow organizations to change and re-focus (12 votes)   - Support collaborative risk (8 votes)
Expand cultural learning opportunities
- City should place greater emphasis on historical heritage (17 votes)   - Look at larger metropolitan museums/institutions with a diversity of mandate (or increase number of museums supported); existing museums should become broader and more inclusive in their mandate (inclusive, consolidate smaller museums/institutions) (e.g. Vancouver Museum) (12 votes)   - Encourage groups to build an educational component into their programs by creating an educational bonus grant (11 votes)   - Create a grant stream that supports the development of online learning resources (i.e. website development/new media resources) (10 votes)   - Encourage partnerships between arts organizations and learning institutions (10 votes)   - Develop a means to support teachers who wish to incorporate arts and cultural activities into the curriculum (9 votes)   - Create bursaries for individuals to enroll in learning and cultural/artistic opportunities (i.e. writing workshops) (9 votes)
Improve the regulatory environment
- Include liquor license permits at social/cultural interactive events (11 votes)   - More flexibility on the part of the City to facilitate street closures etc. for events that allow citizens to "happen upon" those public activities (10 votes)

E.   RECOMMENDATIONS REGARDING THE PROGRAM STRUCTURE

Based on the results of workshops and other research undertaken during the review, we recommend the following:

- **The OCA should take a more proactive and strategic approach to support development of the sector, which focuses on strengthening the building blocks of the sector.** The workshops highlighted the need to place emphasis on facilitating greater collaboration and exchange of ideas/expertise, encourage innovation in performances and operations, enhance professional development of both artists and administrators, improve audience development and outreach activities, develop shared/multipurpose infrastructure, strengthen infrastructure particularly at the neighbourhood/community level, and expand cultural learning opportunities.

- **Consideration should be given to developing a mechanism to define clear funding priorities and review the allocation of grants against those priorities on an ongoing basis.** In the absence of clear priorities, it will be very difficult to directly incorporate the themes into decision-making criteria. The results of the workshops are an important first step in identifying priorities but a formal process needs to be established. Consideration should be given to establishing a planning process through which priorities are established and reviewed. The priorities will then be used to guide the evaluation of grant applications. Before final recommendations are made to Council, the overall allocation of funding could be reviewed against these priorities to determine any final adjustments that may be needed to better reflect the priorities established. An ongoing advisory committee could be established to provide input into this process. The committee could consist of a mixture of staff members and representatives of the various stakeholder groups targeted by the programs, perhaps appointed for overlapping three-year terms.

- **Where feasible, different grant programs should be brought together under one program to improve the level of coordination and place applicants on a more equal footing.** Improving program coordination, simplifying the program structure, and putting everyone on an equal footing would require taking the majority of existing grant programs (whether those programs provide grants or credits) and bringing them together under one program. Once the review processes are more directly linked to the strategic themes and priorities, there may be no reason for maintaining the Operating grants, Project grants, and Major Exhibiting Institutions grants as distinct programs for the reasons outlined below.

  - Operating grants assist organizations in achieving a level of stability required to provide ongoing quality programming or services. However, the rationale for future funding of these organizations will be based on their contribution to the strategic themes.

  - Project grants support emerging arts groups, groups undertaking one-time initiatives, or those who work on a project basis. However, in many instances, project grant recipients are simply operating-clients-in-waiting, requiring further experience and/or waiting for funding space within the Operating Program to open up. In any event, in the future, such applicants will also need to demonstrate their contribution to the strategic themes and priorities.

  - Major Exhibiting Institution grants provide funding to the major exhibiting institutions for their ongoing operations (i.e. very similar in nature to the funding provided to Operating clients) as well as for the care, preservation and management of the City's collections of art and artifacts grants. As such, we recommend that the OCA provide dedicated funding for collections management and provide other funding for major exhibiting institutions through the same program which will support other types of applicants.

Similarly, to place different types of grants on an equal footing, there is justification for grouping together other types of support (i.e. credits provided under the Theatre Rental grant programs which are commonly provided to recipients of other grants such as Operating and Project) with the

grant funding. The need for distinct Celebrations, Opportunities, Get Out! Youth Legacy and Capital grants programs can be addressed through expanding the eligibility criteria to permit funding of such activities through a broader program (it should be noted that, for the program to be merged, the budget for cultural Capital grants will need to be separated from the budget for Capital grants related to social planning). As per the recommendation of the Public Arts Review, the Community Public Art program could be terminated.

▪ **Diversity should be placed at the forefront of the programs.** The need for a distinct Diversity Initiatives program can be addressed by establishing diversity and support for emerging groups as a priority for the cultural grant and support programs overall. This will require:

  ▪ Defining successful outcomes for diversity;
  ▪ Developing a clear definition and intent; and
  ▪ Evaluating all grant applications against these outcomes.

Efforts should be made to retain and incorporate successful components of the existing Diversity Initiatives program into the new program structure.

▪ **The structure of the program or programs should be sufficiently broad to support a wide range of activities while flexible enough to allow for changes in priorities over time.** Acting on the priorities established through the workshops would require programs that support a broader range of activities than those currently supported. In particular, the priorities suggest a greater emphasis in areas such as inter-disciplinary, cross-cultural, and cross-generational work, artistic residencies and exchanges, career development and succession planning initiatives, apprenticeships, networking events, touring/travel assistance, learning projects, conference attendance and delivery, short-term training, mentorships, and cultural tourism than currently exists.

▪ **To increase access and inclusiveness, the new program structure should also incorporate a broadened definition of eligible proponents**. For example, the definition of eligible proponents could be broadened to consider applications from:

  ▪ Partnerships or collaborations between various groups within the sector as well as partnerships with non-arts groups such as businesses, technology organizations, educational institutions etc. in and outside of Vancouver; and

  ▪ Unincorporated ad-hoc arts and cultural groups.

▪ **Efforts to increase access and inclusiveness should be supported by increased outreach activities**. More effort is required to increase awareness of the program amongst proponents, particularly emerging artists and new artists to the community, who have not applied in the past but whose activities are consistent with the vision, values and strategic themes of the Culture Plan. Resources will be required to develop and implement a formal outreach strategy. The outreach strategy should clearly define all the target groups based on priorities and needs along with the appropriate ways to reach them.

▪ **A separate review process should be established for smaller grants versus larger grants.** Under the current processes, grants of less than $10,000 have accounted for 65% of the 1,420 grants awarded between 2001 and 2006 but only 8% of the total value of grants awarded. Reviews of the small grants tend to be as time intensive (if not more) as reviews of the larger grants. As a result, the majority of staff and committee time is spent reviewing applications which account for only a small percentage of the value of grants awarded.

Under the proposed changes, the cultural grant and support programs of the City of Vancouver would be divided into four components:

- Cultural Grants;
- Civic Collections-based Major Exhibiting Institutions;
- Strategic Cultural Partnerships; and
- Strategic Opportunities.

An overview of the proposed components is outlined in the following paragraphs.

1.   Cultural Grants

Cultural Grants would replace the existing funding programs directly administered by the City of Vancouver including Operating grants, Project grants, Major Exhibiting Institutions grants that are not tied to the care and preservation of the City's collections of art and artifacts, Celebration grants, and Diversity Initiatives grants. This component could also be used to provide the types of grants that have been provided under the Capital and Get Out! Youth Legacy program. Cultural Grants could also include cultural Capital grants separated from the budget for Capital grants related to social planning as well as Theatre Rental Operating and Project grants. The eligibility criteria for this program could be flexible enough to support activities that are currently supported under other programs such as Get Out! Youth Legacy.

Cultural Grants could be divided into two main streams: artistic-driven initiatives and neighbourhood or community-driven initiatives. Through these streams, support could be provided for:

- A range of activities which are consistent with the vision and strategic themes of the Culture Plan (e.g. creation, production, presentation, and dissemination of eligible arts; artistic residencies/exchanges; mentorships, training, and workshops; touring; audience development; knowledge development and transfer/exchange; networking; and infrastructure development and upgrading);

- A range of disciplines which are consistent with the vision and strategic themes of the culture plan (e.g. performing arts, visual arts, literary, media, multidisciplinary/inter-disciplinary work, and festivals, events, celebrations and parades with significant arts and culture components).

Applications could be divided into two categories - large grants and small grants - with smaller grants being evaluated against similar criteria but through a simpler process.

Under the proposed component, arts and cultural organizations would also be able to apply for their own activities as well as projects which are to be undertaken in association with other arts and culture organization and organizations from outside the arts and culture sector (e.g. educational institutions, technology organizations, business improvement associations etc.). The types of grants awarded could include both cash grants and theatre rental credits.

2.   Civic Collections-based Major Exhibiting Institutions

Under the Major Exhibiting Institutions program, the City has been providing annual grants to major exhibiting institutions for their ongoing operations since 1971. Under the revised program structure, funding provided by the City for collection management would be separated out from any other grant funding that may be provided to the institutions. More specifically, the City of Vancouver would enter into contracts with institutions that care for, preserve, and manage the City's collections of art and artifacts. Three institutions (Vancouver Art Gallery, Vancouver Museum and Vancouver Maritime Museum) currently exhibit and hold in

trust the City's collections of art and artifacts.

Under these collections contracts, the institutions would manage the collections consistent with a collections policies approved by the City. Support would not be tied to specific items but rather could be applied to general operation expenditures. There would be no application form; rather, funding would be determined through contract negotiations. Institutions would be asked to report back on the services provided.

3.   Strategic Cultural Partnerships

The Strategic Cultural Partnerships components would include programs developed and/or administered in association with other organizations. Partnership programs may allow the City to maximize support through leverage while reducing City time and costs related to program administration. At the present time, the City of Vancouver has established partnerships related to two programs:

- ArtsPOD grants are available to non-profit arts and heritage organizations in BC. The CFS administers the ArtsPOD program along with similar programs such as Social ServicesPOD, EnviroPOD, and Technical Assistance Program for Aboriginal non-profit organizations. The grants can be used to:

  - Help define and address the issues that are having an immediate and adverse effect on an organization;
  - Obtain a clearer picture of the overall health and capacity of an organization through facilitated completion of a comprehensive assessment process;
  - Engage a consultant to assist with the creation of plans including: strategic, business, marketing, fundraising, governance, human resources etc.; and
  - Implement the plans/strategies that result from the organizational scanning and planning exercises (the City can fund Vancouver organizations in collaboration with the other partners or on its own under the Cultural Grants program or under a separate agreement with the CFS).

- APCD grants assist BC arts and cultural organizations to create and develop new works or further develop existing works, with the intent of producing, presenting or exhibiting them at the highest standard. A for-profit organization can apply for funds in collaboration with one or more lead arts and cultural organization applicants. Organizations can apply for funding to create, commission and develop original work in the performing, visual, media or literary arts. 2010 Legacies Now, one of the funding partners, administers the APCD program which includes liaising with applicants and grant recipients. However, all decisions regarding the program are made collectively.

In addition, the City of Vancouver periodically negotiates agreements with suppliers of promotional displays (e.g. transit shelter and video screen advertising space). The City currently has two agreements:

- CBS Outdoor JC Decaux provides advertising spaces as part of its contract with the City. The advertising spaces are allotted throughout the city by CBS Outdoor JC Decaux on a continually changing basis (as opposed to having dedicated spaces). When scheduling campaigns, CBS Outdoor JC Decaux gives priority to advertisers who pay for their space, and to those who pay location fees in order to have campaigns targeted into particular neighbourhoods or specific locations.

- Free video screen space for advertising, curated video projects and site-specific commissioned work is provided under a contractual arrangement between the City and Bonnis Properties (Robson) Inc., the owner of two oversized automatic changeable video signs at the corner of

Granville and Robson Streets. The contract also sets aside a minimum payment of $60,000 a year to cover the costs to administer the City's share of the airtime and the cost of curating the display of video projects.

Additional partnerships which reflect the priorities and values of the Culture Plan may be developed over time.

4.   Strategic Opportunities

Under the Strategic Opportunities component, funding could be provided for targeted one-time strategic arts and cultural investment opportunities with significant benefits for the creative sector and the broad community.

E.   OTHER RECOMMENDATIONS TO STREAMLINE PROGRAM DELIVERY

The OCA should consider the following recommendations based on the findings of this review to further enhance the effectiveness and efficiency of the cultural grant and support programs:

- **In light of the streamlined grant programs, restructure staffing resources to increase efficiency of program delivery and consider revising the roles of the existing staff members involved in grant administration and management.**

  Collapsing the existing suite of programs into four components with fewer application deadlines and introducing a streamlined review process for smaller grants will free up valuable staff time and resources that can be utilized to advance other activities of the OCA that are complementary to the grant programs. Staff members can be assigned new or broader responsibilities in areas such as cultural policy development and advocacy, specific long-term projects like DTES cultural revitalization, arts and culture awards etc.

- **Invest and participate in the Canadian Arts Data/Données sur les arts au Canada (CADAC) database initiative, a national project offering a common financial and statistical web-based database for organizations receiving funds from tri-level arts funding agencies.**

  CADAC is a web-based database that will allow arts and culture organizations to submit financial and statistical information to a single place at no cost that can be accessed by the public arts funders participating in the initiative. The database is a partnership of a group of public sector arts funding agencies across Canada.   The database will be housed at the Canada Council with funding from all the partners. Participation of the OCA in the CADAC initiative will further enhance the efficiency of its grant application process through the use of a one-stop and uniform online financial and statistical database for grant applicants.

- **Review policies and strategies regarding Assessment Committees, particularly with respect to the use of discipline specific committees, the role and structure of the committees, constraints to establishing standing committees, the need for further training of committee members, compensation, the required level of staff support, and difficulties in identifying suitable candidates on an ongoing basis.**

  The OCA should evaluate whether or not the current practice of using discipline specific Assessment Committees for certain types of grants will be appropriate under the new program structure given the City will continue not to provide discipline specific grants. Major Exhibiting

Institutions grant recipients currently do not go through a formal assessment process for the assistance they receive from the City. Separating the funding for collections management from other grant funding provided by the City to the major exhibiting institutions as proposed under the new program structure will ensure a more balanced assessment process.

Many jurors from the arts and culture community are not trained to professionally interpret and assess budget/financial information outlined in grant applications. Hence, the OCA should explore the need for further training of Assessment Committee members. The rule barring existing grant recipients from serving on any Assessment Committee should be reviewed as it limits the pool of potential jurors.

- **Research and implement multi-year funding as an option for specific larger grant recipients.**

  Increased certainty and stability in funding from the City will help key arts and culture organizations to better plan their programming and activities. Multi-year funding will also contribute to efficient program delivery by reducing the number of applications that have to be prepared and processed each year.

- **Make the OCA website easier to navigate and more informative.**

  In addition to incorporating a better layout and graphics as well as providing more information on the civic support available to arts and culture organizations, the website can be enhanced by introducing a blog for artists/community representatives to bring the community together online and provide the community with a venue to give feedback to the OCA.

- **State program goals, eligibility criteria, assessment criteria, and evaluation guidelines in simple and clear language to improve consistency in interpretation and avoid confusion.**

  This will help eliminate the practice of subjective interpretation of some program goals and criteria by both staff members and applicants which makes it challenging for consistent application of program parameters.

- **Enhance the assistance available to applicants, especially first-time applicants and small-scale organizations, in preparing applications without significantly increasing the demands on staff time.**

  Possible strategies could include staging information sessions or providing a "frequently asked questions" section on the website for potential grant applicants.

- **Provide clear reporting guidelines to grant recipients on how to report back on funded projects, performances and events.**

  The OCA does not provide clear guidelines to grant recipients on how to report back on funded projects, performances and events. As a result, organizations self-report statistics that may not always be reliable and comparable. The OCA should collect more detailed performance and financial data from grant recipients and provide clear guidelines to the grant recipients to ensure that that reported data is in a uniform and comparable format. If applicable, incorporate the performance data reporting requirement into the CADAC initiative.

- **Upgrade the analytical and reporting capabilities of the existing program database. Review and revise internal database needs to enhance database support for new programs.**

  Staff members spend considerable amount of time in collecting, cleaning and processing data for inclusion to the database but the database in its present form has limited analytical and reporting capacity. The database does not contain information on organizations/groups that are not funded by the City making it challenging to compare the performance of funded organizations to those that are not funded. Not all staff members have access to the database which further limits its utility. The OCA should undertake a review of the grants database with a particular focus on enhancing database support for the proposed grant programs. If applicable, incorporate the features of the grants database into the CADAC initiative.

APPENDICES

APPENDIX I: PROFILE OF CULTURAL GRANT AND SUPPORT PROGRAMS

Operating Grant Program	
Overview	Operating grants provide financial assistance to established arts organizations that have an ongoing presence in Vancouver and a track record of quality programming or services. The grants are available to arts organizations engaged in a range of activities and art forms, reflecting different cultural traditions and art practices.
History	A few arts organizations informally received grants from the City in the 1950's. In 1977, a formal process was put in place to review grants. The current Operating grant category was approved in December 1989. Advance grant installments for Operating grants were introduced in 1990. This policy was put into place to ease the cash flow problems that many arts organizations experience at the beginning of the calendar year, when they are in mid-season, but government and foundation grant budgets are yet to be approved. In February 1996, the Council established the basis for calculating advance installments as 40% of an applicant's Operating grant in the previous year. Approval of an advance payment does not represent a commitment for any additional funds. In November 1994, the Council approved a two-step grant approval process for Operating grants to provide the grant applicants with the option to contest Operating grant recommendations submitted to Council by City staff members. Under the two-step process, undisputed staff recommendations are approved first, while applications eligible for reconsideration are given a second review and are presented to Council at a later date. The budget for Operating grants was increased by $825,000 in 2005 as a result of a strategic investment in arts and culture by the Council and the subsequent increase in the Cultural grants budget.
Recent Funding	87 Vancouver organizations received $2,219,300 in Operating grants in 2007. The grants ranged from $3,500 to $135,000 and the average grant amount was $25,509. 90 Vancouver organizations received $2,191,600 in Operating grants in 2006. The grants ranged from $1,000 to $135,000 and the average grant amount was $24,351.
Objectives	Operating grants are designed to assist organizations in achieving a level of stability required to provide ongoing quality programming or services.
Target Groups	All applicants for Operating grants must meet the following criteria: ▪ Applicants must be registered as a non-profit society in BC and must operate on a year-round basis; ▪ Applicants must have received civic Operating or Project grants for at least the past two years; ▪ Applicants must have ongoing paid professional artistic leadership and administration, and must pay principal artistic contributors for their services in accordance with generally accepted professional standards. Eligible activities include creative collaborations between professional artists and community members; ▪ Applicants must be based and active in Vancouver (not in other Lower Mainland municipalities or the University Endowment Lands), and provide programming or

Operating Grant Program

services that are open to the public and publicized city-wide; and

- Applicants must have a diversified revenue base such as memberships; significant earned revenues; funding from other levels of government; and support from the private sector through fundraising activities, donations and sponsorships.

Additional guidelines apply to service organizations, performing arts facilities, and training organizations, which must also meet the general eligibility criteria.

Organizations whose primary objective is to support the development of one or more art forms through a range of services to professional artists and/or non-profit arts organizations may qualify for Operating grants. Guilds, trade unions, and professional associations are not eligible.

To qualify, an organization must:

- Have designated administrative staff and a high standard of professionalism in its operations;
- Have a membership that is broadly representative of its mandate and that includes artists and/or non-profit organizations based in Vancouver; and
- Consistently provide a range of services and resources for members such as research and information, advocacy, human resource development, administrative services, and audience development.

Professionally equipped performing arts facilities zoned for public assembly and managed by independent non-profit arts organizations may qualify for Operating grants. Clubs, schools, churches and community centres are ineligible. To qualify for a grant, a facility must:

- Provide a professional level of facility services (box office, technical etc.);
- Provide a balance of curated arts programming and presentations that involve multiple users, not just one or two resident companies;
- Provide equitable rental access to Vancouver's artists and arts organizations at reasonable rates;
- Primarily serve professional artists and arts organizations; and
- Engage in ongoing umbrella marketing.

Stand-alone arts organizations whose primary mandate is to provide professional quality training for children and youth may be eligible for assistance with the costs of annual public presentations (but not with training costs). The following eligibility criteria apply:

- Only professionally directed or curated public performances and exhibitions (not including competitions) qualify for assistance;
- Work must be performed and/or created by children and youth;
- Activity must take place in a facility regularly used by professional artists in accordance with accepted professional presentation standards (e.g. ticketed performances); and
- Only costs directly related to artistic, presentation and promotion activities are eligible.

The three basic criteria for receipt of an advance installment are:

- The applicant has received an Operating grant for at least three consecutive years;
- The applicant's Operating grant in the previous year was over $7,500; and
- An initial review of an organization's current application indicates no critical concerns about the applicant's finances, organizational sustainability or overall performance in the past year.

Operating Grant Program	
Target Activities	The grants cover creation, production, presentation and dissemination activities related to the performing, visual, literary and media arts.
Key Criteria	The clearly articulated evaluation criteria include the following: ▪ **Artistic Merit** • Artistic merit of the organization's creation, production, presentation and/or dissemination activities; • Degree to which the organization's artistic programming reflects and fulfills its mandate; and • Distinctiveness of the organization's activities in the context of comparable activities in Vancouver. The extent to which it provides unique opportunities for artists, other arts organizations and the public. ▪ **Organizational Competence** • Evidence of a clear mandate, competent administration, functional board, and an appropriate administrative and governance structure; • Financial stability and accountability, and evidence of effective short and long-term planning; • Appropriate outreach and marketing strategies; • Overall quality and consistency of the applicant's recent activities; and • Demonstrated need for financial assistance from the City. ▪ **Community Impact** • Public access to the work, including access by Vancouver's diverse communities; • Substantial and/or growing public interest and attendance; • Level of engagement with other arts organizations, artists and community groups, including distinct communities; and • If an organization's work involves collaborative creation with community participants, the strength of the collaborative process and effectiveness of the work in expressing community interests and issues.
Application	Applicants are required to complete and submit a signed, original application form, plus three additional hard copies, and one electronic version of the application. The following attachments are required to be submitted with the hard copy applications: ▪ Most recent independently prepared financial statements; ▪ List of in-kind revenues/expenses; ▪ List of Board of Directors; ▪ List of staff members; ▪ Annual report (if applicable); ▪ Sample documentation of last year's activities (publications, newspaper articles, DVDs, CDs etc.); and ▪ Detailed list of past Vancouver based events.

Adjudicators	Grant recommendations are based on a thorough analysis by an Assessment Committee comprised of City staff members and independent community representatives. For every round of funding, nominations for Assessment Committee members from the arts and cultural community are sought through an ongoing call for nominations. Ten members are selected to participate with five City staff members to review grant applications and make recommendations. The Committee represents a broad range of expertise in the disciplines of visual arts, theatre, dance, music, literary, festivals and multi-disciplinary art forms.
Assessment Process	Based on input from the arts and cultural community, the OCA uses an independent assessment process to review grant application requests. All independent committee members are sent full application packages to review well in advance of the adjudication meeting dates. Independent members conduct an evaluation of the applications using the same criteria as City staff members. The Assessment Committee then meets over a period of one week to discuss the grant application requests, and arrive at consensus over recommendations. The Assessment Committee rates the applications against each adjudication criteria on a scale of 1 to 5 where 1 is low, 2 is medium/low, 3 is medium, 4 is medium/high and 5 is high. The applications are then ranked based on the total rating received. Applications that receive a total rating of 12 - 15 are considered high priority, applications with a total rating of 7 - 11 are considered medium priority and applications with a total rating 6 or below are considered low priority.
	City staff members finalize the recommendations which are forwarded to Council for consideration and approval. Approval of grant recommendations requires eight affirmative votes. A written notice of the recommendation is sent to all applicants.
	Applicants whose applications have been turned down have the opportunity to formally request reconsideration. The reconsideration process ensures consistency in reconsidering grant recommendations, and allows adequate time for organizations to present their case as well as for staff to provide Council with a written response. Under current policy, grants referred to the reconsideration process are assessed on the basis of two established grounds:
	▪ Eligibility criteria have not been properly applied; and/or ▪ The financial situation of the applicant was not properly evaluated or understood at the time of the grant review.
	Information on the reconsideration policy and process are provided to applicants at the time they receive written notice of staff recommendations going forward to Council.
Payments	Under normal circumstances, successful applicants generally receive grant payment approximately four months after the deadline. Recommendations for advance installments are usually presented to Council in January after a preliminary review of grant applications has been undertaken in December.
Timing/Deadlines	The annual deadline for Operating grants is in early December.
Reporting/ Conditions of Assistance	If an organization receives Operating grant, the following conditions apply: ▪ Grant funds must be applied to current expenses, not used to reduce or eliminate accumulated deficits. Activities cannot be funded retroactively; ▪ The applicant will make every effort to secure funding from other sources as indicated in its application. It will keep proper books of accounts of all receipts and expenditures relating to its activities and, upon the City's request, make available for inspection by the City or its auditors all records and books of accounts; ▪ If there are any changes in the organization's activities as presented in this application,

	the OCA must be notified in writing of such changes. In the event that the grant funds are not used for the organization's activities as described in the application, they are to be repaid to the City in full. If the activities are completed without requiring the full use of the City funds, the remaining City funds are also to be returned to the City; ▪ City of Vancouver assistance must be appropriately acknowledged in all promotional materials and at all promotional or celebratory events relating to funded activities; and ▪ Receipt of a grant does not guarantee funding in the following fiscal year.
Partnerships	N/A

Project Grant Program	
Overview	Project grants are intended for new and developing arts organizations, for established organizations that work on a project basis, and for organizations undertaking a special, one-time initiative. The grants can be applied to a specific project or toward the costs of several initiatives planned within a year of the application deadline. The grants are available to arts organizations engaged in a range of activities and art forms, reflecting different cultural traditions and art practices. Arts organizations can also apply for Project grants to assist with the costs of partnerships between professional artists and community members engaged in a collaborative creative process that will result in the public presentation of art expressing community interests and issues.
History	A few arts organizations received grants from the City in the 1950's. In 1977, a formal process was put in place to review grants. The current Project grant category was approved in December 1989. A second deadline for Project grants was established in 1999 to better accommodate organizations with relatively shorter planning horizons. On November 22, 1994, the Council approved the two-step grant approval process for Project grants to provide the grant applicants with the option to contest Project grant recommendations submitted to Council by City staff members. Under the two-step process, undisputed staff recommendations are approved first, while applications eligible for reconsideration are given a second review and are presented to Council at a later date. The budget for Project grants was increased by $75,000 in 2005 and by another $150,000 in 2006 as a result of a strategic investment in arts and culture by the Council and the subsequent increase in the Cultural grants budget.
Recent Funding	In the first round of funding in 2007, 31 organizations received $213,500. Twenty-two organizations received $194,500 during the second round of funding. 52 Vancouver organizations received $420,620 in Project grants in 2006. The grants ranged from $500 to $61,700 and the average grant amount was $8,088.
Objectives	Project grants are designed to support emerging arts groups, groups undertaking one-time initiatives, or those who work on a project basis.
Target Groups	All applicants for Project grants must meet the following criteria: ▪ Applicants must be registered as a non-profit society in BC and must operate on a year-round basis. The applicant must have been active in the City of Vancouver for at least one year. Groups that have been active for one year, and have applied for, but not yet acquired, registered society status, may be able to apply under the auspices of an existing non-profit cultural organization willing to act as a sponsor. The applicant must discuss the sponsorship details with OCA staff at least one month before the application deadline. All such applications must be signed by both parties and also include a sponsorship agreement between the parties; ▪ Under normal circumstances, Project grants are not available to organizations that receive operating funding from the City in the form of Theatre Rental, Operating or Major

Project Grant Program	
	Exhibiting Institution grants;
	• Applicants must have ongoing paid professional artistic leadership and administration, and must pay principal artistic contributors for their services in accordance with generally accepted professional standards. Eligible activities include creative collaborations between professional artists and community members;
	• Applicants must be based and active in Vancouver (not in other Lower Mainland municipalities or the University Endowment Lands), and provide programming or services that are open to the public and publicized city-wide; and
	• Applicants must receive revenue from several sources other than the City. These may include ticket sales, memberships, donations from individuals or businesses, and in-kind contributions or support from foundations and other levels of government.
	Additional guidelines apply to service organizations, performing arts facilities, and training organizations, which must also meet the general eligibility criteria.
	Organizations whose primary objective is to support the development of one or more art forms through a range of services to professional artists and/or non-profit arts organizations may qualify for Project grants. Guilds, trade unions, and professional associations are not eligible.
	To qualify, an organization must:
	• Have designated administrative staff and a high standard of professionalism in its operations;
	• Have a membership that is broadly representative of its mandate and that includes artists and/or non-profit organizations based in Vancouver; and
	• Provide a range of services and resources for members such as research and information, advocacy, human resource development, administrative services, and audience development.
	Professionally equipped performing arts facilities zoned for public assembly and managed by independent non-profit arts organizations may qualify for Project grants. Clubs, schools, churches and community centres are ineligible. To qualify for a grant, a facility must:
	• Provide a professional level of facility services (box office, technical etc.);
	• Provide a balance of curated arts programming and presentations that involve multiple users, not just one or two resident companies;
	• Provide equitable rental access to Vancouver's artists and arts organizations at reasonable rates; and
	• Engage in ongoing umbrella marketing.
	Stand-alone arts organizations whose primary mandate is to provide professional quality training for children and youth may be eligible for assistance with the costs of annual public presentations (but not with training costs). The following eligibility criteria apply:
	• Only professionally directed or curated public performances and exhibitions (not including competitions) qualify for assistance;
	• Work must be performed and/or created by children and youth;
	• Activity must take place in a facility regularly used by professional artists in accordance with accepted professional presentation standards (e.g. ticketed performances); and
	• Only costs directly related to artistic, presentation and promotion activities are eligible.
Target Activities	The grants cover creation, production, presentation and dissemination activities related to the performing, visual, literary and media arts.

Project Grant Program	

Key Criteria	The clearly articulated evaluation criteria include the following:
	
	▪ **Artistic Interest**
	  • Standards of artistic achievement demonstrated in past activities;
	  • Artistic vision of the project and plan to achieve that vision; and
	  • Distinctiveness of proposed project in the context of comparable activities in Vancouver (i.e. the project provides unique opportunities for artists, other arts organizations and the public).
	
	▪ **Organizational Competence**
	  • Evidence of a clear mandate, competent administration and a functional board;
	  • Financial stability and accountability;
	  • Overall quality and impact of applicant's recent activities;
	  • Evidence that the current proposal is well-planned and achievable;
	  • Appropriate publicity/marketing plan for the project; and
	  • Demonstrated need for financial assistance from the City.
	
	▪ **Community Impact**
	  • Public access to the work, including access by Vancouver's diverse communities;
	  • Ability to connect to an audience and/or to develop a new audience;
	  • Level of engagement with other artists, arts organizations and community groups; and
	  • Anticipated impact of the project in the arts community and the community at large, including distinct communities.
	
	Applications that involve partnerships between professional artists and community members are also evaluated for:
	
	▪ Clear articulation of the artistic and community interests/issues the project will address;
	▪ Strength of the proposed collaborative process between artist(s) and community participants;
	▪ Artistic merit of the artist(s)' previous collaborative work; and
	▪ Overall merit of the project as a vehicle for collective experience and public expression.

Application	Applicants are required to complete and submit a signed, original application form, plus three additional hard copies, and one electronic version of the application. The following attachments are required to be submitted with the hard copy applications: ▪ Certificate of Incorporation (if it was not provided with a previous application); ▪ Most recent board approved financial statements (independently prepared statements are strongly encouraged); ▪ Separate project budget if different from operating budget; ▪ List of in-kind revenues/expenses; ▪ List of Board of Directors; ▪ List of staff members; ▪ Detailed list of past Vancouver based events; ▪ Sample documentation of last year's activities (publications, newspaper articles, DVDs, CDs etc.) (optional); and ▪ Annual report (if applicable) (optional).

Project Grant Program	
Adjudicators	Grant recommendations are based on a thorough analysis by an Assessment Committee comprised of City staff members and independent community representatives. For every round of funding, nominations for Assessment Committee members from the arts and cultural community are sought through an ongoing call for nominations. Ten members are selected to participate with City staff members to review grant applications and make recommendations. The Committee represents a broad range of expertise in the disciplines of visual arts, theatre, dance, music, literary, festivals and multi-disciplinary art forms.
Assessment Process	Based on input from the arts and cultural community, the OCA uses an independent assessment process to review grant application requests. All independent committee members are sent full application packages to review well in advance of the adjudication meeting dates. Independent members conduct an evaluation of the applications using the same criteria as City staff members. The Assessment Committee then meets over a period of one week to discuss the grant application requests, and arrive at consensus over recommendations. The Assessment Committee rates the applications against each adjudication criteria on a scale of 1 to 5 where 1 is low, 2 is medium/low, 3 is medium, 4 is medium/high and 5 is high. The applications are then ranked based on the total rating received. Applications that receive a total rating of 12 - 15 are considered high priority, applications with a total rating of 7 - 11 are considered medium priority and applications with a total rating 6 or below are considered low priority. City staff members finalize the recommendations which are forwarded to Council for consideration and approval. Approval of grant recommendations requires eight affirmative votes. A written notice of the recommendation is sent to all applicants. Applicants whose applications have been turned down have the opportunity to formally request reconsideration. The reconsideration process ensures consistency in reconsidering grant recommendations, and allows adequate time for organizations to present their case as well as for staff to provide Council with a written response. Under current policy, grants referred to the reconsideration process are assessed on the basis of two established grounds: ▪ Eligibility criteria have not been properly applied; and/or ▪ The financial situation of the applicant was not properly evaluated or understood at the time of the grant review. Information on the reconsideration policy and process are provided to applicants at the time they receive written notice of staff recommendations going forward to Council.
Payments	Successful applicants normally receive grant payment approximately three months after the May deadline and four months after the December deadline.
Timing/Deadlines	There are two Project grant deadlines: one in December and one in May. Applicants are encouraged to apply to the deadline where the timing of a grant will coincide with the proposed activity (i.e. May deadline for projects starting in August and December deadline for projects starting in April). The term of a grant is one year, and only one Project grant application per City fiscal year can be submitted. Previously funded projects must be completed before a new application can be accepted.
Reporting/ Conditions of Assistance	If an organization receives Project grant, the following conditions apply: ▪ Grant funds must be applied to current expenses, not used to reduce or eliminate

Project Grant Program	
	accumulated deficits. Activities cannot be funded retroactively; ▪ The applicant will make every effort to secure funding from other sources as indicated in its application. It will keep proper books of accounts of all receipts and expenditures relating to its activities and, upon the City's request, make available for inspection by the City or its auditors all records and books of accounts; ▪ If there are any changes in the organization's activities as presented in this application, the OCA must be notified in writing of such changes. In the event that the grant funds are not used for the organization's activities as described in the application, they are to be repaid to the City in full. If the activities are completed without requiring the full use of the City funds, the remaining City funds are also to be returned to the City; ▪ City of Vancouver assistance must be appropriately acknowledged in all promotional materials and at all promotional or celebratory events relating to funded activities; and ▪ Receipt of a grant does not guarantee funding in the following fiscal year.
Partnerships	N/A

Major Exhibiting Institution Grants	
Overview	▪ **Operating Grant Support** Major Exhibiting Institution grants provide annual operating assistance to five major exhibiting institutions in Vancouver (Vancouver Art Gallery, Vancouver Museum, H.R. MacMillan Space Centre, Vancouver Maritime Museum and A.S.T.C. Science World). ▪ **Supplemental Grant Support** The long-term lease agreements between the City and the major exhibiting institutions allow for the institutions to make additional grant requests, beyond an annual operating grant request, directly to Council. Over the years, in addition to operating grant support, the City has periodically considered and approved supplemental grants to the Vancouver Art Gallery, the Vancouver Museum, the H.R. MacMillan Space Centre and the Vancouver Maritime Museum. As supplemental requests are not expected to be routine or recurring, no grant program or separate budget exists to address them. The Council considers the relative merits of any requests against other draws on the City's Contingency Reserve.
History	▪ **Operating Grant Support** The City has been providing annual grants to major exhibiting institutions for their ongoing operations since 1971. The City currently provides operating grant support to five major exhibiting institutions. Two of these institutions (A.S.T.C. Science World and H.R. MacMillan Space Centre) have science education mandates whereas the other three (Vancouver Art Gallery, Vancouver Museum and Vancouver Maritime Museum) exhibit and hold in trust the City's collections of art and artifacts. Up until 1971, the two museums and the planetarium were operated as a department of the City. These three institutions became one independent non-profit society after 1971, the Vancouver Museums and Planetarium Association, which received operating support from the City in two forms: an operating grant with increases tied to wage settlements, and the direct provision of maintenance, janitorial services and building costs. Currently the three institutions are incorporated as three separate non-profit societies. Vancouver Art Gallery has always been a separate non-profit society, but has had a close relationship to the City. Over the years, the City has provided operating grants as well as a range of services - janitorial, security and maintenance. Today, most of these services have been monetized and are provided by way of an annual operating grant to the Association. A.S.T.C. Science World has received City funding since 1982, either through the Cultural grant or other grant programs. The reporting and funding relationship between the major exhibiting institutions and the City is generally based on historic precedents. In 1995, the relationships and grant processes for all the major exhibiting institutions were transferred from Budget Services to the OCA. In order to ease the cash flow problems that many arts organizations experience at the beginning of the calendar year, the policy of disbursing advance installments to major exhibiting institutions for operating grants was put into place in 1990. The Council endorsed a Collection Policy Framework and the Collections Policies of two of the City's three collecting institutions (Vancouver Museum and Vancouver Maritime Museum) in 2006.

Major Exhibiting Institution Grants	
	▪ **Supplemental Grant Support** In response to the increase in ad hoc supplemental requests, the OCA developed guidelines and criteria to ensure a clear, consistent and fair approach in reviewing the one-time supplemental requests from the major exhibiting institutions in 2003.
Recent Funding	Five Vancouver organizations received $3,790,700 in 2007. Five Vancouver organizations received $3,716,400 in Major Exhibiting Institution grants in 2006. The grants ranged form $89,300 to $2,042,500.
Objectives	▪ **Operating Grant Support** The purpose of operating grant support is to provide funds to the major exhibiting institutions for their ongoing operations including the care, preservation and management of the City's collections of art and artifacts. ▪ **Supplemental Grant Support** The purpose of supplemental requests is to provide the institutions with a mechanism to apply for funding in extraordinary circumstances that are over and above regular operational functions.
Target Groups	▪ **Operating Grant Support** To qualify for operating grant support, the institutions must be in good standing with the BC Registrar of Companies, have an active volunteer Board of Directors, be financially stable with sound administration, and have a year-round schedule of exhibitions, education and public programs with a proven track record of inclusive public service to citizens of Vancouver. ▪ **Supplemental Grant Support** To be eligible for consideration, supplemental requests should: • Be one-time only and outside of, or in addition to, regular types of activities or programs; • Contribute to achieving the goals outlined in the institution's strategic plan; • Be for activities that take place in and serve the people of Vancouver; • Leverage significant new funds from other sources; and • Be sustainable by the institution within its own operational resources, if intended to continue in future years. The following do not qualify for supplemental funding: • Existing activities or operational responsibilities; • Activities which have already commenced or been completed; • Operating or accumulated deficits; and • Capital projects. Previously funded supplemental requests must be completed and reported on before a new request is accepted.

Major Exhibiting Institution Grants	
Target Activities	▪ **Operating Grant Support** Operating grant support to the institutions is not tied to specific items but they are provided to cover general operation expenditures. ▪ **Supplemental Grant Support** Supplemental grant support requests can be made for a range of purposes including capital and extraordinary operating costs.
Key Criteria	▪ **Supplemental Grant Support** Priority is given to the following factors in reviewing supplemental requests: • Feasibility; • Extent to which request furthers the institution's mandate and strategic plan; • Demonstrable public benefit; • Effectiveness and quality of service; • Extent of community support and inclusion of other community partners; • Financial and cultural accessibility for the broad community (e.g. affordability, inclusiveness etc.); • Measurable outcomes; • Costs; • Institution's own contribution/commitment; • Financial support from other sources; • Demonstrated financial need; • Number of previous supplemental grants received by the institution; and • Amount of request in the context of the institution's operational budget.
Application	▪ **Operating Grant Support** There is no formal and standard application form. Staff members provide guidelines to the institutions outlining what information (such as financial statements, business plan etc.) is required as part of the application. Staff members may also ask for information specific to the applicant institutions to get a better understanding of their operations. ▪ **Supplemental Grant Support** Institutions that wish to make a supplemental request are required to establish the eligibility of their request with OCA staff members at least one month prior to submitting an application.
Adjudicators	City staff members assess the applications for both operating and supplemental grant support.
Assessment Process	▪ **Operating Grant Support** Staff members conduct a review of each institution's annual operations in May/June of each year for submitting operating grant recommendations to Council. ▪ **Supplemental Grant Support** Staff members review the supplemental requests in conjunction with the institution's annual operating grant review and make recommendations to Council including terms and conditions of the grant. The Council considers the requests at a regular meeting of City Council, or at a meeting of the Standing Committee on City Services and Budgets.

Major Exhibiting Institution Grants	
Payments	▪ **Operating Grant Support** Recommendations for advance installments are usually presented to the Council in January after a preliminary review of grant applications has been undertaken in December. These installments allow each organization to manage their cash flow more effectively, as many funding agencies do not issue grant funds to the institutions until later in the year. Installments to the Vancouver Art Gallery Association and the A.S.T.C. Science World Society are paid monthly, while the three other organizations are paid biweekly. The installments are timed to accommodate the operating cash flow requirements of these organizations. Advance installment levels are set based on the previous year's actual funding levels so that any adjustments that may need to be made in the current year to accommodate for inflation or budget reductions are minimal. Once the amount of the annul operating grant to each organization is approved, an adjustment is made to ensure that the correct grant amount is disbursed. ▪ **Supplemental Grant Support** Depending on the size of the request, grant funds are released to successful applicants in at least two installments, with the first payment upon commencement of the project or activity after Council approval, and final payment upon acceptance of a final report by the OCA.
Timing/Deadlines	▪ **Operating Grant Support** Funds for operating grant support are allocated once a year. ▪ **Supplemental Grant Support** Supplemental requests can be submitted once per the City's fiscal year. As supplemental requests should address extraordinary circumstances that have been identified through the institution's planning process, any supplemental requests are expected to be submitted at the time of the major exhibiting institution's annual operating grant application. Exceptions are made on rare occasions if unforeseen situations arise.
Reporting/ Conditions of Assistance	▪ **Supplemental Grant Support** Recipients of supplemental grant support are required to provide a final report to the City.
Partnerships	N/A

Theatre Rental Operating Grants	
Overview	Theatre Rental Operating grants are provided to designated Vancouver-based arts organizations that perform regularly in a civic theatre (the Vancouver Playhouse, the Orpheum or the Queen Elizabeth Theatre). The grants are based on an applicant's actual use of the theatres. Eligibility in this category is confirmed by the City, which assigns each applicant an annual maximum number of uses that the grant will cover. These base levels may be adjusted if the annual Cultural grants budget is reduced.
History	The Theatre Rental Operating grant program was originally established in 1979. The Council approved the current process for Theatre Rental Operating grants in 1995. In September 2000, the Council approved the establishment of a reserve pool of theatre rental uses to assist established performing arts organizations that do not have designated base level uses of the civic theatres due to a lack of long-term, consistent level of annual performances. Reserve uses may also be applied to additional uses by regular Theatre Rental Operating grant recipients over their base levels. The reserve pool gives the City greater flexibility in responding to shifting patterns of use among applicants. Grants from the reserve are subject to available funds, and do not cover rehearsal uses. At present the reserve provides for up to four uses of the Orpheum or the Queen Elizabeth Theatre, and up to seven uses of the Vancouver Playhouse. In October 1989, the Council approved the lease of the Orpheum basement to the Vancouver Symphony Orchestra for offices. The annual rent was set at $100,000, to be offset by a City grant in the same amount drawn from the Theatre Rental Operating grant budget. The lease has been renewed annually since then.
Recent Funding	Twelve grants totaling $1,208,148 were awarded between January and August of 2007. The grants ranged from $5,280 to $474,220 and the average grant amount was $104,068. Between September and December of 2007, another 12 grants were awarded totaling $766,700. 18 Vancouver organizations received $1,872,724 in Theatre Rental Operating grants in 2006. The grants ranged from $2,560 to $782,672 and the average grant amount was $110,160.
Objectives	Reduce theatre rental fees for Vancouver-based arts organizations that perform regularly in a civic theatre.
Target Groups	Regular civic theatre (the Orpheum, the Vancouver Playhouse and the Queen Elizabeth Theatre) users are eligible for support through the Theatre Rental Operating grants program. To be eligible for these grants an organization must be a registered not-for-profit society with an independent, active governing body composed of volunteers, and in good standing with the BC Registrar of Companies. In accordance with a City Council directive, voting members of the Board of Directors of a society receiving funds from the City may not concurrently hold a paid staff position or be remunerated for services to the society.
Target Activities	The grants apply only to theatre rental fees and do not cover taxes, surcharges or additional production costs.

Application	Applicants are required to complete and submit a signed, original application form, plus one additional hard copy, one electronic version of the application, and electronic version of the Theatre Rental Grant Booking Request Form. The following attachments are required to be submitted with the hard copy applications: ▪ Most recent financial statements; ▪ List of in-kind revenues/expenses; ▪ List of Board of Directors; ▪ List of staff members; ▪ Detailed list of past Vancouver based events; ▪ Annual report (if applicable); and ▪ Copy of sample documentation of last year's activities (publications, newspaper articles, DVD, CD etc.).
Adjudicators	A Staff Committee assesses the applications and makes recommendations to Council.
Assessment Process	A copy of the Staff Committee recommendations is sent to all applicants along with notice of the City Council meeting at which the recommendations will be considered. Once approved, all applicants are notified of the Council decision in writing.
Timing/Deadlines	Seasonally based grants are allocated in July of each year for the coming Fall (the second half of a given year) and Spring (the first half of the following year). Recommendations for Spring of the following year are approved in principle, subject to the operating budget review for that year.
Reporting/ Conditions of Assistance	If an organization receives Theatre Rental Operating grant, the following conditions apply: ▪ Grant funds must be applied to current expenses, not used to reduce or eliminate accumulated deficits. Activities cannot be funded retroactively; ▪ The applicant will make every effort to secure funding from other sources as indicated in its application. It will keep proper books of accounts of all receipts and expenditures relating to its activities and, upon the City's request, make available for inspection by the City or its auditors all records and books of accounts; ▪ If there are any changes in the organization's activities as presented in this application, the OCA must be notified in writing of such changes. In the event that the grant funds are not used for the organization's activities as described in the application, they are to be repaid to the City in full. If the activities are completed without requiring the full use of the City funds, the remaining City funds are also to be returned to the City; ▪ City of Vancouver assistance must be appropriately acknowledged in all promotional materials and at all promotional or celebratory events relating to funded activities; and ▪ Receipt of a grant does not guarantee funding in the following fiscal year.
Partnerships	N/A

Theatre Rental Project Grants	
Overview	Theatre Rental Project grants offer financial assistance to non-profit arts and cultural organizations that occasionally present events in one of the civic theatres.
History	Until 2005, occasional civic theatre users were able receive theatre rental project grant assistance from the Baxter grant program established by the Vancouver Foundation and administered by the City through the OCA. In the spring of 2005, the program was wound up and all funds were disbursed. The Creative City Task Force recommended to Council in July 2005 that a pilot Theatre Rental Projects grant program be administered generally in the same manner as the former Baxter grant program with a focus on occasional, new and diverse users of the Vancouver civic theatres. The Council approved up to $75,000 initially for the pilot grant program. In July 2006, the Council approved a further $20,000.
Recent Funding	The 2007 budget is $20,000 - only one organization received $2,720 in 2007. Two Vancouver organizations received $6,600 and $9,240 in Theatre Rental Project grants in 2006 for a total of $15,840.
Objectives	Theatre Rental Project grants are intended to ensure accessibility to the civic theatres for new and emerging arts and cultural organizations. The grants seek to support groups that have the capacity to attract large audiences and can benefit from the experience of performing in a centrally located and well-equipped theatre by contributing to their artistic development, increasing their profile, and helping them expand their audiences.
Target Groups	To qualify for a Theatre Rental Project grant, an applicant must be: ■ A registered non-profit society with a mandate to present cultural events; ■ Based and active in the City of Vancouver; ■ Actively promoting its event to a city-wide audience; and ■ Presenting an event before the end of the calendar year. The following are ineligible for Theatre Rental Project grants: ■ Non-profit arts organizations that are currently receiving an annual civic Theatre Rental grant (operating); ■ Competitions; and ■ Events whose prime purpose is fundraising for the applicant or a third party.
Target Activities	Theatre Rental Project grants can be used to cover some or all of a recipient's civic theatre rental expenses. They do not fund rehearsal expenses or any additional costs, for example: ■ Administrative charges (GST, insurance, licenses etc.) ■ Technical services charges (the operation of amplified sound, stage crew wages, dance floor installation, use of video for projection or recording, piano tuning etc.) ■ Audience services charges (labour for pre and/or post show events and receptions, merchandising licensing and commission, additional security etc.)

Application	Organizations that wish to apply for Theatre Rental Project grants are required to establish the eligibility of their request with OCA staff members first and then reserve a date for the event at one of the civic theatres by calling the Booking Coordinator. The applicants are required to complete and return the original application form with two copies as well as one original and three copies of the required documents. The required documents include a list of Board members, financial statements, an itemized budget for the proposed civic theatre event, detailed list of in-kind support, and proof of incorporation (for first time applicants).
Partnerships	N/A

Celebration Grants	
Overview	Celebration grants are for community-based festivals, cultural celebrations and large-scale parades, in recognition of the entertainment they offer and their contribution to a sense of community among Vancouver residents of diverse cultures, ages and interests.
History	In the mid-1970's, the City used its newly constituted Cultural grants program to assist the handful of citywide festivals and celebrations taking place in Vancouver at the time, and to encourage the development of new cultural festivals. In 1978, the Festival Expediting Staff Team (FEST) Committee was established to review and help expedite events held on public property including streets, sidewalk, parks and other public spaces. During 1980's, as Vancouver's cultural sector expanded its scope, the City became less directly involved with events, but continued to fund non-profit organizations that were developing festivals and community celebrations. Growth in the City's Cultural grants budget enabled it to contribute start-up funds for these new initiatives and help them grow. In some cases, as festival organizations earned revenue and their private sector fundraising capacity increased, the City's investment was reduced. In the mid-1980's, the City introduced the Civic Event designation under which police and engineering costs for civic-sponsored events can be waived. In 1984, in a further effort to be supportive of special events in the city, the Council also provided for a waiving of the first $500 of police costs incurred by special events reviewed by the FEST Committee. By the end of the decade, the City no longer employed staff to directly deliver festival programming. Although a cultural planner continued to provide assistance to festivals, this activity gradually diminished as OCA staff resources were shifted to address new initiatives and responsibilities in the areas of public art, facility planning, cultural diversity and responsibility for the major exhibiting institutions. For most of the 1990's, the development of festivals and celebrations was affected by a difficult economic climate that led to freezes or cutbacks by many private donors and public funders, including the City. The City's total funding for professional arts festival went from $506,571 in 1990 to $327,133 in 2002 (figures are in constant dollars), as funding for other arts and cultural initiatives put increased pressure on the Cultural grants budget. In order to address the declining funds for festivals and celebrations, the Council approved the creation of the Celebration grants program in October 2002. In 2003, a service grant component was approved as part of the Celebration grants to assist large community parades by offsetting up to 50% of City service costs. In 2004, the Council approved an increase to the budget for Celebration grants by $100,000 in order to support all grant requests.
Recent Funding	44 Vancouver organizations received $200,200 in Celebration grants in 2007. The grants ranged from $1,000 to $10,000 and the average grant amount was $4,550. 41 Vancouver organizations received $193,250 in Celebration grants in 2006. The grants ranged from $1,000 to $14,750 and the average grant amount was $4,713.
Objectives	Celebration grants are designed to provide assistance with specific costs to help community-based non-profit societies present events such as festivals, celebrations and parades which may include programs of music and performance, crafts, exhibits, culinary and other cultural expressions of the community.

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Target Groups	The Celebration grant program differs from the regular cultural grant programs as its mandate includes the participation of non-arts organizations. Applicants must be: ▪ Registered as non-profit societies in BC for at least six months; ▪ Located in the City of Vancouver (not in other Lower Mainland municipalities or the University Endowment Lands); and ▪ Have a cultural mandate which includes organizing festivals, celebrations or large scale parades in Vancouver. Examples of organizations that can apply include neighbourhood houses, resident associations, community service groups, ethnocultural societies, or arts and cultural organizations. Although Business Improvement Associations are not eligible on their own, community events they co-sponsor with non-profit community organizations are eligible. The following are ineligible to apply: ▪ Civic departments or branches (i.e. community centres, libraries etc.); and ▪ Organizations receiving City of Vancouver cultural grants or those who would be eligible for such grants. Three types of events, organized for the purpose of building and celebrating a sense of community and held primarily for the benefit of Vancouver residents, qualify for assistance: ▪ Festivals: annual or biannual events of at least two days, actively programmed around a theme related to cultural expression in the broadest sense, for example, through music or other performances, crafts, displays, cooking, or demonstration of cultural traditions; ▪ Celebrations: one-day events, generally held outdoors, and actively programmed around a theme, anniversary, or other occasion, with a significant cultural component in the broadest sense; and ▪ Major parades: one-day events with a large audience and a significant cultural component, broadly defined to include music and other performances, costumes, floats, banners, arches installations, or other pageantry elements. To qualify as a major parade, the event must have a budget of over $15,000; attract, or the potential to attract, an audience of over 10,000; and have 20-25 organizations registered as entrants. Ineligible activities and expenses include: ▪ Events whose primary theme or focus is not cultural; ▪ Sports and athletic events, runs, and walks; ▪ Competitions; ▪ Demonstrations, marches and rallies; ▪ Block parties, picnics, garden shows, street markets and carnivals; ▪ Religious rites and ceremonies, small parades and processions; ▪ Events for marketing, promotional or commercial purposes; ▪ Events that have a predominant commercial component; ▪ Events whose purpose is primarily fundraising; ▪ Retroactive expenses or accumulated deficits; ▪ Capital projects; and ▪ Events or activities that would qualify for the City of Vancouver's cultural grants.
Target Activities	The Celebration grants program has two components. The first component provides for cash grants to festivals, celebrations and parades. Funds may be applied toward one or more of the following:

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	- Programming costs such as performers' fees; display and exhibit costs; equipment rental; production technician's fees; costume creation, rental or cleaning; site decoration; parade floats; and other pageantry elements; - Staff and administrative costs such as planning and coordination, fundraising and event management; and - Publicity and marketing costs such as development of marketing strategies; press kits; design and production of advertising for print, radio, television and web sites; and purchase of advertising in mainstream and/or ethnic media. Individual grants range from $1,000 to a maximum of $10,000, depending on the scale of the event. Requests may not exceed $10,000. The second component of the program, established in July 2003, provides for service grants to major parades. Up to 50% of the cost of services provided to major parades by the City is eligible for the grant. Service grants apply to police or engineering services such as traffic signs, barricades and sanitation. The costs of Park Board, Coast Mountain Bus Company or BC Ambulance services are not eligible. The total annual budget for service grants to parades is $25,000. Major parades may request up to 50% of their anticipated City service costs. Requests may not exceed $10,000.
Key Criteria	The applications are judged against the following criteria: - Whether the applicant has provided evidence of confirmed revenues from sources other than the City of Vancouver. Revenues may include earned income from tickets and concessions; sponsorships; donations from individuals, businesses or community groups; memberships; in-kind donations; and support from foundations and government agencies; - Whether the event provides unique opportunities for the public; - The quality of the programming - whether it demonstrates creativity, the involvement of persons with appropriate expertise, authenticity in presentation of cultural traditions, or uniqueness in expressing the character of a community or neighbourhood; - Details of the plan for delivering the event including site or venue requirements, engagement of key organizers, budget, commitments from other sources of support and demonstrated need for a grant; - Success of previous events; - Effectiveness of major parade organizers in managing past events - plans in place to improve management and control or lower the need for City services; - Evidence of adequate administration, a functional Board of Directors and financial accountability; - Level of community support and involvement, for example, public attendance, number of volunteers and donation levels; - Evidence that impacts on the surrounding neighbourhood have been considered and addressed; - For applications seeking marketing assistance - the plans, resources and capabilities of the applicant for reaching a city-wide public, including diverse communities. Evidence that the event has the capacity to attract and engage an audience and/or develop a new audience; and - Information on how grant funds will support the growth and sustainability of the event.
Application	Applicants are required to complete and submit a signed, original application form, plus three additional hard copies, and one electronic version of the application. The following attachments

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	are required to be submitted with the hard copy applications: ▪ Financial statements; ▪ List of in-kind revenues/expenses; ▪ List of Board of Directors; ▪ List of event organizers; ▪ Site map; ▪ Publicity plan; ▪ Sample promotional materials; ▪ Assessment report of previous event; and ▪ Copy of the Certificate of Incorporation (if it was not provided with a previous application).
Adjudicators	An Assessment Committee of community members and individuals with event management experience reviews the proposals and provides comments.
Assessment Process	Ongoing outreach activities to inform potential applicants about the grant program are carried out in the community through a variety of channels such as public service announcements, web site, paid advertisements and an email distribution list targeted to the ethnocultural and broader community. Staff members also host a biannual public information meeting about the program for prospective applicants. Organizations that wish to apply for Celebration grants are required to establish the eligibility of their request with OCA staff members. Organizations planning events on city streets or in parks must have all required approvals and permits from the Special Events Office or the Park Board to hold their event or demonstrate that they are in the process of receiving the approvals/permits. The Assessment Committee consults City staff members on the FEST Committee and Park Board on operational impacts, site issues and permits. When possible, interviews with applicants are arranged. Staff members then submit a report with recommendations for Council's approval, and notify applicants of the recommendations and the Council meeting date on which the grants will be approved. Under normal circumstances, the application, review and decision process takes eight weeks.
Payments	Cash grants are generally paid out within three weeks of Council approval. Service grants approved by Council for major parades are applied to eligible City services following the event up to a maximum of 50% of costs.
Timing/Deadlines	The grants are disbursed twice every year - the spring deadline is for events to be held between May 1 and October 31, and the fall deadline is for events to be held between November 1 and April 30.
Reporting/ Conditions of Assistance	If an organization receives Celebration grant, the following conditions apply: ▪ Societies must provide their most recent financial statement within six months of their fiscal year end; ▪ Voting members of the applicant's Board of Directors must not concurrently hold paid staff positions, nor be paid for their services to the society. They may be reimbursed for

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	expenses; ▪ The organizers must develop and promote the event and extend its services to the general public in the City of Vancouver in a non-discriminatory way; ▪ Support from the City of Vancouver must be appropriately acknowledged on all promotional materials related to the funded event, including brochures, print ads, programs, posters, signs and media releases; ▪ The term of the grant is one year, and only one Celebration grant application per City fiscal year can be submitted. Previously funded projects must be completed before a new application can be accepted; and ▪ Receipt of a grant does not imply funding in the following fiscal year.
Partnerships	N/A

Diversity Initiatives Grants	
Overview	Diversity Initiatives grants are designed to support artistic development in distinct communities through experiential training and developmental projects. For the purpose of these grants, a distinct community is defined as a group based on race, ethnicity, sexual orientation or disability.
History	This grant program was first established as the Cross-Cultural Initiatives program in 1989 as one of the two programs under the Incentive grants category. An internal review in 1998 resulted in restructuring as well as renaming of the program to Diversity Initiatives program. The budget of the program was increased by $50,000 in 2005 as part of the Council's strategic investment in arts and culture and subsequent increase to the Cultural grants budget.
Recent Funding	The 2007 budget for Diversity Initiatives grants is $103,000. 18 Vancouver organizations received $102,000 in Diversity Initiatives grants in 2006. The grants ranged from $2,000 to $10,000 and the average grant amount was $6,800.
Objectives	The objectives of the Diversity Initiatives grants are to: ▪ Assist with the professional development of emerging artists and arts groups from distinct communities; ▪ Support new creations and innovative interpretations of art works reflecting the cultural diversity of Vancouver; and ▪ Encourage artistic collaborations that respect the diversity of cultures and promote intercultural understanding.
Target Groups	The general eligibility criteria include the following: ▪ The grants apply to performing arts (dance, music, theatre and interdisciplinary work) or visual arts activities/projects; ▪ Applicants must be based in Vancouver and the activities must take place within the City of Vancouver; ▪ Applications may be submitted by a cultural organization registered as a non-profit society in BC or by an unincorporated arts group applying under the auspices of a non-profit cultural society. In this case, both parties are expected to sign a sponsorship agreement letter that outlines the terms of the arrangement; ▪ Activities cannot be funded retroactively; and ▪ Projects receiving assistance or that have received funding through other City grant programs do not qualify. There are additional category specific criteria for the grants: ▪ **Artistic Leadership Training** ● Artist(s) should have experience and/or education that demonstrates a commitment to further development in their field. Full-time students are not eligible; ● For the training organization, the internship or mentorship should be a new program or the expansion of an existing program; ● Applications may be made by a non-profit organization that wishes to sponsor professional development for an artistic staff member from a distinct community,

Diversity Initiatives Grants	
	or by the organization offering the experiential training; and • A letter of intent from the trainee should be included in the application. This letter of intent should outline what the trainee hopes to achieve through the experience of working with the organization. ▪ **Artistic Development Projects** • Groups are eligible to apply for these grants for up to three times, subject to the successful completion of previously funded activity. Funding requests in the second or third year must include a long-term development plan. After three years, applications should be made to the Project grant category. • A organization cannot receive this grant and a Project grant in the same calendar year (except when an unincorporated arts group is applying under the auspices of the organization); and • Groups receiving assistance through the Operating grants program are not eligible. ▪ **Cross-Cultural Artistic Projects** • A joint application must be submitted by at least two organizational partners, one of which must be an arts group from a distinct community. ▪ **Cross-Cultural Artistic Residencies** • The artist-in-residence must be a professional from a distinct community. While the initiative may come from the artist, the hosting non-profit cultural organization should submit the application, including a letter of intent from the artist. This letter of intent should outline what the artist-in-residence hopes to achieve through the experience of working with the organization.
Target Activities	There is no set maximum for the amount requested, but grant recommendations are expected to range from $2,000 to $10,000. The grants are disbursed in the following four areas: ▪ **Artistic Leadership Training** These grants are designed to assist with the costs of experiential training for artists from distinct communities in the areas of curation, artistic direction and artistic production, for a period of one to 12 months. The training, detailed in a plan, takes the form of an internship or mentorship with a cultural organization that received a City cultural grant in the past year. An organization may apply on behalf of more than one artist. ▪ **Artistic Development Projects** These grants are designed to assist with projects that clearly contribute to the artistic development of a professionally led arts group from one or more distinct communities, as articulated in a plan. A professional artist is defined using three criteria: specialized training in the field (not necessarily in academic institutions), recognition by one's peers (artists who work in the same artistic tradition) and a history of public presentation/exhibition. Projects are required to involve new creation or interpretation, and may include development, production or presentation and/or exhibition.

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	▪ Cross-Cultural Artistic Projects These grants are designed to assist with artistic collaborations between two or more arts groups, at least one of which must be from a distinct community. Projects can be at the development or implementation stage and are required to involve new creation or interpretation. Partners are required to clearly state their objectives for the collaboration, and propose a plan to achieve them. **▪ Cross-Cultural Artistic Residencies** These grants are designed to assist with residencies for artists from distinct communities lasting one to 12 months. A residency is hosted by a non-profit cultural organization from another community (distinct or mainstream). Clear artistic development objectives for the host organization and the artist-in-residence are required. The residency is expected to provide opportunities for creation and/or presentation of the artist's work, in addition to the regular activities of the host organization, and should include a community involvement component. The grant is applicable to artist fees and creation costs. The host organization is responsible for all other expenses associated with the residency including exhibition, production and presentation costs. The artist and the host organization are required to sign a letter of agreement outlining the terms of the artistic residency.
Key Criteria	The applications are judged against the following criteria: **▪ Artistic Leadership Training** • Artist's previous training and current training needs as described in a work plan; • Ability of the host organization/mentor to provide the proposed training; • Potential benefits of the training for the artist and the artist's host arts group; and • Potential for work opportunities resulting from the training. **▪ Artistic Development Projects** • Project's relevance to applicant's development goals; • Artistic merit of the project; • Applicant's demonstrated capacity to undertake and complete the project; and • Financial feasibility and accountability. **▪ Cross-Cultural Artistic Projects** • Artistic merit of the collaboration; • Financial feasibility and accountability; • Partners' demonstrated capacity to carry out the collaboration successfully; and • Potential of mutual learning and further cooperation between the partners. **▪ Cross-Cultural Artistic Residencies** • Artistic merit of the proposal; • Potential benefits of the residency for the artist and host organization; and • Evidence of the necessary expertise to carry out the proposed work plan.

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Application	Before submitting a request for grants, all applicants are advised to discuss their proposal with OCA staff members. Applicants are required to include the following documents with their application: ▪ Professional resumes (as appropriate); ▪ Certificate of Incorporation (for new applicants); ▪ List of current Board of Directors; ▪ Most recent financial statements of the organization submitting the application; ▪ A detailed budget of expenses and revenues; ▪ Any applicable agreements (sponsorship, artistic residency, internship/mentorship etc.); and ▪ Letter(s) of intent from organizational partners or artists involved in internships, mentorships or residencies.
Adjudicators	An Assessment Committee of independent advisors and staff members reviews the applications and makes recommendations, which are then considered and approved by Council.
Assessment Process	Based on the adjudication criteria, each member of the Assessment Committee rates the applications on a scale of 1 to 5 where 1 is low, 2 is medium/low, 3 is medium, 4 is medium/high and 5 is high. The applications are then ranked based on the total rating received. Applicants are notified about the Committee's recommendations in writing prior to the Council meeting at which the grants are considered.
Payments	Grant payments are usually made within three weeks of Council's approval of the grants.
Timing/Deadlines	The deadlines vary from year to year.
Reporting/ Conditions of Assistance	Applicants who have received Diversity Initiatives grants in previous years are expected to submit a final report on their projects before any new application can be considered.
Partnerships	N/A

Arts Partners in Organizational Development Grants	
Overview	Financial uncertainty, demographic shifts, heightened competition and growing service demands have made it vital for BC's arts and heritage organizations to have strong governance and management practices, and the ability to adapt to ongoing change and diversity. Arts Partners in Organizational Development (ArtsPOD) funding enables groups to work with an experienced consultant or resource person to enhance organizational effectiveness by: ▪ Strengthening governance and management practices; ▪ Assessing organizational strengths, weaknesses, challenges and opportunities; ▪ Increasing planning capacity and building planning into ongoing operations; and ▪ Developing strategies to address identified needs.
History	The Technical Assistance program was established in 1989 as a jointly funded partnership of, at the time, the City of Vancouver, the Vancouver Foundation, the United Way, and the Federal Department of the Secretary of State. The program was restructured in 1997 and renamed to ArtsPOD. In 1997, funding partners grew to include the BC Arts Council and the Federal Department of Canadian Heritage. The Council approved allocation of $15,000 in the 1997 Cultural grants budget for the cultural component of the program and $15,000 in the 1997 Community Services grants budget for the community service component of the program. The program was reviewed in 2000 with revisions made to the Organizational Assessment Guide. The Capital Regional District (Victoria, Oak Bay, Esquimalt and Saanich) joined the program in 2002 and the Columbia Basin Trust, a regional Crown corporation which provides economic, social and environmental benefits to the residents of the Columbia Basin, joined in 2004. An external review of the program was conducted by the Research and Evaluation Unit, Continuing Studies, Simon Fraser University in 2005.
Recent Funding	The total budget for 2007 is $170,000 of which the City is contributing $15,900. Five Vancouver organizations received $15,600 as the City's contribution to the ArtsPOD grants in 2006. The grants ranged from $3,000 to $10,000.
Objectives	The objective of the province-wide program is to provide technical expertise in planning and organizational development to non-profit arts and heritage organizations in BC in order to enhance their organizational stability and effectiveness.
Target Groups	ArtsPOD grants are available to arts and heritage organizations that are registered non-profit societies in good standing in BC. Organizations must have been in existence for at least two years and must deliver the majority of their services in the province. Professional associations, foundations, universities, colleges and school districts are not eligible for ArtsPOD funding. ArtsPOD funding can only be directed towards the professional fees of a consultant and travel costs for out-of-town consultants. Organizations with an annual budget of $1 million or more are expected to contribute at least 50% of total project costs. The following activities are not eligible for ArtsPOD funding: ▪ Ongoing operational costs; ▪ Board retreats; ▪ Mentoring of individual artists;

Arts Partners in Organizational Development Grants	
	▪ Capital projects; ▪ Facility planning projects; ▪ Implementation activities arising from planning; and ▪ Retroactive requests. An organization cannot receive ArtsPOD funding more than 3 times in a 5-year period.
Target Activities	Three different types of grants are available under the program. They are as follows: ▪ **Problem Definition:** provides support to help define and address issues that are having an immediate and adverse effect on an organization. Funding through this component allows an organization to engage a consultant for up to two days of work. Up to $2,000 is available in this category. ▪ **Organizational Assessment:** assists organizations in obtaining a clearer picture of their overall health and capacity through facilitated completion of a comprehensive assessment process (using the Organizational Assessment Guide). This improves the effectiveness of future planning by identifying priority issues for strategic development. Funding through this component allows an organization to engage a consultant for up to three days of work. Up to $3,000 is available in this category. ▪ **Strategic Planning:** this grant is for organizations that have identified their development priorities through completion of an organizational assessment or a strategic plan, using an outside consultant within the last three years. Funding through this component allows an organization to engage a consultant to assist with the creation of plans including: strategic, business, marketing, fundraising, governance, human resources etc. Up to $10,000 is available in this category.
Key Criteria	Organizations are assessed on the basis of the information contained in the application form and attachments. The Program Advisory Committee looks, in particular, for the following in their assessment of each application: ▪ A clear and compelling expression of the organization's need to embark on the organizational development project for which it has requested funding; ▪ Indication that the project's activities will be inclusive and involve Board, staff members and other stakeholders; ▪ A good understanding of how the project's expected outcomes will serve to strengthen the organization; ▪ Indication that a reasonably comprehensive selection process has been or will be used to select the project consultant; and ▪ A budget that is appropriate for the project's size and scope. In the case where a choice must be made between two equally qualified organizations, preference may be given to the organization that would be unable to engage in organizational development activities without ArtsPOD funding.
Application	Before submitting a request for grants, all applicants are strongly encouraged to discuss their proposal with the Centre for Sustainability (CFS) to establish eligibility. Applicants are required to submit six collated copies of completed application with the required attachments (including a copy with original signatures). The following attachments are required:

Arts Partners in Organizational Development Grants	
	▪ List of current Board of Directors; ▪ Financial statements for the last complete year (not required to be audited); ▪ Organizational assessment or other planning documents (if applicable); and ▪ For collaborative projects, a letter of support from partner organizations.
Adjudicators	A Program Advisory Committee comprised of staff members from the CFS as well as representatives of each funding partner organization reviews and approves grant requests.
Assessment Process	The applications are evaluated for eligibility and entered into a database. Eligible applications are then reviewed by a Program Advisory Committee to make funding decisions. All applicants are notified approximately eight weeks after the application deadline. A letter is sent outlining either the reasons for declining funding or the conditions of the grant, disbursement procedure and reporting requirements. The results are also posted on the CFS web site.
Payments	Approved grants for problem definition and organizational assessment purposes are reimbursed after the organization has paid the consultant, and upon receipt of the paid invoice and required report(s). Approved grants for strategic planning purpose are disbursed as follows: 50% upon approval of the grant and 50% upon completion of the project and receipt of required report(s).
Timing/Deadlines	There are two grant deadlines for the ArtsPOD program - spring and fall. The City's grant contributes to the fall applications only.
Reporting/ Conditions of Assistance	All ArtsPOD grant recipients are required to submit an evaluation report, and to provide a copy of the completed Organizational Assessment Guide or other report generated by the planning process. Failure to submit a report results in the organization's ineligibility for future funding.
Partnerships	Administration of the program and management of the grant funds were provided by the Vancouver Arts Stabilization Team (VAST) up until 2003, when the society concluded its stabilization program and mission. The expertise from that program was transferred to a newly established CFS in the same year. The CFS is a non-profit organization with the mission to increase the capacity and effectiveness of people and organizations engaged in BC's non-profit sector. The CFS administers other programs in addition to ArtsPOD which include Social ServicesPOD, EnviroPOD, and a new Technical Assistance Program for Aboriginal non-profit organizations. It also provides consultation services to non-profit groups as well as online tools, resources and information in the areas of organizational capacity in the non-profit sector. The 2006-07 budget of the program is $143,600 as outlined in the following table. Contributions by the City account for approximately 11% of the total funding. Although the program is province-wide, City funds are allocated to Vancouver-based groups only, while other funds also contribute to organizations in Vancouver and throughout the province. The program budget was increased in 2006-07 by 14% due to an increased contribution from the BC Arts Council ($20,000). This has helped increase the program's capacity to assist organizations seeking organizational development and strategic planning.

2006-07 ARTSPOD PROGRAM BUDGET

Funding Partners	Funds Provided
BC Arts Council	$60,000
Vancouver Foundation	$30,000
Ministry of Tourism, Sport and the Arts (Heritage Branch)	$25,000
City of Vancouver	$15,600
Capital Regional District	$10,000
Columbia Basin Trust	$3,000
Total	**$143,000**

Opportunity Grants	
Overview	This pilot grant program provides funding for new initiatives related to major festivals or celebrations taking place in the city. In October 2002, the Council approved the program for providing up to three Opportunity grants a year.
History	In the mid-1970's, the City used its newly constituted Cultural grants program to assist the handful of city-wide festivals and celebrations taking place in Vancouver at the time, and to encourage the development of new cultural festivals. In 1978, the FEST Committee was established to review and help expedite events held on public property including streets, sidewalk, parks and other public spaces.

During 1980's, as Vancouver's cultural sector expanded its scope, the City became less directly involved with events, but continued to fund non-profit organizations that were developing festivals and community celebrations. Growth in the City's Cultural grants budget enabled it to contribute start-up funds for these new initiatives and help them grow. In some cases, as festival organizations earned revenue and their private sector fundraising capacity increased, the City's investment was reduced.

In the mid-1980's, the City introduced the Civic Event designation under which police and engineering costs for civic-sponsored events can be waived. In 1984, in a further effort to be supportive of special events in the city, the Council also provided for a waiving of the first $500 of police costs incurred by special events reviewed by the FEST Committee.

By the end of the decade, the City no longer employed staff to directly deliver festival programming. Although a cultural planner continued to provide assistance to festivals, this activity gradually diminished as OCA staff resources were shifted to address new initiatives and responsibilities in the areas of public art, facility planning, cultural diversity and responsibility for the major exhibiting institutions.

For most of the 1990's, the development of festivals and celebrations was affected by a difficult economic climate that led to freezes or cutbacks by many private donors and public funders, including the City. The City's total funding for professional arts festival went from $506,571 in 1990 to $327,133 in 2002 (figures are in constant dollars), as funding for other arts and cultural initiatives put increased pressure on the Cultural grants budget.

In order to address the declining funds for festivals and celebrations, the Council approved the creation of the Opportunities grant program in October 2002. |
| **Recent Funding** | The program is currently under review.

9 Vancouver organizations received $150,000 in Opportunities grants in 2006. The grants ranged from $10,000 to $40,000 and the average grant amount was $30,000. |
| **Objectives** | Opportunity grants are designed to support new large-scale initiatives that can expand the scope and profile of festivals in Vancouver. |
| **Target Groups** | The following activities are not eligible for Opportunity grants:

  ▪ Regular and ongoing activities of applicants;
  ▪ Activities that are already funded through Celebration or Cultural grant programs;
  ▪ Sports and athletic events, runs or walks; |

Opportunity Grants	
	▪ Competitions or events with either commercial or fundraising purposes; ▪ Block parties, garden shows, street markets and fairs with amusement rides; and ▪ Religious rites and ceremonies. City funds are contingent on levering funds from other public or private sector sources provided specifically for the proposed initiative. In some cases, City funds may be approved in principle, subject to confirmation of funds levered from other sources. In looking at levering funding for the implementation phase of an initiative, the following in-kind donations may be included in the revenue budget: ▪ Performance space rental; ▪ A portion of advertising; and ▪ Technical equipment and related operating crew. However, for the development phase of an initiative, only cash support is considered.

Target Activities	The total amount of grants cannot exceed a total of $400,000 per year. The grants are available for three types of festival and celebration initiatives:
	
	▪ **New annual/biennial festivals or celebrations** - grants for the development of a major annual or biennial festival or celebration that:
	    ● Offers unique activity in Vancouver related to the city's distinctive character as expressed in its history, arts and culture, demographics, location or other attributes;
	    ● Provides for a high standard of programming; and
	    ● Is professionally produced for a city-wide audience by a registered non-profit society.
	
	Funding may be available under this category for the development and/or implementation phases of an event. Events in this category will have budgets of $400,000 or more.
	
	▪ **One-time opportunities for Vancouver as the site of a festival or celebration** - grants for a major new, one-time festival or celebration that:
	
	    ● Takes place in Vancouver as part of a cultural exchange or is a major regional, national or international initiative taking place in the city;
	    ● Is professionally produced and publicized to a city-wide audience; and
	    ● Has a Vancouver-based non-profit organizational component.
	
	Funding may be available under this category for the development and/or implementation phases of an event. Events in this category will have budgets of $400,000 or more.
	
	▪ **Joint ventures involving existing festivals and other cultural organizations** - grants for a joint venture, cultural exchange or other type of partnership that:
	
	    ● Represents a new and major innovative strategy for cultural tourism or community development in Vancouver;
	    ● Involves two or more main partners, one or more of which must be an experienced festival or special event organization registered as a non-profit

Opportunity Grants	
	society and based in Vancouver; and
	• Is on a scale that can have a significant impact.
	The partnership may also include community service organizations or private sector partners (e.g. the hospitality industry). Funding may be available under this category for the development and/or implementation phases of an event. Events in this category will have budgets of $250,000 or more.
	Funds for the Opportunity grants are provided from the Contingency Reserve. Given the fluctuation in funding requirements from one year to the next, a fixed level of funding has not been set aside for the Opportunity grants.
Key Criteria	The Assessment Committee applies clearly articulated evaluation criteria outlined below: ▪ **Artistic Interest** • Standards of artistic achievement demonstrated in past activities; • Artistic vision of the project and plan to achieve that vision. Demonstration of quality and creative programming; and • Distinctiveness of the proposed project in the context of comparable activities in Vancouver (e.g. unique opportunities for artists, other arts organizations and the public). ▪ **Organizational Competence** • Indication that funds will support the growth and sustainability of the event (for new annual/biennial festivals or celebrations, and joint ventures involving existing festivals and other cultural organizations); • Evidence of a clear mandate, competent administration, and a functional board, with a clear involvement of a non-profit organization and a team of people with appropriate expertise; • Financial stability and accountability (diversified revenues and demonstrated need for assistance). Demonstrated potential for levering or securing of matching funds; • Overall quality and impact of applicant's recent activities; • Evidence that the current proposal is complete and achievable including site and venue requirements; • Complete publicity/marketing plan which demonstrates adequate resources and capabilities to reach city wide public including diverse communities; and • Sufficient timeline to allow the development of the major project. ▪ **Community Impact** • Public access to a demonstrated unique opportunity which includes access by Vancouver's distinct communities; • Ability to connect to an audience and/or develop a new audience; • Level of engagement with other arts organizations, artists and community groups; • Anticipated impact of the project in the arts and culture community and the community at large, including distinct communities; • Evidence that impacts on the surrounding neighbourhood have been considered and addressed including the need for City services; and • Articulated plan for measuring outcomes.

Opportunity Grants	
Application	Organizations that wish to apply for Opportunity grants are required to establish the eligibility of their request with OCA staff members first. A two-page letter summarizing the proposed initiative, including a projected budget, is requested and reviewed by staff members to help determine the feasibility and eligibility of the initiative. Once staff members have determined that the proposal is both technically feasible and eligible, applicants are asked to make a formal request. There is no standard application form. Applicants are required to include the following documents with their application: ▪ The society name of the applicant, society number, and contact information of organizers and all Board members; ▪ The names, contact information and description of all other participating organizations; ▪ The category under which the applicant is requesting funding and the request amount; ▪ A full description of the proposed initiative including time frame, complete budget (expenses and revenues, the amount requested from the City etc.), and site and venue information; ▪ A detailed explanation of what the initiative is intended to accomplish, and how this relates to the Opportunity grants guidelines and objectives; ▪ An explanation of how the anticipated outcomes of the initiative will be measured; ▪ Audited financial statements of the society submitting the request; and ▪ A cover letter signed by the society's senior staff person as well as the Board chair.
Adjudicators	An Assessment Committee comprising community members and City staff members reviews the applications.
Assessment Process	The Assessment Committee rates the applications against each adjudication criteria on a scale of 1 to 5 where 1 is low, 2 is medium/low, 3 is medium, 4 is medium/high and 5 is high. The applications are then ranked based on the total rating received. Applications that receive a total rating of 12 - 15 are considered high priority, applications with a total rating of 7 - 11 are considered medium priority and applications with a total rating 6 or below are considered low priority. Staff members forward the Assessment Committee's recommendations to Council for consideration and approval. The evaluation and approval process following receipt of the formal application is expected to take approximately eight weeks, depending on Council's schedule.
Timing/Deadlines	Opportunity grants are allocated once a year - the deadline varies from year to year.
Reporting/ Conditions of Assistance	All Opportunity grant recipients are expected to provide a final report on their project. The final report includes: ▪ An evaluation of the event (summary of activities in the context of projected goals and targets); ▪ Final revenues and expenditures against projected budget; ▪ A financial statement (if available); ▪ Copies of media coverage or critical reviews; and ▪ Copies of published material (brochures, pamphlets, DVD, CD etc.).
Partnerships	N/A

Arts Partners in Creative Development Grants

Overview	With an initial investment of $6.5 million over three years, Arts Partners in Creative Development (APCD) is a strategic partnership to assist BC arts and cultural organizations to create and develop new works or further develop existing works, with the intent of producing, presenting or exhibiting them at the highest standard. Organizations can apply for funding to create, commission and develop original work in the performing, visual, media or literary arts.
History	In 2006, the City delivered a pilot Commissioning grants program where $119,160 was granted to 6 organizations. The subsequent commitments of the City in this regard have been rolled into the newly created APCD program.
Recent Funding	2007 is the first year of the APCD program. The budget for 2007 is up to $2.5 million for two deadlines of which the City is contributing $167,000.
Objectives	The objectives of the APCD grants include: ▪ To facilitate the creation of a wide range of original artistic work that reflects a high level of creativity and excellence, and enhances the vitality of the arts and culture sector in BC; ▪ To support the development of original work across disciplines that will, through presentation, dissemination and exhibition, represent the artistic excellence and diverse cultures of BC to local, national and international audiences; ▪ To invest in the further development of existing work to achieve the highest artistic standard; ▪ To foster local, national and international artistic relationships and collaborations that will enhance the creative capacity of BC arts organizations; and ▪ To contribute to the creation and development of an outstanding body of work that will enhance recognition of BC's arts and culture communities nationally and internationally.
Target Groups	The following eligibility criteria apply to APCD grants: ▪ Arts and cultural organizations can apply alone or in collaboration with others. The lead organization must have been in operation for at least two years and be one of the following: 　● Professional arts organization registered as a non-profit society in BC; 　● Public museum, art gallery, or arts and cultural organization registered as a non-profit society or constituted under a local government authority in BC; and 　● Arts and cultural organization constituted under a local First Nations authority in BC. ▪ Applicants must have a history of public presentation, exhibition, and/or developing, producing and presenting (performing arts) new artistic work. ▪ There must be intent on the part of the applicant to present the work publicly beyond creation and development. ▪ The applicant must have ongoing paid professional artistic leadership and must pay artistic contributors for their services in accordance with generally accepted professional standards. ▪ The applicant must adhere to all terms of the Canadian Copyright Act. ▪ The lead applicant may commission the work of an individual artist or collective and can involve a partnership/collaboration with other artists or arts organizations. If more than one artist or arts organization is involved, the collective or partnership/collaboration must be clearly defined. ▪ All artists/arts organizations involved must be, or employ, professional artists. A professional artist is defined using 4 criteria: basic training in the field, recognition by one's peers working in the same artistic tradition, history of paid/commissioned work in designated art form, and a history of public presentation or publication.

Arts Partners in Creative Development Grants	
	The following exclusions apply to APCD grants: ▪ Individual artists are not eligible to apply. ▪ Projects receiving an APCD award are not eligible for separate commissioning or development funding from participating funding partners for the same phase or element of the project. Projects not receiving an APCD award may be eligible for project funding from participating funders. ▪ Awards are not available for final public presentation costs, organizational start-up costs, capital expenditures (construction, renovation, property or equipment purchase), feasibility studies, budget deficits, for-profit ventures, endowments and general operating costs. ▪ Awards cannot be used for proposed project expenses prior to submission of the application for funding. ▪ Artistic, musical and administrative directors and curators cannot commission themselves, Board members, artists in their regular employment (as defined by Canada Revenue Agency) or members of their immediate families. ▪ Commissions solicited through an open call or competition are not eligible. ▪ Civic departments or branches (libraries, community centres, educational institutions, social service, religious or sports organizations are not eligible as lead applicants). ▪ Organizations that do not provide independently prepared financial statements are not eligible.
Target Activities	Eligible arts and cultural organizations may apply for up to 90% of their development and/or commissioning costs, to a maximum of $300,000. Eligible project costs include the direct creation costs of the work and those expenses associated with development of the new work through activities such as workshops and readings, or creating storyboards or maquettes. The following discipline specific exclusions apply: ▪ Literary Arts • Research and writing of works of material that are not fiction, poetry, drama or creative non-fiction. ▪ Media Arts • Commissions intended exclusively for commercial theatrical release, prime time television or video/digital games; • Commissions for pilots for commercial or educational television or industrial promotions; and • Commissions for instructional works. ▪ Museums and Visual Arts • Commissions of works for mass reproduction. ▪ Music • Arrangements of existing works; • Film scores for work intended exclusively for commercial theatrical release, prime time television or gaming sound tracks; and • Scores for pilots for commercial or educational television or industrial promotions.

Arts Partners in Creative Development Grants	
Key Criteria	The following criteria are used to evaluate the applications: ▪ Artistic merit and originality of the proposal; ▪ Degree to which the proposal addresses the program objectives; ▪ Qualifications of the artist(s) and the quality of the support material submitted; ▪ Degree of collaboration with artists and/or other arts organizations and demonstrated commitment of all parties involved; ▪ Experience and organizational capacity of the lead applicant and partnering organization(s); ▪ Degree to which the proposal as outlined in the application is complete and artistically and financially achievable; ▪ Anticipated impact on local, national and international audiences and artists; and ▪ Potential for public presentation and dissemination of the work.
Application	An applicant can submit one application for each deadline. An application can be for the commissioning and/or development phase or element of a new work. Applicants may only apply once for any given phase of a project. If an applicant receives funding, they must complete that phase or element before re-applying.
Adjudicators	The detailed applications are evaluated in two steps: ▪ The initial stage: a committee consisting of community peer assessors and staff representatives from the funding partners reviews the detailed applications based on the evaluation criteria. Separate assessments are done for studio (visual, literary and media) and performing arts. ▪ The final stage: a committee consisting of the funding partners reviews the recommendations from the initial stage based on strategic priorities as outlined in the program's objectives.
Assessment Process	The assessment process has two steps: ▪ Step One: Letter of Intent Applicants are required to submit a brief Letter of Intent outlining the proposed project. Letters of Intent can be mailed, emailed or faxed and must be received at least six weeks before the deadline. The proposal is reviewed by the funding partners for eligibility and if the proposal is not considered eligible, the applicant receives an explanation. ▪ Step Two: Detailed Application An applicant whose Letter of Intent receives approval is forwarded an application form no later than four weeks before the detailed application deadline. The completed application form must be returned by the appropriate deadline. Final determination of awards is made within available funding allotments. Applicants are informed of the results of the adjudication process within three months of the application deadline.

	Arts Partners in Creative Development Grants
Payments	Payment is usually made in two installments: ▪ For projects under $50,000 - a 90% advance at the time of contracting and the remaining 10% at the conclusion of the project and acceptance of the final report. ▪ For projects over $50,000 - an 80% advance at the time of contracting and the remaining 20% at the conclusion of the project and acceptance of the final report. However, the evaluation process may determine an alternate payment process due to the project work plan and/or the level of award.
Timing/Deadlines	There are two deadlines in 2007 - spring and fall.
Reporting/ Conditions of Assistance	If an applicant receives the APCD grant, the following conditions apply: ▪ Awards must be applied to eligible expenses only and not used for other purposes; ▪ The applicant will make every effort to secure funding from other sources as indicated in its application. It will keep books of accounts of all receipts and expenditures relating to its activities, and upon request, make available for inspection by APCD staff members or its auditors all records and books of account; ▪ If there are any changes in the applicant's activities as presented in the application, APCD staff members must be notified in writing of such changes. In the event the award funds are not used for the applicant's activities as described in the application, they are to be re-paid to the APCD program in full. If the activities are completed without requiring full use of the APCD funds, the remaining funds are also to be returned to the APCD program; ▪ APCD assistance must be appropriately acknowledged in all promotional materials and at all promotional or celebratory events related to the funded activities, in a manner approved by APCD staff members; ▪ Receipt of one award does not guarantee a future award; and ▪ All recipients will be required to submit a final report.
Partnerships	The funding partners include the Province of British Columbia, the City of Vancouver, Canada Council for the Arts, the Vancouver Foundation, Vancouver Organizing Committee for the 2010 Olympic and Paralympic Winter Games (VANOC) and 2010 Legacies Now. Contributions by the City account for approximately 8% of the total funding over three years. The contributions of the partners over a period of three years are outlined in the following table. **2007-09 APCD PROGRAM BUDGET** | **Funding Partners**	**Funds Provided** | |---|---| | Province of British Columbia | $1,500,000 | | Canada Council for the Arts | $1,500,000 | | 2010 Legacies Now | $1,500,000 | | Vancouver Foundation | $1,000,000 | | City of Vancouver | $500,000 | | VANOC | $500,000 | | **Total** | **$6,500,000** |

Arts Partners in Creative Development Grants	
	2010 Legacies Now administers the APCD program on behalf of the partners which includes liaising with applicants and recipients. However, all decisions regarding the program are made collectively.

Capital Grants	
Overview	Capital grants are an example of one of the ways in which the City works with non-profit organizations to maintain and improve the cultural and social services infrastructure in Vancouver. Capital grants to non-profit social service, child care and cultural organizations are for purchase, renovation and refurbishment of facilities not owned by the City. Of particular significance is the cost-sharing nature of these grants, which ensures that the projects are developed on a partnership basis, leveraging significant support from senior levels of government and the private sector.
History	The City has been providing support to cultural and social service facilities located in their own (or leased) premises through Capital grants since 1975.
Recent Funding	The 2007 budget for Capital grants is $100,000 which is shared with the Social Services department. Two grants totaling $6,932 were made to the cultural sector in 2007 while another $83,068 was awarded to six applicants to the Social Services department. Three Vancouver organizations received $39,919 in Capital grants in 2006. The grants ranged from $8,399 to $16,000 and the average grant amount was $13,306.
Objectives	Capital grants support the City's objectives of accessible, community-based services, the development and maintenance of strong communities, and the creation and strengthening of complete neighbourhoods.
Target Groups	Registered non-profit societies which are based in the city and provide social or cultural services (including childcare) to Vancouver residents are eligible to apply for Capital grants. The organization must extend its services to the general public in the city and may not exclude anyone by reason of religion, ethnicity, gender, age, sexual orientation, language, disability or income. Societies must be in good standing with the Registrar of Companies, have an independent and active volunteer Board of Directors, be financially stable with sound administration and have a proven track record of public service. Non-profit organizations, whose primary purpose or activity is the provision of health care, educational, sport, recreational or religious programs and services are not eligible for Capital grants. Projects involving City-owned or leased facilities are not eligible for Capital grants.
Target Activities	By policy, Capital grants cannot exceed one-third of the total project cost - the balance of the funds must be secured by the non-profit organization through public and private sector fundraising. Capital grants are for major capital projects located in the city involving facility purchase, construction, renovation or expansion. Capital grants may not be used to cover deficits or to pay for furniture, equipment and other depreciable assets, repairs, maintenance or work already under way or completed.
Key Criteria	Capital Grants are discretionary and provided only for projects which meet high standards of quality and excellence in the provision of service to the residents of Vancouver. The following factors are taken into account in reviewing applications:

Capital Grants	
	▪ Service improvements as a result of proposed capital project; ▪ Appropriateness, benefits, effectiveness and quality of service; ▪ Financial need of the organization; ▪ Cost of service; ▪ Community support; ▪ Financial and cultural accessibility for the broad community; ▪ Financial support from other sources; ▪ Tenure of term of lease (if facility is not owned); and ▪ Amount of grant request in the context of available funds.
Application	Organizations that wish to apply for Capital grants are required to establish the eligibility of their request with OCA staff members first. Social Planning staff members accept applications submitted by arts and cultural organizations on behalf of the OCA. Applicants are required to submit two complete and signed applications along with the following documents: ▪ Current fiscal year operating budget - revenue and expenses; ▪ Most recent audited or signed financial statements; ▪ A copy of Certificate of Incorporation (for new applicants); ▪ Documents to show evidence that other sources of financial support have been, or are likely to be secured; ▪ List of current Board members - names, addresses and positions held; ▪ If the property is not owned by the applicant, a copy of the lease agreement; ▪ Current, detailed cost estimates from at least two reliable contractors and/or suppliers; and ▪ Drawings and plans of the proposed project.
Adjudicators	City staff members review all eligible applications and make recommendations to Council.
Assessment Process	A copy of staff recommendations is sent to all applicants, along with a notice of the Council meeting at which the grants will be approved. Following the meeting, all applicants are notified of the Council's decision in writing by the City Clerk's Office.
Payments	One-half of the grant is paid at the start of the project. The remaining half of the grant is paid when the work has been satisfactorily completed as determined by the City's Director of Social Planning or Managing Director of Cultural Services.
Timing/Deadlines	Capital grants are allocated once a year - the deadline varies from year to year.
Reporting/ Conditions of Assistance	Grant recipients are required to report back to the Director of Social Planning or Managing Director of Cultural Services by the following year's Capital grant application deadline on any outstanding work including a timeline for completion. In situations where grants have been approved but conditions have not been met by the applicant, and therefore City funds have not been advanced within three years from the original application deadline, the allocated amount is returned to the Social and Cultural Capital grant unallocated account.
Partnerships	N/A

Community Public Art Grants	
Overview	The Public Art Program of the City seeks to incorporate contemporary art practices into city planning and development. The program funds art-making of many kinds, from single artist commissions to artist collaborations with engineers, designers and communities. The intent is to provide for the creation of art that expresses the spirit, values, visions and poetry of place that collectively define Vancouver through the program's three distinct components - Civic Public Art Program, Private Development Program and Community Public Art Program. Initiated by artists or by communities or jointly, Community Public Art projects offer an experience of art in neighbourhood settings and build community through collaborative creative activity.
History	Since 1994, Community Public Art grants have supported artist/community collaborations on projects that create permanent artworks and enhance communities through artistic features as well as the community development process required to create them.
Recent Funding	The program is currently under review. 4 Vancouver organizations received $62,122 in Community Public Art grants in 2005. The grants ranged from $1,472 to $25,000 and the average grant amount was $15,530.
Objectives	Community Public Art grants are designed: ▪ To encourage the creation of public art works having artistic merit and community benefit; ▪ To foster community pride, identity, diversity, and inclusiveness, and provide for opportunities for residents to participate in aspects of the project; ▪ To foster neighbourhood identity by highlighting local site(s) through art works; and ▪ To support local leadership in neighbourhood art projects while respecting the creative role of artists and other design professionals, and to reflect the diversity and interests of neighbourhoods.
Target Groups	Community Public Art projects cannot be funded retroactively and they cannot receive funds from other Cultural grant programs of the City. Projects need to engage neighbourhood residents in site selection, in imagining possible art work in collaboration with artists, and in aspects of creating the actual work. The applicant(s) is required to: ▪ Apply under the auspices of a non-profit society; ▪ Identify potential site(s) for the artwork; ▪ Specify who in the neighbourhood would lead the project; ▪ Describe the scope of the artist or design professional's role; ▪ Propose permanent art work that is safe and vandal resistant, and requires little or no maintenance; ▪ Propose art work that is publicly accessible and located on public lands such as City parks, boulevards, greenways or buildings. Sites owned by the Federal/Provincial Government may also be explored; and ▪ Obtain approval of the site owner (e.g. Park Board, Engineering Department, School Board etc.). School or Park Board financial participation is required if there are charges for installation of the artwork by third party contractors or Board staff.

Community Public Art Grants	
Target Activities	The grants support community-based public artworks that involve artist and resident collaboration in the areas of design and implementation.

Key Criteria	The following factors are considered in evaluating grant requests:
	
	▪ Artistic Merit
	  • Quality of artistic expression including quality of production, project innovation, distinctiveness, use of media and scale;
	  • Suitability of project to the site and relevance of the site to the neighbourhood;
	  • Project sustainability/maintenance needs; and
	  • If the project artist is part of the application team, his/her training, experience and previous work also become part of the evaluation.
	
	▪ Organizational Competence
	  • Ability of the sponsor/artist team to deliver the proposed project;
	  • Track record of previous projects (if applicable);
	  • Project viability: budget, timeframe, technical aspects, and organization and planning; and
	  • Demonstrated need for the grant.
	
	▪ Community Impact
	  • Community benefits including access to the artwork, community development, expression of community pride/identity and creation of a legacy;
	  • Quality of community process including level of leadership, diversity of participation and inclusiveness;
	  • Extent of community support and involvement as indicated by breadth of participation, engagement of other groups and partners (e.g. businesses, schools, associations etc.), sponsors and donors, and in-kind support;
	  • Number of projects in the neighbourhood; and
	  • Fit with other civic priorities (e.g. greenways, school initiatives, working with street youth etc.).
	
	▪ Impact on Civic Resources
	  • Demands on civic staff members including Park Board, Planning, Engineering and Cultural Affairs staff members, Community Centre Coordinators, and others; and
	  • Future maintenance and follow-up needs.

Application	Due to its community focus and complementary relationship to the Park Board's Artist in Residence and Neighbourhood Matching programs, City and Park Board staff members jointly undertake program advertising, community workshops and technical reviews. Exact details of the proposed work do not need to be determined at the application stage. It is enough to describe what makes the potential site important to the neighbourhood, what have been done to seek additional support, and the skills that are being sought from an artist or design professional. The applicants are required to submit the following documents with the application: ▪ Artist/coordinator resume(s); ▪ Letters of commitment from participating groups; and ▪ Visual support material (if applicable).

Community Public Art Grants	
Adjudicators	The Advisory Committee is comprised of artists, staff members, a youth representative and persons with experience in community initiatives.
Assessment Process	Planning, Engineering, Cultural Affairs and Parks staff members first review applications to ensure that the proposed projects meet program requirements and are technically feasible. An Advisory Committee of staff and community members then reviews the applications including a tour of proposed art sites and recommends projects for approval. The Council makes the final decision usually at the beginning of the year.
Payments	Funds are made available on signing of an agreement between the non-profit society, the participants and the City. 10% of the grant is paid out on receipt of documentation and a final report.
Timing/Deadlines	N/A
Reporting/ Conditions of Assistance	All Community Public Art grant recipients are required to provide a final report on their project.
Partnerships	N/A

Get Out! Youth Legacy Program Grants	
Overview	Two grant programs were developed under the City's Olympic Youth Legacy Program to assist youth and youth-serving or community-based organizations to develop, implement and engage in sport, recreation, arts or cultural activities. The Grants to Youth category provides support for youth to initiate, develop and implement their own ideas through cultural projects in partnership with non-profit organizations. The projects are youth-driven and cultural in the broadest sense. The Community Partnership Grants category provides an opportunity for two or more non-profit organizations to develop athletic and or cultural programming for, and in partnership with, youth. The organizations are either youth-serving or community-based.
History	The quest to host the 2010 Olympic and Paralympic Winter Games in Vancouver was a catalyst for the development of the City's Olympic Youth Legacy Program. Out of the City's Olympic Youth Legacy Program, the Get Out! Program was shaped in consultation with youth and the community. In December 2004, the Park Board and the Council approved the Get Out! Youth Legacy Program comprised of four components: ▪ Get Out! Grants: a youth-friendly grant program with two different streams (Grants to Youth and Community Partnership Grants); ▪ Get Out! New Recreation Programs: a program to develop new community centre youth recreation programs; ▪ Get Out! Youth Action Teams: a youth development program designed to build capacity of youth and youth-serving organizations to increase youth engagement; and ▪ Get Out! Ideas Factory: a program of activities to support Get Out! through research, development, evaluation, training, communications, youth program coordinator support services, and the facilitation of partnerships, networks and communities of practice. An evaluation of the pilot phase of this interdepartmental initiative in 2006 found out that the program has: ▪ Created new opportunities for active youth engagement in arts, sports, recreation and cultural activities; ▪ Reached over 3,500 youth, primarily youth at risk, in a very short time; and ▪ Helped to inform current programs and services and build towards a longer-term strategy for youth involvement within the City. Based on the findings from the pilot phase, the Council endorsed the program principles, objectives and structure as outlined in the evaluation study and authorized the Get Out! Steering Committee to seek additional funding partners. Plans for the revised program are currently being developed for final Council approval.
Recent Funding	The program is currently undergoing restructuring. 37 Vancouver organizations received $168,000 in Get Out! Youth Legacy Program grants in 2005. The grants ranged from $610 to $9,840 and the average grant amount was $4,541.
Objectives	The goal of the pilot program was to increase levels of youth activity and engagement by encouraging their participation in the development, design and implementation of arts, sports, recreation and cultural activities. The specific objectives were:

Get Out! Youth Legacy Program Grants	
	▪ Improve the long-term health and well-being of youth; ▪ Increase the engagement of inactive youth and youth from diverse communities through a balance of arts, sports, recreation and cultural activities; ▪ Encourage participatory youth engagement models throughout the program; ▪ Create opportunities for youth to foster creativity and self-expression; ▪ Encourage partnerships and collaboration between the City, youth, community groups and the greater community; ▪ Build capacity for youth; and ▪ Promote active and sustained participation.
Target Groups	Youth ages 12 - 24 in partnership with a Vancouver-based non-profit community organization can apply for the grants. The community organization must be youth-serving or have demonstrated experience in youth programming, and must have been registered as a non-profit society in BC for a minimum of six months. The projects must be: ▪ Cultural or artistic in the broadest sense (e.g. theatre, dance, music, literary, visual, media, design, culinary, gardening, and other cultural expressions of the community); ▪ Youth-driven; ▪ Have a positive impact on youth; and ▪ Located in the City of Vancouver or be of primary benefit to youth residents in the City of Vancouver. Employment training programs and projects already receiving assistance through the City of Vancouver are not eligible.
Target Activities	Up to $5,000 per project is available under the Grants to Youth category and up to $10,000 per project is available under the Community Partnership Grants category. The grants cannot cover 100% of a project's costs. The following project costs are eligible: ▪ Professional fees or honoraria; ▪ Administration costs; ▪ Production costs; ▪ Materials/supplies; ▪ Transportation/travel costs; and ▪ Advertising and promotion expenses. The following project costs are not eligible: ▪ General operating expenses of partnering community organizations; ▪ Deficit reduction; ▪ Retroactive funding; ▪ Capital costs; ▪ Fundraising events; and ▪ Bursaries or scholarships.
Key Criteria	The following factors are considered in evaluating grant requests: ▪ Long-term positive holistic impact on the health and well-being of youth; ▪ Community diversity and inclusion of youth of diverse backgrounds (e.g. age, gender, race, ethnicity, culture, income, sexual orientation and ability/disability);

Get Out! Youth Legacy Program Grants	
	• The potential to reduce barriers for youth and involve youth who are not normally involved in community activities; • Creativity and uniqueness of the project; • Collaboration and partnership between youth and community groups; and • Capability of the group to realize the proposed project.
Application	The applicants are required to discuss the projects with the Program Coordinator to establish eligibility. The Program Coordinator may also help in developing the applications. The applicants are required to submit a budget and a work plan with the detailed application.
Adjudicators	An Adjudication Committee of youth and community representatives assesses the applications.
Assessment Process	The Program Coordinator reviews the application and contacts the applicants for missing information or clarification. The Adjudication Committee assesses completed applications and makes recommendations on funding. The Adjudication Committee's recommendations are presented to Council for consideration and approval. All applicants receive notification of the Council's decision approximately eight weeks after the application deadline.
Timing/Deadlines	N/A
Reporting/ Conditions of Assistance	The following conditions apply to the recipient of the Get Out! Youth Legacy Program grant: • Grant funds must be used for the proposed project and not for work already completed. The funds cannot be used to reduce an organization's deficit; • The applicant will make every effort to secure funding from other sources as indicated in its application. It will keep proper books of accounts of all receipts and expenditures relating to its activities and, upon the City's request, make available for inspection by the City or its auditors all records and books of accounts; • If there are any changes in the organization's activities as presented in this application, City staff members must be notified immediately. In the event that the grant funds are not used for the organization's activities as described in the application, they are to be repaid to the City in full. If the activities are completed without requiring the full use of the City funds, the remaining City funds are also to be returned to the City; • Successful applicants will be required to attend a meeting to discuss reporting and evaluation methods with the research and evaluation team; • A final evaluation report must be submitted within 30 days of completion of the project and be signed by one representative of the youth group and one representative of the partnering community organization; and • The support of the City of Vancouver must be appropriately acknowledged on all promotional materials related to the funded project activities including such items as signage, posters and media releases.
Partnerships	N/A

Transit Shelter Advertising Program	
Overview	The Transit Shelter Advertising Program offers free access to over 1,370 transit shelter advertising spaces to non-profit arts, culture and community service organizations based in the City of Vancouver. CBS Outdoor JC Decaux, the organization that manages transit shelter advertisements, provides the advertising space as part of its contract with the City.
Recent Funding	As of July 2007, 53 groups have accessed the program for a net rate value of $2,175,000 in terms of advertising space used. In 2006, 94 groups (including 77 arts and culture organizations) accessed the program for a total of 119 campaigns and a net rate value of $4,114,375 in terms of advertising space used.
Objectives	The intent of the program is to provide opportunities for the organizations to promote events and services in Vancouver that are open to the public.
Target Groups	The OCA retains the discretionary right to make a final determination on whether an organization or campaign may access the program. The eligibility criteria include the following: ▪ The applicant must be an artistic, cultural or community service organization registered as a non-profit society in BC; ▪ The applicant is based in Vancouver (address of the organization is physically located in Vancouver; the majority of programs, services or activities in a year take place in Vancouver; the constituency is primarily in Vancouver); ▪ The applicant operates primarily to service the citizens of Vancouver; and ▪ The program, service or activity being promoted must be open to the public and publicized citywide. Organizations representing themselves as an arts or cultural entity must have one or both of those areas reflected clearly within their mandate. Organizations representing themselves as community service organizations should contain within their mandate the spirit of: ▪ Addressing social problems and bringing about positive social change; ▪ Enhancing the ability of the community to successfully address social issues; ▪ Helping to ensure equitable access to appropriate social services; and ▪ Maintaining and strengthening linkages/integration between community services and programs, and City policies and priorities. Organizations representing themselves as sports or recreation will generally have a mandate to promote the cause of sports and/or recreation, whose participants are not considered amateur (training and competing full-time without being paid) or professional athletes. Applications from two or more organizations to run space for the same campaign, during the same time period, using the same poster will not be considered. However, applications from two or more organizations to run space one after another for the same campaign, using the same poster will be considered. Organizations must use the same poster and supply enough posters for two complete runs. The following are not eligible under the program: ▪ Educational institutions without an artistic or cultural mandate, as education is a

Transit Shelter Advertising Program	
	provincial jurisdiction; ▪ Local Business Improvement Associations; ▪ Campaigns by eligible organizations on behalf of ineligible organizations or for ineligible purposes; ▪ The promotion of activities, services or events that take place in Lower Mainland municipalities other than Vancouver, or within the University Endowment Lands; ▪ Fundraising campaigns, events, activities, lotteries, or telethons; ▪ Workshops, education, and other forms of training; ▪ Contests and competitions; ▪ Conferences, tradeshows or commercial exhibitions; ▪ Campaigns with a predominant commercial, marketing or promotional focus that is for-profit in nature; ▪ Demonstrations, political or advocacy marches, and rallies; ▪ Political or religious advocacy; and ▪ Organizations or local chapters with broad national or provincial mandates related to community or social services, health care, sports or recreation.
Target Activities	The program only provides space and does not provide financial or other support for the design or production of the actual posters. Organizations are responsible for ensuring that their budget allows for the costs associated with design, printing and delivery. The program allows seven categories of advertisements: ▪ Arts and Culture These campaigns are intended for eligible arts and culture groups wishing to increase community engagement and participation in arts and cultural activities. Campaigns running under this component promote: • Theatre, dance, music and other performing arts; • Presentation of literary, visual art, multimedia, film and video events; • Programming by recognized exhibiting institutions; • Award or recognition ceremonies with an artistic or cultural mandate; and • Activities from distinct communities reflecting diverse cultural traditions and forms of expression in the broadest sense. Typically these campaigns are time-sensitive and must run within a designated time frame in order to be effective. However, campaigns may also be of a public service announcement nature. ▪ Community Service These campaigns promote specific events or initiatives occurring within a designated time frame, and are run by eligible community service organizations. ▪ Festivals, Celebrations and Parades These campaigns promote activities and events by eligible groups over a concentrated period of time, whose primary programming and theme is cultural expression in the broadest sense, and creative animation. This may include activities of an artistic or cultural nature as defined above, crafts, displays, presentations, costumes, floats, banners, arches, installations, pageantry elements, and demonstrations of cultural traditions which are presented indoors or outdoors.

Transit Shelter Advertising Program	

	▪ Sports and Recreation
	
	These campaigns are run by eligible sport and recreation groups who are intent on promoting and encouraging the active participation of Vancouver's citizens in sport and recreational activities that:
	
	    • Are accessible to the general public; and
	    • Contain strong ancillary arts and cultural components.
	
	These campaigns may be time-sensitive (requiring that they run within a designated time frame in order to be effective), but may also be of a public service announcement nature. Promoted activities may include publicly accessible marathons or walks, and celebrations of physical activity.
	
	▪ Community Awareness and Advocacy
	
	These campaigns, run by eligible groups, may include the strong presentation of information from a particular viewpoint, and calls to action which are not political or related to fundraising.
	
	Typically these campaigns are run by community service organizations, are not time-sensitive, and have the flexibility to be posted at anytime. In addition, the posters may be stored at the offices of CBS Outdoor JC Decaux for use by the OCA or CBS Outdoor JC Decaux should space become available.
	
	▪ Public Service Announcements
	
	These campaigns, run by eligible groups, contain messages whose main purpose is to provide program information, raise awareness of a service being provided or raise awareness of charitable activities.
	
	▪ Civic Campaigns
	
	These campaigns contain messaging which focuses on citizen participation and engagement in civic-related programs, initiatives, activities and events originating from within a specific department or branch. These campaigns may include non-partisan election messaging, health and safety information, and the promotion of major civic events.

Key Criteria	Arts and cultural organizations have priority over non-arts organizations. Applications from community service organizations receive consideration after applications from arts and cultural organizations have been accommodated. Organizations funded by the OCA will receive priority over other non-profit arts or cultural organizations. Campaigns which have a specific time frame, show, or event associated with them will be given priority over general awareness or informational campaigns. Civic departments and branches occasionally use the spaces for important public service announcements and may have priority over all others.

Transit Shelter Advertising Program

Application	Applications are required to be submitted at least four months prior to the event and must be in writing. Each campaign requires a separate application. The applicant is required to provide the following information: ▪ Full organization name; ▪ Address of the organization; ▪ Name of contact person; ▪ Phone and fax numbers; ▪ E-mail address; ▪ Dates of posting desired (starting on a Monday and ending on a Sunday); ▪ Minimum and maximum number of faces desired (typically 10 - 20); and ▪ Date, name and summary of event being advertised. Additional information, material or supporting documents will be requested by the OCA if needed, and do not need to be provided with the written request.
Adjudicators	The OCA determines eligibility of the applicants and ensures that the advertising materials comply with Canadian Code of Advertising Standards. CBS Outdoor JC Decaux has final approval of the advertising materials.
Assessment Process	Upon receipt of the written request, the OCA tentatively schedules a booking into the City's overall allotment of advertising space. Approximately three months prior to the posting date, the OCA reviews the written request. This may include contact with the organization to check on eligibility, to ensure that there is still interest in participating in the program, and occasionally to consult regarding the flexibility of requested dates. Once schedules and allotments are finalized, successful organizations are notified, and location lists are requested from CBS Outdoor JC Decaux. Approximately one week prior to the posting date, CBS Outdoor JC Decaux informs the OCA of the posting locations for each campaign. This information is then forwarded to the individual organizations. Posting locations are final and changes to the provided list are generally not possible. The advertising spaces are allotted throughout the City of Vancouver by CBS Outdoor JC Decaux on a continually changing basis (there are no dedicated spaces). When scheduling campaigns, CBS Outdoor JC Decaux gives priority to advertisers who pay for their space, and to those who pay location fees in order to have campaigns targeted into particular neighbourhoods or specific locations. Generally, it is not possible to request specific locations or areas. Campaign artwork must be provided to the OCA prior to sending it to the printer to ensure completeness and compliance with Canadian Code of Advertising Standards as well as for filing. An organization may apply for up to 20 bus shelter spaces to run for a period of up to 6 weeks. Typically, successful applicants to the program can expect to receive a minimum of 10 spaces for a period of 4 weeks for their campaign. All campaigns begin on a Monday and run until Sunday.
Payments	N/A
Timing/Deadlines	Applications are taken on a first-come, first-served basis and are accepted all year round. Organizations may apply for advertising space twice in a calendar year. Subsequent applications will be considered only if space is available.

Transit Shelter Advertising Program	
Reporting/ Conditions of Assistance	The support of the City of Vancouver and CBS Outdoor JC Decaux must be legibly acknowledged on the poster with either text or logo placement. Use of the program one year does not automatically guarantee placement on the schedule for subsequent years.
Partnerships	N/A

Video Screen Advertising Program	
Overview	The City's agreement with the owner of the two oversized automatic changeable video signs at the corner of Granville and Robson Streets includes a public benefits package that has added a public amenity component to the screens to offer important advertising opportunities to non-profit arts and cultural organizations. The public benefits package contains the following two components: ▪ Provision for public service announcements to provide free advertising space to non-profit arts organizations; and ▪ Provision for a prominent venue for curated video projects and site-specific commissioned work. The agreement also includes a minimum payment of $60,000 a year to cover the costs to administer the City's share of the airtime and the cost of curating the display of video projects. This review will focus on the public service announcements component of the program.
History	In December 2003, the Council approved the application by Bonnis Properties (Robson) Inc. to amend the City's Sign By-law to permit two oversized automatic changeable video signs at the corner of Granville and Robson Streets with the provision for third party advertising. As a condition of the Sign By-law amendments, a partnership through a contractual arrangement was created between the City and the applicant to secure a public benefits package comprising the provision for public service announcements to provide free advertising space to non-profit arts organizations as well as a prominent venue for curated video projects and site-specific commissioned work. Plans for the program to be launched later this year are currently being developed.
Recent Funding	2007 will be the first year of the program.
Objectives	The objective of the public service announcements component is to provide for a percentage of video screen airtime to be used as a public benefit.
Target Groups	The eligibility criteria and funding guidelines for the public service announcement component are being developed. It is anticipated that the guidelines and criteria for accessing the program will be similar to the existing Transit Shelter Advertising Program.
Target Activities	The program has two components: ▪ Public Service Announcements The public service announcement component of the Video Screen program was conceived to generally follow the model of the Transit Shelter Advertising program. Under the program, 10% of the video screen airtime has been made available for non-profit cultural use. The 10% share of the video screen airtime is to be phased in over three years. The phasing of the video screen airtime time breaks down to 5% in the first year, 7.5% in the second year and 10% by year three. While the terms of the contract with the video screen owner provide for a mutually agreed upon schedule, it also provides a specific, default timeline for the public service announcements. Materials will be provided to the owner a minimum of one calendar

Video Screen Advertising Program	
	month prior to the date the materials are to be displayed. The following draft timeline has been developed based on the assumption that scheduled organizations will have a minimum of one month for the creation of materials: • Month 1: Assess materials and book airtime • Month 2: Notify successful groups • Month 3: Provide materials to owner • Month 4: Run materials on screens The City's airtime is provided concurrently with the paid advertising with equal access to all times of the day, all days of the week and all weeks of the year. ▪ Curated Video Projects and Site-Specific Commissioned Work A portion of the revenue generated by advertising on the video signs will be used to cover the administration and artistic costs for commissioned video work, curated work by existing cultural venues in the city, and video work from a variety of sources such as local arts and film/video schools to be featured on the video signs.
Application	The administration procedures for the public service announcement component are currently being developed. It is anticipated that the OCA and Tourism Vancouver staff members will work with the owner and eligible non-profit arts organizations to effectively post information within the context of a changing advertisement board. The City and Tourism Vancouver will also work together to provide information about the opportunity, develop an announcement template, and develop and implement a process for selecting, collecting, scheduling, and posting the announcements.
Payments	N/A
Timing/Deadlines	Applications from qualified non-profit arts organizations will be accepted year-round, on a first-come, first-served basis, with monthly deadlines to ensure orderly processing.

APPENDIX II: SUMMARY OF STAKEHOLDER RECOMMENDATIONS

During the field research, the stakeholders we interviewed provided a wide variety of recommendations and suggestions on how the City's grant and support programs could be improved. Their recommendations and suggestions are summarized by improvement area in the following table.

OPPORTUNITIES FOR IMPROVEMENT

Area	Recommendations or Suggestions for Improvement
Program Design/Delivery	• Tie artistic excellence to managerial/organizational development. Arts and culture organizations generally suffer from high turnover rates as both performing and managerial jobs tend to be relatively low paying and of temporary duration. The City should come up with grants that will focus on organizational development in addition to pursing artistic excellence. An organization with competent and dedicated staff is more likely to be resourceful and successful in accessing a diverse range of funding and revenue streams in addition to City support in pursuit of artistic excellence. Such organizations are also more likely to utilize City funds in the most effective an efficient manner to maximize their impacts. One option can be to establish a program that will help arts and culture organizations to become more professional and mitigate risks on large/significant projects by providing funds, collaboration opportunities, networking assistance, access to expert/professional advice etc.

• Consult the boarder arts and culture community and develop a cultural grants map in consultation with other funders to identify funding gaps as well as opportunities to reallocate City funds. Groups or activities that warranted City support in the past may no longer require assistance from the City or the level of support may need to be increased or decreased.

• At present, older and established arts and culture organizations with a track record are more likely to receive larger City grants. This practice may put newer promising organizations at a disadvantage. There is also little incentive for more established companies to work with emerging groups and artists with the exception of Diversity Initiatives grants which are limited to diverse communities. The City should provide equal opportunities to both established and emerging organizations through its grant programs as well as promote more collaboration between the two groups. The City should also put more focus in providing community cultural development support as emerging artists often start flourishing at the community level.

• Provide audience development grants to arts and culture organizations. Investments in audience development can pay off in the long run as arts and culture organizations move away from City grants and support toward more earned revenues.

• Allow Operating grants to fluctuate considerably to more closely emulate the performance and growth patterns of the recipients. Provide recipients with advance notice as well as opportunity to improve performance in case of possible funding cuts. Develop a formal exit strategy to graduate existing Operating clients in order to make room for new clients. Introduce multi-year Operating funding and allow concurrent Operating and Project funding.

• Project and Celebration grants lack a long-term/strategic focus as program clients |

Area	Recommendations or Suggestions for Improvement
Program Design/Delivery - Continued	are not encouraged to build on one-time performances and events. Ensure that these grants strategically contribute to the enhancement of the arts and culture scene in the City as opposed to merely providing funds and support. • Explore whether distinct communities would be better served if diversity was adopted as one of the core principles across all the City grant programs as opposed to having a stand-alone program. Consider incorporating environmental sustainability as another core principle to be applied to all the grant programs to encourage and assist the arts and culture community to become more environmentally friendly. • Consider revising the structure of the Diversity Initiatives and Community Public Art grants programs to make them more artist-driven to provide artists with creative inspiration, motivation, and opportunity to lead the projects. • Expand the number of civic venues under the Theatre Rental grants program to ensure equal access for organizations from different disciplines and of different sizes. Consider changing the present formula-based quota allocation system to a more performance-based system. Increase operational and administrative efficiency of the program through streamlining paperwork and increasing coordination among the different civic bodies involved in the program. • Consider how the Major Exhibiting Institution grants can be tied more to the performance of the recipient organizations as well as how the grants can be evaluated through a peer assessment model that is not too costly. • Current ArtsPOD grants are limited in scope as funds are mostly spent on external consultants who help identify problems within an organization and prepare strategies to overcome the problems. Funds are not available for effective implementation of the strategies or Board/managerial staff development. The City should consider how arts and culture organizations can build on the outcomes of the ArtsPOD grants. • Advocate a Capital grants program exclusively for arts and culture organizations. • The Transit Shelter Advertising program operates as a stand-alone program. As a result, applicants may receive grants from the City for a project/event but may not secure advertising space under the Transit Shelter Advertising program or vice versa. Better coordination with the Transit Shelter Advertising program will ensure that applicants receive more unified and holistic assessment and feedback. The City should also develop guidelines to assess the appropriateness of the content of the advertising materials submitted under the Transit Shelter Advertising program as well as procedures on how to deal with public complaints about any of the advertisements accepted by the program. • Consider providing grant incentives to traditionally insular arts and culture disciplines (e.g. dance groups) to encourage more collaboration, both within and across the disciplines. • Increase funding across the board or support fewer arts and culture organizations so that the grants are substantial enough to create meaningful impacts. Consider collapsing the programs to reduce the number of small grants, which will also make the programs more manageable.

Area	Recommendations or Suggestions for Improvement
Program Design/Delivery - Continued	• Create a staff position to oversee program logistics and support. Currently there is no designated staff member to oversee program communication, logistics and support systems. These functions are performed more or less by all OCA staff members which results in duplication and inefficiency.

Eligibility Criteria/ Access to Funding	• Expand and/or revise current program eligibility criteria to include the following groups/organizations/activities:
	
	    ▪ Individual artists (consider funding organizations that assist individual artists to circumvent City Charter rule that bars grants to individuals);
	    ▪ Arts teaching/training/education/workshop activities;
	    ▪ Writers/magazines/publications;
	    ▪ Film/music/digital media/new media groups/organizations;
	    ▪ Heritage organizations/smaller museums;
	    ▪ Touring activities;
	    ▪ Performances/events in the City arranged by organizations located outside the City;
	    ▪ Performances/events outside the City arranged by organizations located inside the City; and
	    ▪ Organizational development/capacity building activities.
	
	• Increase/improve access to funding for the following groups/organizations/activities:
	
	    ▪ Aboriginal arts and culture groups/organizations;
	    ▪ Youth arts and culture groups/organizations;
	    ▪ Festivals and events;
	    ▪ Multidisciplinary/collaborative projects/activities;
	    ▪ Emerging artists; and
	    ▪ Smaller arts and culture groups/organizations.

Application and Adjudication Process	• Coordinate uniform application and reporting forms with other funding organizations. For funder specific questions or information, use additional/separate pages. • Simplify the application forms in terms of both content and layout. The current forms are too cumbersome particularly in the context of the amount of funds available compared to other funding organizations. Make the application forms more user friendly by replacing the Excel forms with online applications. • Introduce an online "frequently asked questions" section to reduce the rush of queries before application deadlines. Do not allow applicants to revise or add information to their applications after the deadline. Staff members often end up helping applicants improve their applications which puts pressure on the time allotted for application processing and evaluation. • Review the feasibility of eliminating multiple grant deadlines. Align City fiscal year to the fiscal year of grant applicants and other funders. • Wherever possible (e.g. grant programs with fewer subscribers or first-time applicants), meet with the applicants in person and walk them through the

Area	Recommendations or Suggestions for Improvement
Application and Adjudication Process - Continued	application process before they submit the applications. Face-to-face meetings, particularly with rejected applicants, were also recommended to explain the grant decisions as well as to obtain feedback from the applicants in order to enhance the effectiveness and transparency of the assessment and adjudication process. • Since members of the arts and culture community are often not trained to professionally interpret and assess budget/financial information outlined in grant applications, the hybrid Assessment Committees should only recommend a grant range instead of a specific grant amount. The specific grant amount can be determined later by staff members after closely examining the budget/financial information provided by an applicant. • Assessment Committee jurors from the arts and culture community should be chosen early so that they have time to attend cultural performances and events to obtain firsthand knowledge of the artistic merit and organizational competence of an applicant. • Review the rule that bars existing grant recipients from serving on any Assessment Committee as it limits the pool of potential jurors. • Make the arts community more involved in the assessment process and reduce staff decision-making role. Introduce arts jury/peer review assessment process. • Evaluate whether discipline specific Assessment Committees are the best option for Operating grant assessment given the City does not provide discipline specific grants. • Adjust the grant approval time frame as some grant approval time frames do not give applicants adequate time to prepare/organize once their applications are approved and funds are disbursed by the City.
Outreach/ Communication	• Consider creating an Outreach Coordinator position and implementing an outreach plan to communicate grant information in a comprehensive and concerted manner. The outreach plan should clearly define all the target groups along with ways to reach them. Explore the possibilities of working together with arts schools and associations for outreach purpose, using more newspaper advertisements and grant information workshops/meetings, and adopting communication materials in other languages and/or simplified English. The outreach plan should also include ways to reach target groups other than potential grant recipients such as other funding sources and the general public. The OCA may be able to raise its profile by relocating to a more physically visible and accessible office space. • Implement a comprehensive communication plan to promote the arts and culture programs and events in the city or provide funds for similar initiatives carried out by external organizations. • Given the increasing concentration of diverse immigrant communities in Vancouver that may not be readily open to Western arts and culture forms, it is essential to develop strategies to proactively reach out to such communities for audience development purpose. • Expand the email/newsletter communication system to cover arts and culture organizations that have not yet received funding from the City in order to inform

Area	Recommendations or Suggestions for Improvement
Outreach/ Communication - Continued	them about upcoming grants. • State program goals, eligibility criteria, assessment criteria, and evaluation guidelines in simple and clear language to ensure consistency and avoid confusion. Elaborate on existing eligibility criteria so that an applicant can better determine what is the appropriate program or level of funding to apply for. Consult staff members, grant applicants and other stakeholders to ensure that all relevant program information is easily and uniformly understood. • Make the OCA website easier to navigate.
Monitoring/ Evaluation	• Develop a common online database in collaboration with other funders as well as a software application capable of custom queries that can be accessed by all funders so that each funder can analyze data and prepare reports as per their individual requirements. • Collect more detailed performance and financial data from applicants and grant recipients. Provide applicants with clearer guidelines and instructions on reporting performance and financial data so that they are reliable and comparable. • Revamp the grants database. The database in its present form has limited analytical and reporting capacity. The database does not contain information on organizations/groups that are not funded by the City making it challenging to compare the performance of funded organizations to those that are not funded. Not all staff members have access to the database which further limits its utility. • Establish advisory committees and organize ad hoc meetings in order to get ongoing formal feedback from the community on the grant programs and their impacts.
Arts and Culture Facilities	• Increase the number/improve quality of performance venues. Consider a regional arts and culture facility development and management approach since Vancouver residents patronize arts and culture performance/events that take place in the neighbouring municipalities and vice versa. • Provide tax exempt rental and rehearsal space. • Adopt and implement the recommendations that will result from the ongoing facility review study.

APPENDIX III: SUMMARY OF THE WORKSHOPS

Two industry workshops were held on March 14 and March 17 respectively at the Civic Theater Salons located in the Queen Elizabeth Theatre/Vancouver Playhouse complex. There were 44 participants at the first workshop and 46 participants at the second workshop.

The objectives of the workshop sessions were to review the major findings of the field research and to obtain recommendations on future direction of the grant programs based on the five strategic directions identified in the Culture Plan. Members of the arts and culture community were invited to participate in the workshops via group email lists administered by the City.

Upon arrival, each participant was given a color coded name tag and two documents providing an overview of the grant and support programs under review and an articulation of the five strategic directions of the Culture Plan. The Consultant then presented the findings of the research to date which was followed by another presentation by the Director of the OCA on the Culture Plan. The documents each participant received supplemented the information delivered through these presentations.

After the presentations, the Consultant explained how the participants would contribute to the identification and discussion of priorities and recommendations under each strategic direction. The participants broke into five small groups based on the color of their name tags and proceeded to one of five strategic direction stations set up throughout the workshop area. Each group was then asked to identify and discuss priorities and recommendations under their respective strategic directions. Each station had a flip chart that conspicuously displayed the assigned strategic direction with a few examples of possible priorities and recommendations. A City staff facilitated the discussions in each group and recorded the priorities and recommendations identified by the group on a flip chart. City staff members did not contribute to the identification and discussion of priorities and recommendations and only served as a facilitator and a recorder.

After every 15-17 minutes, the participants were informed that they could move to another station of their choice in order to contribute to a different strategic direction or continue to stay at their current station and carry on the ongoing dialogue. All the participants at both workshops chose to rotate across the stations to provide their inputs on each strategic direction. Upon arrival at a new station, the participants were briefed by the designated City staff on what had been discussed/suggested before as recorded on the flip chart in order to avoid duplication. The participants then identified new priorities and recommendations or expanded on the priorities and recommendations already noted on the flip chart.

The discussion on priorities and recommendations were followed by a break. After returning from the break, the participants were asked to identify their top five priorities under each strategic direction. Each participant was given five color coded dots for each strategic direction that they could apply at each station to highlight their five highest priorities. A participant had the option to place all five dots on a particular priority or recommendation. The participants spent 15 to 20 minutes to travel to each of the five stations to place their dots. The designated City staff was present at each station to offer clarification and assistance as needed.

The priorities identified by the workshop participants were tabulated and grouped into similar themes by the Consultant. OCA staff members who served as facilitators and recorders were consulted to ensure that the priorities and recommendations recorded on the flip charts were accurately captured. The summary results of the two workshops were presented to the arts and culture community in a public consultation meeting on May 12.

The priorities identified by the workshop participants are outlined in the two tables beginning on the following page.

1.   OUTCOMES OF THE FIRST WORKSHOP

The priorities identified by the 44 participants in the first workshop are summarized below.

Priority/Recommendation	Count
Connecting People, Ideas and Communities	
Deal with racism within funding systems that set up methods of exclusion/rise above marginalization of small organizations and heritage/small museums (barrier to collaboration) + Revisit systematic marginalization of ethnic (and outsider) communities + Interdisciplinary juries that understand systematic barriers	33 + 3 + 0
Establish and support mentoring organizations, mentoring between and among emerging and established organizations (not just within organization)	20
Support infrastructure that enables ideas and communities (not one-off events)	14
Strengthen the role in convening and connecting of the Alliance for Arts and Culture to provide support to the community	14
Matching programs - non-profit organizations to engage with for-profit organizations + Connection between for-profit and non-profit community + Be creative about different models to work with for-profit community	10 + 1 + 0
Facilitate education of youth in non-traditional cultures to work within schools	10
Physical interaction and synergies develop in shared facilities (support the development process to create cultural clusters)	9
Multi-year operating funding	9
Focus more on mandate of organization when deciding on funding versus imposed criteria	8
Set arts administration and infrastructure as a priority - grants to cluster management organizations (e.g. Eponymous)	8
Create/sustain relationships within community	6
Range - amateur to professional	6
Support large-scale festive events that are multicultural	6
Direct support of cultural connectors who speak different languages (e.g. current program at Collingwood Neighbourhood House)	6
Establish partnership models that allow educational institution participation (e.g. GNWC's Scene Shop at UBC) or other music, theatre schools. to talk directly to the City as organization as well as its client base	3 + 3
Organization capacity - end project silo funding, emphasize collaboration between organizations in criteria	4
Activators and producers need to be part of funding network/equation (beyond creation to the stage) (e.g. orgs should be rewarded for budgeting for higher admin to properly compensate these positions.)	4

Priority/Recommendation	Count
Coordinate with for-profit head offices in Vancouver to connect technology and the arts through dialogue or residencies	4
Fund required time/space/support for interdisciplinary/intercultural/cross-generational dialogue that will lead (or not) to production	3
Connectivity within organizations (80% of work = outreach)	2
Apprenticeships, touring, festivals	2
Facilitate cultural collaborations	1
Support organizations (not punish) for enterprising revenue line items	1
Learning	
Support free performances as an opportunity to engage and grow audiences	17
Support infrastructure to foster learning about outreach practices that provide opportunities for communication	16
Support mentorship programs (artistic and administrative)	16
Increase opportunities for cultural presentation to all age levels (youth, adults, seniors)	16
Support programs that develop future audiences	16
Support neighbourhood-based artists who facilitate cultural learning opportunities - increase inter-cultural learning opportunities to create and present work in collaboration with communities	16
Facilitate national and international creative exchanges, residencies	15
Encourage groups to build an educational component into their programs by creating an educational bonus grant	11
Create a grant stream that supports the development of online learning resources (i.e. website development/new media resources)	10
Provide resources to create accessible and affordable learning spaces, and the opportunity to share existing spaces + Increase access to school theatres and cultural spaces	10 + 1
Support infrastructure and programs that increase learning about best practices in community outreach	5
Emphasis on collaboration with existing organizations that already focus on learning and outreach (i.e. partnerships with ArtStarts in Schools)	5
Increase the amount of support to cultural groups who present to school-based audiences, (because earned revenues are low, but production costs are the same as other cultural groups)	5
Support school group participation (recognizing current barriers to school access and a recent decline in school field trips)	4
Increase opportunities to support engagement and education in unfamiliar cultural areas for all age groups	3

Priority/Recommendation	Count
Create support for publishing (i.e. emphasis on the creation of learning resources and didactic information)	3
Create mentorship opportunities within OCA, to allow for greater understanding, engagement opportunities and dialogue between the City and the cultural community at large	2
Provide opportunities for locals and visitors to actively participate in and learn about Vancouver's cultural offerings (i.e. adventures and hands-on workshops)	2
Foster youth engagement strategies	2
Encourage and support dialogue between educational and cultural organizations	1
Increase learning opportunities/dialogue between the City of Vancouver and the community at large (in a creative way)	0
Neighbourhoods	
Support arts and culture in schools, community centres, libraries, senior centres - connecting schools, community and artists in the neighbourhood	22
Promote interest in cross-cultural heritage activities - language/translation	18
Provide rent subsidy for organizations that don't qualify for opportunity grants under the current model - to allow for development and create sustainability	15
Opportunity to create critical mass (i.e. neighbourhood festivals, multidisciplinary participatory), funding for professional mid to large-scale grants (celebration grant model) e.g. facilitate neighbourhood cultural development - develop, nurture or support centres which serve as cultural neighbourhood anchors	15
Improve infrastructure and production support in neighbourhood spaces and parks	15
Evaluate (existing) banner program in relation to neighbourhood events/community arts events and (address) accessibility/affordability	11
Develop opportunities for diverse organizations to work collaboratively within neighbourhoods with artists and communities	10
Incentives to exploit EcoDensity - housing and workplaces for creative people	10
Grants to facilitate maximum use of public spaces (four-season friendly spaces)	9
Way to increase awareness, visibility, accessibility within the neighbourhood	9
Signage to increase awareness/identification (this is seen as City driven)	9
Prioritize cultural activity within existing community centres - including arts presentation	7
Funding for neighbourhood-level collaboration to support events/gatherings – assist/support local businesses, neighbourhood gathering spaces (cafes) to develop art exhibitions, poetry readings, performances etc. - address bylaw issues that are prohibitive	7
Concept of the "moveable feast" - inter-neighbourhood initiatives to bring neighbourhood arts activities to other neighbourhoods, support for soft and hard infrastructure - possible role for community centres	5

Priority/Recommendation	Count
Addressed restrictive bylaws around restaurant gatherings (limit of performances)	4
Promote richness of cultural mosaic	4
Valued and Valuable	
Grants to address the need for increasing core/operating grants	20
City of Vancouver should place greater emphasis on historical heritage	17
City of Vancouver support for the building of a higher profile of cultural activities	16
To value administrators/producers so their work is supported in the grants	12
Program to support audience development/marketing + Grants to organizations to encourage audience development across the disciplines	6 + 4
Initiatives to encourage new media marketing/communications	9
Increase number and rotation of City banners program	9
Micro neighbourhood grants - engagement strategies - $500 to $5,000	7
Matching grants (%) to support for-profit and non-profit collaborations - to the project	7
Grants/funding levels need to be indexed to cost of living in Vancouver	7
City of Vancouver support - emphasis on small community cultural activities, both profit and non-profit	7
Balance support/resources between micro/macro cultural activities	6
Support infrastructure for dialogue between educators, businesses and arts organizations	6
City of Vancouver should produce a marketing campaign with focus on the arts, being strategic with equal priority to nature, etc.	5
Grant programs criteria/eligibility - need to recognize cultural/financial barriers in terms of emerging artists – definitions	5
City of Vancouver should be proactive by providing grants and creative financing models for artists' co-op and spaces for working	4
More support for cultural diversity	4
Broaden criteria to fit needs of applicant - value strength of applicant	4
City of Vancouver actively encourages citizens to directly participate/engage with arts	4
Development of/encouraging artists' facilities (studios and presentation venues) for emerging diverse groups - neighbourhood based	3
City of Vancouver departments be inclusive of artists' voices	3
Valuing artists by investing in artists' housing	2
Resources to enable the stories and information to be told via all forms of media marketing	2
Transit shelter ads are a good thing	2
Grants to support/develop arts managers and arts business administrators	2

Priority/Recommendation	Count
Street signs with artists' names	1
Support community groups (non-art) to work with artists - cross-sector across cultures in neighbourhoods	1
Vancouver Board of Trade Awards - business and the arts	1
City of Vancouver leadership role in developing cultural spaces for everyone, not just specific cultural organizations	1
Create a tip sheet on all cultural activities - selected on rotating basis	0
Support/resources to increase appreciation/value of artists/activity – making a paradigm shift	0
Resources to increase the profile of cultural activities	0
Grant program incentives to support businesses, encouraging artists to exhibit and perform	0
Valuing the people/artists	0
City of Vancouver taking a leadership role with incentives to encourage private collectors to donate their collections to public institutions	0
City of Vancouver leading on promoting artists to businesses	0
Grant program for international sculpture	0
Awards recognizing artists	0
Greater resources to diversify initiatives for cross-cultural collaborations	0
Innovation	
Support innovation through supporting operations (e.g. organization capacity) of organizations of all sizes	19
Encourage and support innovation and creativity in all aspects of cultural organizations (including administration) + Define innovation as more than just projects, events etc., but what happens from within the organization - innovation includes cross-cultural, interdisciplinary and cross-sectoral activity (private, public)	11 + 7
City encourage innovation in marketing (e.g. cultural tourism strategy or co-marketing)	15
Exchanges, touring, artistic residencies and collaborations between organizations and visiting artists (funding for visiting artists, producers, presenters, creative thinkers) + Support for touring activities + Invest/support artistic residencies	13 + 1 + 0
Encourage and create new structures and organizations that share infrastructure which provides a support base for many different projects (mission-based) which allows for more innovation and mentoring - sharing expertise (e.g. USA "physical sponsorship model")	13
Look at larger metropolitan museums/institutions with a diversity of mandate (or increase number of museums supported) + Existing museums become broader and more inclusive in their mandate (inclusive, consolidate smaller museums/institutions) (e.g. Vancouver Museum)	10 + 2

Priority/Recommendation	Count
Encourage organizations to take more risks with current programming. Nurture new initiatives and allow to fail (e.g. performance measures - not measure success but outcomes and learning), include more creative thinkers on juries/assessment committees + Allow organizations to change and re-focus	11 + 1
Allow facilities to have a variety of uses (e.g. theatre some nights, night club on another night to make better use of spaces), can change space (e.g. seating), cross-sectoral usage	11
Support/give incentives for-profit cultural initiatives that also effectively meet cultural strategic objectives (e.g. Georgia Straight, retail (e.g. CABC gift shop))	9
Find ways to support innovation that is sustainable (i.e. without compromising or taking away support for existing programming/activity)	7
If City helps fund innovation that will encourage more support from other funders, sponsors, sectors (e.g. business) - value-added and encourage leveraging	6
Support environment that allows for innovation (e.g. support opportunities for cultural participation, public engagement in non-traditional and variety of spaces)	5
Support later stages of creation/redevelopment to allow for building upon first ideas/presentations	5
Re: TSAs - support organizations' ability to use/access (e.g. printing costs)	5
Free bandwidth for non-profit sector - partnerships with government and business at national level and recognizing the value of non-profit creation in technology and industry	5
Strategies to remove barriers to allow for innovation	3
Must recognize historical roots/past and full spectrum of artistic development to further innovation	3
Support sustainable audience development strategies	3
Support neighbourhoods and communities and multi-use spaces, decentralize cultural activity	2
Have mechanisms,, support and strategies (e.g. community development, outreach, collaboration time) to allow for innovation/creation and evaluation process to allow for learning and building for future projects/initiatives	2
Facilitate development of artists at all stages of their careers	1
Foster unique artistic collaborations	1
Activity contributes to the field and inspires other artistic disciplines	1
Invest/support innovative artists	1
Commissioning program - natural fit for encouraging innovation, collaboration and creation	0

2. OUTCOMES OF THE SECOND WORKSHOP

The priorities identified by the 46 participants in the second workshop are summarized below.

Priority/Recommendation	Count
Connecting People, Ideas and Communities	
Target first time applicants with different eligibility criteria - may solicit many more diverse applicants	16
Better promotion of smaller-scale cultural festivals or groups - in larger site, many smaller events	12
Look at grants that support two or more arts groups that are working across disciplines, media or abilities	11
Include liquor license permits at social/cultural interactive events	11
More flexibility on the part of the City to facilitate street closures, etc. for events that allow citizens to "happen upon" those public activities	10
Work more holistically with neighbourhoods to promote street activity (e.g. City to work more collaboratively internally e.g. with NIST [Neighbourhood Integrated Service Teams] and cultural communities)	10
Connect beyond Vancouver to Metro area - if Vancouver based organizations collaborate with cultural organizations in other municipalities (e.g. Capilano College or UBC), they should not be penalized with decreased funding	9
Prioritize community arts engaged programming - come together in physical space and/or electronically	9
Support organizations that work with culturally or linguistically diverse population groups (e.g. Ambassadors at Collingwood Neighbourhood House) - be sensitive to the needs/expectations of ethno-cultural groups	8
Support collaborative risk	8
Support forums that bring all stakeholders together in dialogue including commercial sector and sponsoring organizations (e.g. today's workshop or a creative city conversation day)	7
Support the development of cultural facilities, not just condos	7
Support with funding to develop collaboration (e.g. mini retreats) - that are not production-focused with time and money investment	6
City of Vancouver should re-evaluate its own internal collaborative systems and model the collaboration that it is promoting in the cultural community	6
Recognize other neighbourhood in the City as cultural incubators, not just the traditional areas such as Downtown and Strathcona/Commercial Drive	5
Revisit Canada Council's recently re-evaluated inter-arts section to provide a potential model for a forward-looking and innovative grants model that supports collaboration	5

Priority/Recommendation	Count
Create a grant program that matches City of Vancouver funding with funding from creative industries (e.g. sponsor artist residencies within for-profit organizations such as Electronic Arts)	5
Permitting process to be simplified	5
Loosen criteria for venue's location. (e.g. allow for work to be funded at UBC or Shadbolt or Cap College if org can show how the venue is servicing Vancouver taxpayers - tap into GVRD cultural plan	4
Support ideas that have large impact or engagement - broad but not general ideas	4
Micro connections (e.g. fund tech needs such as networked servers within organizations)	3
Establish mechanisms to bring artists together for peer to peer collaboration	3
Fund conferences that bring artists together (e.g. define as professional development) - Small grants/bursaries could be awarded to artists to attend such professional development opportunities. Grant should be adjudicated without a jury and use cultural planning staff to award based on a formula program + Bursaries or matching dollars for artists to attend	3 + 0
Establish equivalent of small neighbourhood grant (e.g. $1,000 for networking opportunities)	2
Establish forums for cultural "speed dating" as beginning point to meet and collaborate with other artists	2
Pair reps from different neighbourhoods in the city, collaborate on multiplicity of neighbourhood identities	1
Harmonize municipal funding from other cities - reciprocate city	1
City of Vancouver to devise or support the resources to establish a database network	1
"Complimentary tickets" network to be established across disciplines .E.g. where Artistic Directors from theatre can see the work of music, dance, festival organizations etc.	1
Look at means to support Downtown campuses for SFU, UBC as well as Great Northern Way Campuses as a mechanism to support collaboration	0
Look at APCD model to support collaboration	0
Lead organization paradigm - must be Vancouver based	0
Prioritize milieu of interactive community	0
Establish multiple points of contact/entry into arts and culture activity	0
Build on strengths and current collaborations	0
Transform existent buildings to promote arts and culture (e.g. rooftop gardens)	0

Priority/Recommendation	Count
Learning	
Support mid-level career development and succession planning initiatives (i.e. an apprenticeship program for technical and administrative staff)	23
Develop a funding source for administrative mentorships	19
Create a means to support established organizations who mentor community-based/grassroots organizations that wish to create community events, and ensure that these mentorships take place at the early stages of an event's development	14
Create an incentive that values ethnic and cultural exchange and that provides opportunities for diverse communities to come together, both at the local and at the international level	11
Provide seed funding/micro grants to organizations/grassroots collectives who develop new programs that will cultivate culture (i.e. trial by fire programs)	11
Create learning resources for emerging organizations + Fund networking opportunities and leadership support programs to allow administrators and senior managers to share information	7 + 3
Encourage partnerships between arts organizations and learning institutions	10
Develop a professional development funding stream + Encourage development opportunities for individual artists	6 + 4
Support artists-in-residence programs in communities and with communities	9
Develop a means to support teachers who wish to incorporate arts and cultural activities into the curriculum	9
Create bursaries for individuals to enroll in learning and cultural/artistic opportunities (i.e. writing workshops)	9
Fund programs that encourage diversity and new immigrant groups' involvement in creative arts	6
Create a Cultural Volunteer Coordinator within the city	6
Support experiential/participatory/hands-on learning projects	6
Support access to programs that encourage school cultural events as a form of audience development + Fund audience development programs	5 + 3
Provide support for an artist-based volunteer program that introduces communities to new art forms	4
Support educational opportunities that bring international/national expertise to Vancouver and send our experts abroad	3
Support projects at learning institutions (e.g. schools and museums, or other non-conventional venues)	3
Support programs that match students to cultural volunteer opportunities, and which create those opportunities within cultural organizations (in order to take advantage of the high school curriculum's requirement for students to undertake community service)	3

Priority/Recommendation	Count
Support for technical online skills development (web, computer etc.)	2
Fund research that provides a snapshot of the cultural sector (i.e. impact, reach) - as an advocacy tool to educate decision makers and for us as a community and general public	2
Support cultural exchanges/projects between generations	2
Fund opportunities that ensure learning opportunities exist within the broader community (i.e. at neighbourhood/community centers)	1
Fund community based infrastructure that ensures lifelong learning	1
Encourage programs and engagement strategies for babies, youth and seniors	0
Facilitate creative exchanges and residencies (national and international)	0
Encourage the development of leverage funding to maximize City of Vancouver funds	0
Support projects that create learning opportunities for audiences	0
Neighbourhoods	
Cultural gathering centre(s), studios, offices, performance space - affordable/accessible, dispersed in the neighbourhood, capital funds to support cultural clusters	25
Investment in infrastructure - built in theatrical/performing support in community spaces. Production support for existing spaces/upgrades. Could be a 3 to 5 year program	24
Multi-year support (with annual reporting but not having to re-apply)	20
Subsidies for creation of creative spaces (e.g. 901 Main)	15
Grants to assist neighbourhood festivals to go to next level - growth/support/development	13
Incentive programs for businesses to support the arts	12
Operational dollars for small organizations or groups not registered as a society	12
Grants for multicultural audience development	9
Cultural programming incorporated into neighbourhood community centres	8
Grants for ethnic/cultural organizations	6
"Quick and dirty" grant process for grassroots; simpler reporting	6
Capital grant program to support projects specifically to target smaller organizations - allocation of sufficient funding	6
Interdepartmental collaboration in the City to facilitate/make it easier to present in neighbourhood venues - enabling bylaws	6
Maximize the use of existing community spaces (community centres, churches, schools libraries, co-op community spaces)	5
Identify neighbourhoods in need and fund appropriately (downtown Vancouver lost cultural diversity/value)	4

Priority/Recommendation	Count
Artist residences (commissioning project): access to archives of the City of Vancouver and BC museums - invite artists across disciplines to look at collections	3
Established organizations with demonstrated track record - no need to prove yourself in each application	3
Enhancing awareness of artistic activities in the neighbourhood	3
Ability to access project and operational grants at the same time to assist in innovation	2
Grant programs that support engagement of youth	2
Grants to bring communities and artists together to capture neighbourhood histories/stories/cultural history and present/represent	1
Streamlined process for neighbourhood grants - match process with dollars	1
Awareness - encourage applications from more diverse groups	1
Projects that encourage a community working with artists (individuals and organizations) – ensure process involves artists working with the community	1
Engagement of seniors/elders (planned giving, matching grants, accredit/manage/certify). Capturing living history of neighbourhoods	1
Increase grant support to encourage artist/arts organizations to take their work to the neighbourhoods	1
Flexibility on granting caps	0
Neighbourhood cultural plan, neighbourhood cultural houses (e.g. Montreal)	0
Valued and Valuable	
Spaces/places in community - neighbourhood cultural centres reflective of diversity – and the identity of the neighbourhood (i.e. Shadbolt Centre) (artists' studios/production/presentation)	17
Grants for festivals - open to groups that do other events as well - full spectrum of festivals in terms of scale and magnitude	16
City of Vancouver needs to work with media to enhance authentic arts coverage - arts over entertainment (less celebrity coverage and more local, relevant arts coverage in the media)	15
Events need to be sustainable to be agents of change - innovation and creativity - making links between emerging/established artists/organizations	14
Ongoing process to engage others outside arts (e.g. business as to value of culture) + Programs that encourage collaborations between arts groups and non-arts organizations	8 + 6
Resources to emerging artists	13
Programs that encourage/facilitate youth engagement with the arts/culture	11

Priority/Recommendation	Count
Grants to promote art in the public realm - performing/visual - all arts in parks, streets, plazas etc.	11
Grants supporting space needs of artists	10
Grants to artists & budgets & contracting fees that are equitable and comparable to other professional fields and across genders	8
Grants bridging cultures - multi-ethnicity	5
City of Vancouver website should be open for comments, e.g. blogs	5
Grants to grow the capacity of groups	5
City of Vancouver needs to promote artistic events actively - working in partnerships with other agencies - to the Vancouver citizens	4
City of Vancouver should develop Welcoming spaces for its citizens	4
Cultural tourism needs to reflect authenticity of cultural activities - also be neighbourhood based	3
Educating/exposing youth and seniors to art - actively involving them, encourage parents, cross-generation	3
Programs that bridge/promote multi-disciplinary work	3
New perspectives on what "innovation" means to build truly unique events	3
Focus on what makes the event/group valuable - added value that otherwise would not exist	3
Programs that respect a diversity of culturally appropriate delivery models	2
Cultural calendar to inform citizens of events to participate through website and media	2
Facilitate arts groups' entry points to the community that recognizes and values its diversity in a respectful manner through ambassadors	1
Reviewing issues affecting cultural workers - job security, wages, benefits, retirement	1
Documentation, telling stories of artists' events - building awareness of what is happening - social networking site	1
Community leaders and people of influence as ambassadors for cultural community	1
Increase awareness of/facilitate access for eligible groups to DI grants	1
Resources to visual artists for local/international collaboration for large events	1
City of Vancouver proactively promotes/encourages activities – revisiting existing bylaws/zoning to enable this	1
Revisit criteria for supporting community engaged arts	0
Programs that actively engage citizens in neighbourhoods	0

Priority/Recommendation	Count
Criteria posited to value emerging and balanced with established	0
Established groups should be challenged to be innovative	0
Find new ways of understanding the content of what is to be presented – audience education	0
Innovation	
Support for one-off interdisciplinary projects that may be ambitious (take a chance and risk), not have a cap on $ (can't dream big), fund risk	21
Create opportunities for artistic residencies	16
Support artists/organizations that have been working for many years in the city who have been overlooked and/or under resourced	13
Have a cultural facility map of the city that includes neighbourhoods and cross-disciplinary (e.g. cultural centers that include offices and studio spaces for artists, or facilities where artists can meet and rehearse) facilities. Have art centers funded by the City	13
Culture of flexibility within the OCA and the City in accepting and investing and supporting new forms of arts and groups (e.g. bylaws, OCA point person to assist grassroots or new groups to develop their practice and grow into legitimate, sustainable organizations - i.e. an advocate)	10
Grants/support to emerging artists and smaller grassroots organizations/community groups at an earlier stage of development and provide ongoing support at a sustainable level	10
Support projects/activities that cross municipal boundaries (GVRD/Metro Vancouver)	10
Provide conditions for artists and organizations to sustain themselves in order to innovate (at all three levels of government)	9
Incentives to recycle or share resources or for organizations to recycle/reduce cultural/environmental footprint within the cultural community (or assistance in developing infrastructure for doing this amongst the organizations/sector), innovative because leverages existing resources and puts resources to new uses (e.g. Restore - Habitat for Humanity)	9
Reward innovation in the City without application process (large prizes, awards) (e.g. Arts Council of England - Breakthrough awards) - recognize leaders of cultural excellence, award individuals and organizations	8
Commissioning program ongoing and tied to the artist(s) - $ adjudicated based on quality	8
Provide support for technical needs and storage facilities/exchange – e.g. an Arts Craigslist	8
Support for new artists, new ventures, new work (e.g. put aside a % of grants budget for this every year)	6

Priority/Recommendation	Count
Imbed innovation in as many grant programs as possible	6
Criteria for programs needs to be more open to leave room for innovation and allow artists/organizations to dream	6
Innovation - includes all diverse organizations, artists, and groups and have opportunity (as defined within those groups) for intercultural collaborations	5
Provide forums for exchanging ideas (e.g. ideas fair) with non-profit and businesses, including $ for cultural planning sessions on an ongoing basis, not just every five or ten years	4
Support for multi-disciplinary festivals	4
Innovation linked to potential opportunities locally or nationally and internationally (e.g. touring)	3
Broaden the definition of culture beyond the arts (e.g. bike/outdoor culture, environmental)	3
Repayable risk capital - seed money to mount shows, and if the show makes money, then repay according to the organization's ability to pay	3
Support for organizations to research other models in other cities (e.g. facilities, operations, funding)	3
Innovation within our own communities and support community engagement practice	3
Provide lab for developing ideas and work and invite artists/organizations from across Canada	2
Adoption/mentoring of new artists/new smaller organizations by larger, more established organizations that have the infrastructure. $ to mentoring organizations to take on mentees or incentives to support this	2
Identify factors that signify excellence in a creative city and how to align with other creative cities	2
Support for projects/activities already in process or perhaps completed – i.e. Ask what would organizations/artists do with additional dollars?	1
Innovation = creation (definition)	1
Facilitate development of emerging artists	0
Foster unique artistic and/or organization collaborations	0
Broaden the funding criteria to include for-profit organizations and co-ops	0