

## 2023 COMMUNITIES AND ARTISTS SHIFTING CULTURE (CASC) INFORMATION GUIDE SECOND INTAKE – MARCH 2023

### Application Deadline: Wednesday, March 8, 2023 at 11:59 pm

This guide provides information about the objectives, eligibility, criteria and application process for the Communities and Artists Shifting Culture (CASC) project grant program. Please review this information guide first. If you have any questions, please contact staff well in advance of the deadline.

CASC provides project support for arts, culture and creative activities in Vancouver delivered by registered non-profit organizations, societies, charities, registered co-operatives, and Local First Nation Band Councils that advance the goals of the City's 10-year culture plan, [Culture|Shift](#).

Grant amounts range from \$2,500 – \$20,000.

### Application Key Dates (subject to change)

Access to Application Opens	Wednesday, January 25, 2023
Deadline for New Applicant Inquiries*	Wednesday, February 22, 2023, 4:00 pm
Applications Due	Wednesday, March 8, 2023, 11:59 pm
Assessment Committee & Staff Review	March – April 2023
Notification of Recommendation	May 2023
Payment	Starting in late May 2023
Project Start	July 2023 – December 2023

\*New Applicants are those that have not previously applied to CASC.

### Contact Information

Organizations with names starting with A-M:

Aliyah Amarshi, Cultural Planner  
[aliyah.amarshi@vancouver.ca](mailto:aliyah.amarshi@vancouver.ca)

Organizations with names starting with N-Z:

Joyce Rosario, Cultural Planner  
[joyce.rosario@vancouver.ca](mailto:joyce.rosario@vancouver.ca)

The City's Cultural Services department offers many other programs, awards and services, which you can learn about at: [vancouver.ca/people-programs/arts-and-culture-grants.aspx](https://vancouver.ca/people-programs/arts-and-culture-grants.aspx)

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## Online Application System: VanApply

The City has procured a new online grants management system, VanApply, and is currently phasing out the pilot system which Cultural Services had been using since 2014.

VanApply still uses the SurveyMonkey Apply platform and many features remain the same, but there are some additional steps required for **all applicants** to get set up in the new system.

### Before getting started in VanApply

- Please note that VanApply does not contain past applications from the pilot system
- Avoid creating duplicate profiles as this will delay processing applications
  - Check if your organization already has a current profile. If you are a new user for an existing organization or unsure, please contact your organization's VanApply administrator or send an email to [cultural.services@vancouver.ca](mailto:cultural.services@vancouver.ca)
- New organizational profiles may take up to one business day to be registered in the system
- Please allow up to 30 minutes to get set up in VanApply

### Online How-To Guides and Videos

#### Previous Cultural Grant applicants that are new to VanApply

Login at <https://vanapply.vancouver.ca> with the same login ID and password as you used on the pilot site.

Then, follow this step-by-step guide to set up your organizational profile:

<https://vancouver.ca/files/cov/introduction-to-vanapply-for-previous-cultural-grant-applicants.pdf>

For additional step-by-step instructions, including how to add team members to an existing organizational account, visit:

<https://vancouver.ca/people-programs/vanapply-online-grant-application-system.aspx>

### Getting Started with your CASC application in VanApply

Once you have set up your organizational profile, follow these steps to access the CASC application:

- Log in at <https://vanapply.vancouver.ca/>
- From your profile, click on your name on the top left of the screen → select your organization name from the drop-down menu (do not select your individual name)
- Click on 'Manage Organization' near the top right of the screen
- Under the profile menu, scroll down to #6, enter the **access code** for the CASC grant that you received in your invitation email. If you do not have an access code, please contact Staff.
- Click on 'Programs' on the top right → CASC will appear in the program list

## Technical Support

Applicants can contact [cultural.services@vancouver.ca](mailto:cultural.services@vancouver.ca) for support with VanApply. We are available Monday to Friday from 9 am to 4 pm.

## Application Support

### Application Assistance Funds – Deaf/deaf, Hard of Hearing, or Applicants with Disabilities

Applicants who are Deaf/deaf, Hard of Hearing, or live with a disability and need support to complete their grant applications can be reimbursed for up to \$500 towards the costs of assistance from service providers. Please contact Staff for more information.

### Staff Support

Applicants are encouraged to contact staff to discuss their proposed project. Staff can answer questions related to eligibility and application requirements and review draft project proposals. Please review this entire guide to familiarize yourself with the program and eligibility requirements prior to discussions with staff.

### Application Form

To help with preparing your application, a copy of the application form is available [here](#).

### Reference Materials

A glossary and links to additional resources in support of *Culture|Shift* can be found at the end of this guide.

**Requests for application support will be accepted until Wednesday, February 22, 2023.**

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## Background and Context

### Culture|Shift: Blanketing the City in Arts and Culture. Culture Plan 2019 - 2029

*Culture|Shift* calls for us to be deeply mindful of how arts and culture is conducted upon the unceded territories of the xʷməθkʷəy̓ əm (Musqueam), Skwxwú7mesh (Squamish) and səliłwətaʔt (Tsleil-Waututh) Nations. The plan aims to address current and emerging challenges and opportunities, reflect the culture and history of the city, and connect with other City policies and strategies.

*Culture|Shift* key directions are:

- Arts and Culture at the Centre of City Building
- Reconciliation & Decolonization
- Cultural Equity & Accessibility
- Making Space for Arts and Culture
- Collaboration & Capacity

Read the full culture plan at: <https://vancouver.ca/files/cov/vancouver-culture-shift.pdf>

## Grants & Awards Guiding Principles

We acknowledge that grants and awards funding programs have historically been informed by a limited world view of arts and culture. This has enabled many organizations to establish and thrive, while simultaneously creating patterns of historic exclusion for many artists and organizations. *Culture|Shift* calls for us to address historical inequities, create new frameworks, and set directions for more equitable distribution of support so that all can participate in the cultures and creative stories of Vancouver.

Our funding through Grants and Awards aims to celebrate, elevate, and support the range of creative people, projects and organizations who contribute to art and culture in Vancouver.

These investments will:

- Celebrate and reflect the diversity of the unique creative people who live here.
- Uphold, recognize, and support Musqueam, Squamish, Tsleil-Waututh and Urban Indigenous artists and cultural practitioners, grounded in inherent and constitutionally protected Indigenous Rights.
- Elevate racialized artists and cultural workers and support work to dismantle racism in the arts and culture sector.
- Provide accessible opportunities for diverse public participation in arts and cultural activities.
- Build reciprocal and meaningful relations.
- Be embedded in, informed and led by community.
- Centre the artists and people whose stories are being told.
- Fairly compensate artists and creative people involved.
- Draw from the depth of local knowledge.
- Build leadership, knowledge and resources for artists and cultural leaders across the sector.

## About the Communities and Artists Shifting Culture (CASC) Grant

### Program Description

CASC grants provide opportunities for artists<sup>1</sup>, cultural workers, and communities of Vancouver and the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish) and səliłwətał (Tsleil-Waututh) Nations to contribute to and participate in the arts and culture sector.

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<sup>1</sup> \*This grant program defines “artist” as someone that has an active artistic practice, is recognized by their peers, has specialized training in their practice (not necessarily in academic settings), seeks compensation for their work, and has a history of public presentation or production.

## Program Goals

This program aims to leverage the collective community efforts of Vancouver's arts and culture sector to:

- Centre the voices of underrepresented, marginalized, and racialized artists, cultural practitioners, and organizations to research, develop, create and present their work.
- Provide meaningful opportunities where artists and cultural workers have the freedom, agency, and safe spaces to share their stories.
- Support co-creative projects between communities and artists or cultural workers that build and strengthen connections across and between diverse communities.
- Expand public access to culturally relevant and diverse work, programs and services to broaden understanding of Vancouver's cultural history and creative stories.
- Amplify cultural life throughout Vancouver neighbourhoods, communities and public spaces.
- Create a more equitable, collaborative, vibrant and sustainable arts and culture sector.

## Intakes

CASC has two intakes per year. The October 2022 intake is for projects that start between January and June 2023. Funding recommendations will be published in late January 2023.

The March 2023 intake is for projects that start between July and December 2023. Funding recommendations will be published in mid-May 2023.

An applicant can apply for one project or phase of a project per intake.

## Eligible Applicants

To apply to this program, the applicant must:

- Be a non-profit society, a community service co-op legally registered and in good standing with BC Registries and Services, a First Nations Band Council on whose unceded traditional homelands Vancouver sits, or a registered charity with the Canada Revenue Agency (CRA).

**NOTE:** Groups and individuals from equity-deserving communities that are not incorporated as registered non-profits, co-ops, or charities may submit an application via a sponsor organization that is a registered non-profit society, co-op, charity or First Nations Band council. The sponsor organization must have a mandate to serve the same equity-deserving community(ies) as the group or individual.

- First-time applicants must provide documentation of non-profit, registered or charitable status, e.g., Certificate of Incorporation

**NOTE:** Organizations that are currently receiving City of Vancouver Cultural Operating funding (COFA, COFI, Cultural Equity or Cultural Indigenous Grants) are **not** eligible to apply **unless** they are a sponsor organization of an individual artist or non-registered

collective and fulfill the mandate criteria noted above. The project must be outside of the activities supported through the sponsor organization's core operating grant.

- Have an active presence in and deliver programs and services within Vancouver, or if led by either the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish) and səliłwətał (Tsleil-Waututh) peoples, held in their traditional homelands.
- Be working with artists and creative collaborators and have leadership with the relevant lived experience, permission, knowledge, skills, and expertise to lead and contribute to the work.
- Aim to compensate artists, cultural practitioners, and project contributors at standard industry rates.<sup>2</sup>
- Provide respectful and safe working conditions for artists, staff, volunteers and contractors.
- Have accessibility and inclusion policies and practices in place.
- Have a mix of revenue sources (earned, private and public) for the project.
- Provide financial statements signed by the Board for the most recently completed fiscal year, including a Balance Sheet and Income/Expense Statement.
- Have a Governance model that is supportive of the mission, a healthy and inclusive work place, and the staff and people served.
- Comply with all applicable laws, governing acts, regulations, bylaws and guidelines, including obtaining any necessary licenses, permits or approvals required for the project.
- Have completed all previous projects funded through Cultural Services OR

Can provide an interim report if the previous project is not complete by the application deadline. If funding for a new project is approved, release of funds will be conditional upon receipt of an interim report. (See section below on Final Reporting)

## Eligible Projects & Activities

CASC grants support projects:

- In any artistic discipline (e.g., Indigenous arts and culture, community-engaged arts, dance, literary, media, music, theatre, visual arts, multidisciplinary, interdisciplinary, cultural heritage)
- In any phase of a project, from research and development through to presentation

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<sup>2</sup> For more information on industry payment standards, please refer to the following organizations: Canadian Federation of Musicians [cfmusicians.afm.org/](http://cfmusicians.afm.org/); Canadian Actors Equity Association: [caea.com](http://caea.com); Canadian League of Composers: [composition.org/](http://composition.org/); Canadian Alliance of Dance Artists: [cadawest.org](http://cadawest.org); Professional Writers Association of Canada: [pwac.ca](http://pwac.ca); Canadian Artists Representation/Le front des artistes canadiens/CARFAC: [carfac.ca](http://carfac.ca)



- In all forms (e.g., exhibitions, performances, publications, presentations, video, film, media, radio, audio recordings, virtual, online-based creative initiatives, or community-engaged art or cultural projects led by professional artists, cultural workers, Elders, knowledge-keepers)

Prospective applicants are encouraged to contact staff to discuss projects that may differ from those listed.

PROJECT TYPES	EXAMPLES OF ELIGIBLE ACTIVITIES
<b>Community-engaged art and culture projects</b>	<p>Led by or involving artists, cultural workers, Elders, knowledge-keepers that engage or collaborate with communities through:</p> <p><u>Collaborative creative initiatives</u> that address local interests or concerns</p> <p><u>Neighbourhood-based projects</u> that offer opportunities to participate in cultural life or produce creative work</p>
<b>Festivals, celebrations, and parades</b>	<p><u>Free public cultural festivals and celebrations</u></p> <p><u>Ticketed or free arts festivals</u> in any creative discipline</p> <p><u>Large-scale parades</u> with a strong arts or cultural focus that can demonstrate the ability to attract a city-wide audience of over 10,000</p>
<b>Artistic creation or production</b>	<p><u>Research, development, or staging</u> of a single production or a series of related curated or produced arts and cultural events, exhibitions, performances, residencies, publications, or programs</p>

## Projects Taking Place Outdoors

A grant recommendation from Cultural Services does not automatically constitute approvals from other city departments.

For projects taking place outdoors on City property, streets, plazas, or parks, permits or approvals **must** be received from the appropriate City departments and will be a condition for release of grant funds. Please see <https://vancouver.ca/doing-business/organize-a-special-event.aspx> for up-to-date information on City requirements to receive permits and approvals.

For projects taking place on city streets or plazas, contact the City's Film and Special Events Office at 604-257-8850 or email [specialevents@vancouver.ca](mailto:specialevents@vancouver.ca).

For projects taking place in parks, contact the Park Board Special Events and Film Office at 604-257-8516 or email [parkevents@vancouver.ca](mailto:parkevents@vancouver.ca).

## Ineligible Activities

- Projects where the central focus or theme is not artistic or cultural
- Projects that do not meet the program goals and eligibility criteria
- Ongoing operations, deficit reduction or capital projects
- **NEW:** Activity taking place before July 2023
- Core artistic training and in-class activity
- Fundraising activity
- Commercially oriented activity
- Scholarships
- Contests or competitions
- Demonstrations, marches or rallies
- Monuments, memorials, and permanent built structures
- Activity taking place outside Vancouver city limits, unless led by either xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish) and səliwətaʔ (Tsleil-Waututh) peoples and held in their traditional homelands upon which Vancouver sits
- Sites of significance to Vancouver's Host Nations, including shoreline areas, Stanley Park, Locarno Beach, Vanier Park or Jericho Beach, will only be considered with permission from and meaningful involvement with the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish) and səliwətaʔ (Tsleil-Waututh) Nations

## **NEW:** Public Art Projects

Murals and built-form public art projects are temporarily ineligible within the CASC program. Built-form projects include, but are not limited to, mosaics and free standing or site-integrated sculptures. Due to the complexity of processes that involve multiple City departments and longer timelines that are beyond the scope of project grant programs such as CASC, we are in the process of reviewing how community public art projects can be best supported through Cultural Services.

For mural projects, contact the City's Mural Program Coordinator by email at [murals@vancouver.ca](mailto:murals@vancouver.ca) or the Cultural Services Public Art team at [cultural.services@vancouver.ca](mailto:cultural.services@vancouver.ca).

## Grant Amounts and Matching Resources

CASC grant awards range from \$2,500 to \$20,000. The City aims to join other funders and sponsors in the contribution and success of a project. Through this grant program, the total combined cash contributions from all City sources, including this grant request and Park Board contributions, are as follows:

- Projects with **cash** budgets over \$10,000 (not including in-kind goods and services) can request up to 50% of the cash budget, to a maximum of \$20,000.
- Smaller projects with **cash** budgets up to \$10,000 (not including in-kind goods and services) can request up to 75% of the cash budget.

We suggest applicants look at previous recommendations to see the range of grant amounts awarded. Because requested amounts often exceed available resources, this is a competitive application process. Not all applications can be recommended for grants or at the full request amount.

Find CASC October 2022 recommendations here:  
<https://council.vancouver.ca/20230117/documents/r2.pdf>

Find CASC March 2022 recommendations here:  
<https://council.vancouver.ca/20220517/documents/r4.pdf>

Find CASC October 2021 recommendations here:  
<https://council.vancouver.ca/20220125/documents/r3.pdf>

## Eligible Expenses

- Honoraria for Host Nation welcomes, land acknowledgements and consultation with Elders, knowledge-keepers
  - Accessibility fees and costs to facilitate artist, project contributor, participant, audience access and inclusion
  - Artist fees
  - Technician fees
  - Programming and production expenses including venue and equipment rental, materials, supplies, ceremony requirements, childcare and hospitality costs (excluding alcohol), permits
  - Technical equipment and space rental
  - Communications, outreach, promotion costs and fees
  - Cultural worker, administrative and professional fees
  - Organizations that are sponsoring an individual artist, collective, or other non-registered group and meet the mandate criteria noted above may include an administration fee of \$500 in addition to the grant request amount. The cash matching requirement only applies to the base grant request amount.
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## Commitment to Advancing Equitable Funding

In order to balance funding investments to support groups, projects and artists that reflect the diversity of Vancouver and the unceded ancestral lands of the x̱w̱məθkʷəy̱əm (Musqueam), Sḵwx̱wú7mesh (Squamish) and səliłwətał (Tsleil-Waututh) peoples, we aim to increase investment to equity-deserving artists and organizations who have been discriminated against and most impacted by structural racism.

The City has approved an Equity Framework<sup>3</sup> and Accessibility Framework<sup>4</sup>.

The City uses an Indigenous Rights, a Racial Justice, an Intersectionality, and a Systems Orientation lens in its approach to Equity. This means to acknowledge:

- the distinctiveness of Indigenous sovereignty and to uphold Indigenous rights;
- that one out of every two residents in Vancouver is racialized, and commit to dismantling racism and elevating racialized voices;
- how multiple forms of discrimination intersect and take an intersectional approach to how gender identity, sexual orientation, ability, socio-economic class, race, religion and immigration status have compounding negative impacts; and,

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<sup>3</sup> See the Report to Council on the Equity Framework:  
<https://council.vancouver.ca/20210720/documents/p1.pdf>

<sup>4</sup> See the Report to Council on the Accessibility Framework:  
<https://council.vancouver.ca/20220719/documents/ra-plainlanguage.pdf>

- embedded discrimination within systems, and the redesign of the rules and incentives of systems, in order to lead to more equitable outcomes.

For further information please refer to the Glossary and Resources at the end of this guide.

## Prioritizing Equity-deserving Artists and Organizations

Equity-deserving individuals and groups are those that identify barriers to equal access, opportunities, and resources due to disadvantage and discrimination and actively seek social justice and reparation. Groups that will be prioritized during the assessment process include but are not limited to people who identify as:

- Musqueam, Squamish, Tsleil-Waututh, Urban Indigenous
- Black or of African descent
- People of Colour
- Deaf/deaf, Hard of Hearing
- Living with a disability/disabled people
- LGBTQ2+ and gender diverse

We recognize and acknowledge the compounding effects of different systems of marginalization and strive to apply an intersectionality lens to assessing projects.

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## Assessment Criteria & Process

As with any competitive granting process with limited available funds, not all applications will be recommended for support. Grant recommendations will vary depending on the type, scope and scale of the proposed project and how well the project aligns with the program objectives and criteria. Assessment committees use the criteria listed below to assess how well projects meet the program objectives. Within the application, there are questions that correspond with the outlined criteria. There are also questions to gather data for reporting purposes only. Applications will be assessed on how well they meet the criteria according to the narrative responses, required additional material, and financial and statistical data.

We want to understand how your project supports equity, accessibility and inclusion in Vancouver's arts and cultural communities. You are encouraged to include information throughout your responses that reflect how your project aligns with the key directions of *Culture|Shift*, particularly in the areas of reconciliation and decolonization, cultural equity and cultural redress, and accessibility.

## Application Criteria, Questions, and Weighting of Scores

### 1. General Information (not scored)

### 2. Creative Vision (25%)

#### Criteria

- A clear focus on arts and culture that actively involves and provides meaningful and unique opportunities for artists and cultural workers
- A compelling, timely artistic exploration that aligns with the organization's mandate

## Questions

- 2.1 Detailed Project Description: Describe the proposed project and its context. What is the creative vision? What is the inspiration for this project? Why is this project important in this moment in time? (max. 400 words)

### 3. *Community Participation & Impact (20%)*

#### Criteria

- Activities are located within Vancouver unless led by either xʷməθkʷəy̓ əm (Musqueam), Skwx̱ wú7mesh (Squamish) or səliłwətał (Tsleil-Waututh) Nation members and held in their traditional homelands
- A clear understanding of and connection with the community that the project aims to serve
- Thoughtful community engagement practices
- Effective, realistic and achievable marketing, communication and outreach strategies to promote the project to the intended audience
- Creative methods of evaluating the qualitative and quantitative impacts and outcomes of the project

#### Questions

- 3.1 Location: Where will the artistic activity and event(s) take place?
- 3.2 Audience: Who is the primary audience(s) (i.e., general public, individuals, communities, artists, organizations) that the project aims to serve? How is this project relevant to the intended audience? (max. 250 words)
- 3.3 Community Engagement: Will there be opportunities for the audience to engage in activities that are complementary to or further explore the artistic work? (i.e., talkbacks, workshops, facilitated discussions, ancillary exhibitions, etc.) If yes, please describe the activity(ies). (max. 250 words)
- 3.4 Community Engaged Arts Projects: Does your project involve co-creating directly with community participants? If yes, what is your process or methodology of inviting and engaging community members to work with you on this project? Reflect on previous work that has helped you to understand community engagement. What learnings will you implement in this project? (max. 350 words)
- 3.5 Promotion: Describe your marketing, communication and outreach strategies to promote the project to the intended audience. (max. 150 words)
- 3.6.1 – 3.6.5 Proposed Project Statistics: Provide the projected statistics for the proposed project.
- 3.7 Impact and Evaluation: What do you want to achieve through this project, both qualitative and quantitative? How will you measure success? (max. 200 words)

### 4. *Equity, Accessibility & Inclusion (35%)*

#### Criteria

- Project and organizational leadership and team has the relevant skills, permission, knowledge, and lived experience necessary to lead and undertake the project
- Actions are being taken to support inclusion of underrepresented artists and audiences
- Thoughtful reflection on barriers to access and participation for artists and audiences

- Resourced accommodation and accessibility plans are in place to address any physical, cognitive, financial, linguistic, cultural, social, and geographic barriers to participation for audiences and key contributors for both in person and online events
- Host Nations are acknowledged in a meaningful way
- Cultural protocols are respected where proposed projects engage with or represent Indigenous culture, stories or people

#### Questions

- 4.1 Key Contributors: Tell us about the artists and cultural workers that have leadership, decision-making roles and creative input in the project. What are their roles in the project? In their own words, why did they choose to participate in this project? What experience(s) do they bring to the project? (max. 200 words each)
- 4.2 Accessibility: Approximately 1 in 5 Canadians identify with having a disability or barrier to participation, visible or invisible. How do you create safe(r) spaces for creative expression and participation? How do you determine and respond to the access needs of your key contributors and audience members? (max. 400 words)
- 4.3 Host Nations: This project is taking place on unceded territories. What is your relationship to and in what ways are you acknowledging Host Nations, xʷməθkʷəy̓əm (Musqueam), Skwx̱ wú7mesh (Squamish) and səliłwətał (Tsleil-Waututh)? (max. 250 words)
- 4.4 Working with Host Nations: If the project involves working with Indigenous artists or cultural practitioners of the Host Nations and/or is planned to take place on a site of cultural significance, discuss how you have addressed: Cultural Protocols, Consent, Credit, Leadership and Compensation, and Cultural Safety (see section on Additional Considerations for Non-Indigenous Groups Proposing to Work with Indigenous Artists and Content) (max. 250 words)

### 5. Project Plan & Budget (20%)

#### Criteria

- Project plan is clear and feasible
- Budget is realistic, balanced, and is sufficient to complete programming and meet goals
- Budget includes other sources of cash revenue and support in addition to this grant request
- There is a clear need for City support
- Total combined cash contributions from all City sources, including this grant and Park Board contributions, are as follows:
  - Projects with cash budgets over \$10,000 (not including in-kind goods and services) can request up to 50% of the cash budget, to a maximum of \$20,000.
  - Smaller projects with cash budgets up to \$10,000 (not including in-kind goods and services) can request up to 75% of the cash budget.
- Budget notes provide detail on compensation for artists and other project contributors that aims to meet industry standard rates
- Budget includes costs to provide accommodation and accessibility support for artists, project contributors and audiences

#### Questions

- 5.1 Project Plan: List the key project activities and estimated dates for the phase of the project you are applying for. Examples include research, workshops, readings, rehearsals, promotion, exhibition/performances/publication dates.

- 5.2 Proposed Project Budget: Provide a balanced projected budget.

## **Additional Considerations for Non-Indigenous Groups Proposing to Work with Indigenous Artists and Content**

If you are proposing to work with Indigenous artists or content, we ask that you consider and address the four themes below in your submission. The degree to which you have considered and addressed these points will further inform assessment of your proposal.

1. *Cultural Protocols:* Vancouver Host Nations and Urban Indigenous people have diverse protocols that govern how cultural expressions and collaborations are developed, shared and stewarded. Please describe how you will respect cultural protocols in your collaborations with Indigenous communities, Nations, or individuals.
2. *Consent, Credit, Leadership, and Compensation:* Please describe how you will ensure that Indigenous artists, knowledge keepers, and other collaborators have given consent, are credited appropriately, and are in leadership positions in the development or co-development of the project. Describe how they are being compensated and resourced appropriately for their involvement.
3. *Cultural Safety:* Please describe how you will create or partner to create respectful and safe spaces, venues, and programs where Indigenous people's work and wellness are not compromised by power imbalances, discrimination, stereotypes, and unconscious bias.
4. *Sites of Cultural Significance:* Applicants are advised that culturally significant areas including Stanley Park, Locarno Beach, Vanier Park, Jericho Beach and all waterfront sites will not be considered without demonstrated permission from and meaningful involvement with the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish) and səliłwətał (Tsleil-Waututh) Nations.

Refer to the **Glossary** sections on *Reconciliation* and *Decolonization* for insights from the field.

## **About the Peer Assessment Process**

Cultural Services uses a blended assessment model where three to five peer members of the arts, cultural, and creative community are invited to participate in the assessment process with Cultural Planners. The assessment committee reviews applications, participates in discussions, and makes funding recommendations for City Council's approval. Peer members are local artists, cultural workers and administrators in the field who bring professional experience, knowledge and expertise gained from their involvement in Vancouver's arts and cultural communities.

Because this grant program receives applications from a vast range of organizations both with and without a core arts and culture mandate, every effort will be made to assess applications within the context of their core work and activities. Peers contribute current knowledge and understanding of artistic and organizational practices through their active work in the sector. Staff provide historical knowledge of the applicants' programming, financial, and operational history (where applicable), and an overview of the local cultural sector.

## Commitment to Diverse Representation on Assessment Committees

Cultural Services has adopted policy to exceed 50% representation of people from equity-deserving communities in all of its assessment bodies for grants and awards. We recognize it is not possible to include every dimension of equity on assessment committees but we strive to achieve a meaningful representation of voices that truly represent the make up of our cultural sector. We also look for representation of a range of artistic practices; type, tenure and size of organization; various positions and roles; and perspectives from new and senior leaders, artists, and cultural workers. Staff will take measures to ensure that members will be invited into culturally safe and welcoming spaces.

## Orientation, Group Agreements, and Unconscious Bias Training

Assessment Committee members participate in an orientation session in advance of the assessment meetings. The goal of this is to allow members to get to know each other and to meet staff, to learn more about the goals of the program, to understand the process, and clarify roles. The orientation will include an overview of *Culture|Shift* goals and directions which include Reconciliation, and Cultural Equity and Accessibility. It is also a place for staff to learn what else may be needed to support the members throughout the process.

Each time a new committee is convened, members will establish an agreement for how they will work together throughout the assessment meetings. This agreement will set shared expectations, establish pathways for conflict and resolution, ensure a solid understanding and affirmation of the City's Cultural goals, program guiding principles and objectives, and establish what is needed to ensure a safe space based on trust, consent and mutual accountability.

To understand how bias shows up in the room and in decision-making processes, time is reserved to discuss unconscious bias, and learning resources are provided prior to the assessment meetings.

## How to Participate in Assessment Committees

We encourage self-nominations from community members year-round.

**NEW:** Information on how to submit your nomination can be found here:

<https://vancouver.ca/people-programs/grant-application-and-assessment-process.aspx>

## Funding Recommendation Process

### City Council Approval

Funding recommendations from the assessment committee are brought forward in a report to City Council for consideration and approval. Applicants receive an email approximately a week in advance of the report going forward for the Council meeting date. *Please check your spam folder if you do not see an email notification.*

The report is also made public on the City's website at the same time. Names of the peer assessment committee members are made public in this report.

To find reports online go to:

1. [vancouver.ca](https://vancouver.ca)
2. Under "Your Government", click on "Vancouver City Council," then click on "Council meetings and decisions"



3. Scroll to and click on “Get agenda and minutes,” then click on “Upcoming Meetings”
4. Find the appropriate Regular Council or City Finance and Services meeting date and click on Agenda and Minutes
5. Scroll to locate the appropriate Administrative Report, often called *20XX Cultural Grant Allocations*

## Assessment Feedback and Reconsideration

Every effort is made to use a clear and informed assessment process to ensure recommendations achieve the goals of the City’s culture plan and contribute to a vibrant and culturally diverse community. Given the rich cultural activity in the city, demand exceeds the available resources and not all applications can be funded or funded to their full request amount. Applicants may request additional information on the assessment process including comments and clarification of the peer assessment committee’s recommendation. Where there are specific conditions on a grant or specific comments to be shared, they will be provided to the organization.

For demonstrated instances where either the financial situation (at the grant submission deadline) or eligibility status was misunderstood by the peer assessment committee, applicants may formally request reconsideration of the recommendation. For eligible formal requests, the recommendation will be withdrawn from the recommendation report to Council and will be reviewed by the Managing Director of Cultural Services who will make a final recommendation and submission to City Council for their consideration at a later date.

For specific details on the Request for Reconsideration policy and process, visit [vancouver.ca/people-programs/request-for-reconsideration](https://vancouver.ca/people-programs/request-for-reconsideration).

## Grant Agreement

If the applicant organization receives a grant, it must adhere to legal terms and conditions that will form a binding agreement between the Recipient and the City of Vancouver for the use of funds. The full agreement is set out in the online submission and should be closely reviewed and signed by a representative of the organization who has the full right, power, and authority to enter into the agreement and complete the work. **If you wish to review the agreement prior to submitting an application, you may request to do so by contacting Staff.**

## Grant Acknowledgement

To obtain the City of Vancouver logo and recognition marks for use in public communications or materials for funded projects, please email [anthony.hoang@vancouver.ca](mailto:anthony.hoang@vancouver.ca)

## Interim and Final Reporting

Final Reports are required to be submitted within 1 month of project or phase completion. Applicants will be notified by email when the Final Report Form is available on VanApply.

If an applicant wishes to apply for another CASC grant before the completion of a previously funded project, the applicant must complete an Interim Report using the interim report form on VanApply.

Final or interim reports are required in order for subsequent grant funds to be released.

## **Freedom of Information**

The Parties acknowledge that they are each subject to the *Freedom of Information and Protection of Privacy Act (British Columbia)*, and that all records prepared by either Party may be under the custody and control of that Party for the purposes of the said act and that all records prepared by that Party in the performance of this Agreement are in the custody and control of that Party. Each Party is or will be subject to the access and privacy provisions of the *Freedom of Information and Protection of Privacy Act (British Columbia)*, which creates a right of access to records under the custody and control of public bodies subject to specific limited exceptions.

## Glossary

The terms provided here are early definitions that have been drawn from *Culture|Shift* and informed by the community. They are not definitive and will continue to be modified to reflect current language and evolving forms of expression.

### Reconciliation & Decolonization

Reconciliation is about building respectful relationships between Indigenous and non-Indigenous people. This includes recognition of Indigenous rights and titles, as well as restitution and redress for colonial harms. Colonialism has contributed to many forms of exclusion and erasure, limiting Musqueam, Squamish, and Tsleil-Waututh, and Urban Indigenous peoples' involvement in defining and shaping Vancouver. Arts and culture systems are still rooted in the ongoing legacies of colonialism – from policies that guide public art to the naming of places.

Decolonization prioritizes Indigenous self-determination of leadership and land to address dispossession, cultural erasure, and denial of political governance. Decolonization change processes related to arts and culture, involve developing practices that:

- Respect the authority and leadership of Indigenous nations and people and their role in broader decision-making processes that relate to their culture
- Support the cultural visibility of local nations throughout their unceded lands
- Support the cultural, political and economic advancement of Indigenous people
- Determine ways to redress dispossession and cultural erasure

### Cultural Equity & Cultural Redress

As a principle, cultural equity promotes fair support for cultural work, so marginalized people can see their stories presented by artists who share their experience. As a practice, cultural equity identifies and addresses the systemic discrimination built into cultural norms and practices within art and culture institutions and systems.

The work of cultural equity is informed by racial equity lens. Racial equity recognizes that the systemic racism, anti-Black racism, and anti-Indigenous racism and the ways whiteness is positioned as the cultural norm have significant impacts. These impacts are larger than individual acts of racism based on consciously or unconsciously held beliefs of racial superiority. Like gender equity, racial equity approaches focus on specific, rather than 'one-size-fits-all' approaches and centres the experiences of Indigenous people, Black people, people of colour and racialized people.

Cultural redress initiatives attempt to repair the harms of systemic exclusion and discrimination, including dispossession of land, forced relocations, internment, race-based taxes, race-based refusal of asylum and immigration, racial segregation, and displacing or demolishing of racialized communities' neighbourhoods. The City of Vancouver has formally acknowledged and apologized for legislated forms of discrimination, such as colonial dispossession of the Musqueam, Squamish, and Tsleil-Waututh Nations, the Chinese Head Tax, internment and forced relocation of Japanese Canadians, the refusal of passengers on the Komagatu Maru, and urban planning regimes that displaced Black Canadians in Hogan's Alley.

**Ableism** – an ablest society is said to be one that treats individuals without disabilities as the standard, which results in public and private places and services, education, and social work that are built to serve individuals without disabilities, thereby inherently excluding people with disabilities/disabled people.

**Access** – is the degree to which all people with a wide range of experiences can fully participate in activities. Access can include many dimensions of accessibility including physical, spatial, financial, linguistic, cultural, social, and geographic. Access measures might include reduced ticket pricing programs, transit vouchers and other transportation support, gender neutral and accessible washroom and change room spaces, translation services, active listeners, child care on site, space for spiritual and religious practices.

**Accessibility** – is a set of equity practices aimed at identifying and reducing barriers that people with disabilities and Deaf and hard of hearing people experience. Accessibility practices advance opportunities for creators with disabilities/disabled creators, Deaf/deaf or Hard of Hearing creators, and provide accommodations for people protected under the Charter of Rights and Freedoms as people with disabilities/disabled people and Deaf/deaf people. Accessibility practices can include accessibility consultants, American Sign Language (ASL) Consultants, ASL Interpretation, Vlogs, description, sighted guides, Relaxed Performances, companion seating and tickets, scent-free spaces. It can also include universal design or physical upgrades that allow for people with a wide range of mobility, cognitive and perceptual experiences to easily navigate the space.

**Cultural Appropriation** – when people take artistic or cultural works or practices from oppressed people without free and informed consent, due credit, and fair compensation.

**Cultural Competencies** – the understanding of the worldviews, beliefs, protocols, etiquette, and cultural practices that equip people to understand, design, collaborate, communicate and effectively interact with people across cultures in relevant and safe ways. Cultural competence encompasses: being aware of one's own world view; developing positive attitudes towards cultural differences; gaining knowledge of different cultural practices and world views; developing skills for communication and interaction across cultures.

**Cultural Protocols** – Indigenous people and Nations have diverse protocols that govern how cultural expressions and collaborations are developed, shared, and stewarded. Learning these protocols is the first step towards developing reciprocal relationships between non-Indigenous and Indigenous people as collaborators.

**Cultural Safety** – the presence of a respectful and relevant space or program where Indigenous people's work and health are not compromised by power imbalances, discrimination, stereotypes, and unconscious bias.

**Diversity** – is the presence of difference. Diversity initiatives often look at whether leadership and artistic programs reflect the demographics of the communities they serve.

**Equity** – is the ongoing work to address the systems that privilege dominant groups and disadvantage equity-deserving groups. Cultural equity acknowledges that all people have rights to cultural expression and practice. Equity initiatives first identify the ways that discrimination and unconscious bias gets 'baked into' systems through policy, practices and programs and, together, create systemic discrimination. Systemic discrimination results in persistent disparities in compensation, funding, and exposure for equity-deserving groups. Equity can require different measures to create more fair conditions. Equity initiatives propose and resource actions that integrate equity into existing policy practice and programs as well as develop targeted funds and programs to support equity-deserving groups. An intersectional approach to equity acknowledges that where people experience multiple forms of discrimination, there are compounding effects.

**Equity-deserving Groups** – those that identify barriers to equal access, opportunities, and resources due to disadvantage and discrimination and actively seek social justice and reparation. These are cultural groups who through their mandate, programs and services are supporting artists and cultural organizations who may include but are not limited to: people who identify as Indigenous; Black people and people of African descent; people of colour and racialized people; disabled people and people who live with mental health challenges; Deaf and hard of hearing people; LGBTQ2+ and gender diverse people; low-income people; refugees, newcomers, and undocumented people; minority language communities; women and girls; and, youth and seniors

**Equity & Accessibility Planning Initiatives** – the work to integrate proactive equity and accessibility measures to advance the leadership and practices of equity-deserving groups. Multi-pronged, holistic, iterative approaches that are well resourced with the time, money, and leadership to succeed are more effective and may include:

- Commitments – mandates that explicitly name and prioritize advancing artistic or cultural work of equity-deserving artists and people, equity plans, decision-making frameworks, policies and plans for board/staff/artist diversity representation
- Operational Practices – board/staff/artists recruitment, proactive hiring, retention, promotion, succession; equity training – cultural protocols, anti-racism / anti-oppression, cultural competency, gender diverse inclusion; compensation parity; physical space audits
- Programmatic Practices – where the majority of resources and activities are dedicated to activities led by equity-deserving artists and cultural workers, leadership diversity, equitable compensation, ethical collaboration practices, intimacy plans and coordinators when performers perform romantic physical contact, practices to ensure informed consent, due credit, and fair compensation and preventing cultural appropriation
- Evaluation – systematic collection, disaggregation, and analysis of data to identify and address disparities, impact analysis, leadership accountability analysis

### **Examples of Equity, Diversity, Inclusion, and Accessibility Practices from the field**

- Local knowledge: Implementing practices and programming that incorporate knowledge of historical, local, and systemic realities into their work, and prioritize ongoing engagement with community for feedback and future direction
- Equity Practices integrated into operations:
  - Equity in leadership: commitment to organizational leadership representative of the city, or representative of the specific group(s) it serves
  - Equity targets: setting specific measurable representation goals
  - Collaborations and partnerships: ongoing significant engagement with community members and other organizations across cultural differences
  - Organizational development: dedicated work to build cultural competency and increase understanding around specific realities for marginalized communities in order to carve out space for their inclusion
- Accessibility and Access practices: Positioning accessibility and access as ongoing learning projects to reduce barriers along multiple dimensions of access
  - Accessibility: incorporating physical, cognitive, mental health, and perceptual (auditory and visual) accommodation practices through direct engagement with communities of people with disabilities/disabled people and Deaf/deaf and Hard of Hearing people.
  - Access practices: adoption of practices that address potential barriers to participation, including income; language; culture; age; gender identity; geography; chemical sensitivity; and childcare

- **Compensation:** Paying above sector standards, when possible, to address the high cost of living in Vancouver
- **Artistic Programs:** Resourcing and prioritizing artistic programs reflecting underrepresented experiences and voices, while avoiding limiting artists' work to the expression of these identities
- **Audience and community programs:** Including targeted programs, community-based or collaborative projects, mentorship programs, community outreach, and traveling programming

**Inclusion** – is the presence of meaningful contribution and influence in processes and projects. Inclusion is strongest when people have significant, ongoing roles in shaping decisions.

**Intersectionality** – is a concept that explores how people who experience multiple forms of discrimination experience compounding impacts. For example, a queer, black woman who uses a wheelchair will experience the compounding effects of racism, sexism, homophobia, and ableism. An intersectional approach examines how different forms of discrimination interact and designs equity measures accordingly.

**Lived Experience** – is the knowledge and understanding you get when you have lived through something – through direct personal participation and observation and firsthand knowledge and contact. People's everyday lives gives them direct, first-hand knowledge of their own cultural context and experiences of structural discrimination which provide cultural competency and valuable professional knowledge and skills.

**Reciprocal Relations** – is a sustained engagement between people, communities or cultures that is positive, valued, balanced, and mutually supportive where they work together towards common interests and outcomes. With Musqueam, Squamish, and Tsleil-Waututh Nations, it ensures their People are active participants in the social, economic, cultural, and political activities that take place on their lands by building strong relationships based on trust, mutual respect and benefit.

**Respectful Workplace** – where policies and practices are in place (e.g. anti-harassment, anti-discrimination, anti-racism) to maintain a workplace environment where employees are treated fairly, difference is acknowledged and valued, communication is open and civil, conflict is addressed early, and there is a culture of empowerment and cooperation.

**Tokenism** – the practice of making only a perfunctory gesture or symbolic effort to do a particular thing, especially by recruiting a small number of people from underrepresented groups in order to give the appearance of fairness or equity.

## Resources – In Support of *Culture|Shift*

### **The City of Vancouver's Equity Framework**

<https://council.vancouver.ca/20210720/documents/p1.pdf>

### **The City of Vancouver's Accessibility Strategy – Phase 1**

<https://council.vancouver.ca/20220719/documents/ra-plainlanguage.pdf>

### **City of Reconciliation Vision and Goals**

<https://vancouver.ca/people-programs/city-of-reconciliation.aspx>

### **Vancouver Park Board report prepared by Kamala Todd, Nov. 2016**

[Truth-Telling: Indigenous Perspectives on Working with Municipal Governments](#)

### **United Nations Declaration on the Rights of indigenous Peoples (UNDRIP)**

[https://www.un.org/esa/socdev/unpfii/documents/DRIPS\\_en.pdf](https://www.un.org/esa/socdev/unpfii/documents/DRIPS_en.pdf)

### **Towards Braiding**

For organizations starting this journey

<https://decolonialfuturesnet.files.wordpress.com/2019/02/towards-braiding-handout-1.pdf>

Mis-steps on the path to braiding: opening conversations about inappropriate and appropriative engagements

<https://decolonialfuturesnet.files.wordpress.com/2019/02/towards-braiding-handout-2.pdf>

### **First Peoples' Cultural Council – Working with Elders**

<https://fpcc.ca/resource/working-with-elders/>

### **Indigenous Arts Protocols – Ontario Arts Council**

<https://www.youtube.com/watch?v=c6VuHJi6O0Q&feature=youtu.be>

### **Indigenous Community Resources**

<https://vancouver.ca/people-programs/indigenous-communities>

### **Guide to the Canadian Charter of Rights and Freedoms**

<https://www.canada.ca/en/canadian-heritage/services/how-rights-protected/guide-canadian-charter-rights-freedoms.html>

### **Respectful Workplace in the Arts (Canada Council and Cultural Human Resources Council)**

<http://respectfulartsworkplaces.ca/>

### **City of Vancouver Human Rights and Harassment Policy**

<https://policy.vancouver.ca/AE00205.pdf>

### **Accessible Events Checklist and Resources**

<https://vancouver.ca/people-programs/accessible-events-checklist-and-resources.aspx>

For organizations seeking to make their events more accessible and welcoming to all Vancouverites.

## Resources – Other Civic Grant and Support Programs

### **Transit Shelter and Video Screens Outdoor Promotional Programs**

<https://vancouver.ca/people-programs/video-screen-advertising-program.aspx>

For organizations looking for a high-profile way to promote their events.

### **Free Support for City-wide Poster or Brochure Distribution**

<http://vancouver.ca/people-programs/advertising-for-arts-culture-non-profit-groups.aspx>

### **Cultural Infrastructure Grants**

<http://vancouver.ca/people-programs/cultural-infrastructure-grant-program.aspx>

For organizations planning for or embarking on cultural facility upgrades, renovations or development, this grant program can support both planning and implementation phases.

### **Permit Fee Assistance**

<http://vancouver.ca/people-programs/permit-fee-assistance-for-cultural-spaces.aspx>

For organizations requiring support towards development & building permit fees for cultural space projects.

### **Critical Assistance Grant**

<http://vancouver.ca/people-programs/critical-assistance-grant-for-cultural-spaces.aspx>

For arts and cultural organizations facing a critical situation as a result of a facility emergency or urgent life-safety issue, this grant can help pay for costs associated with emergency repairs or safety upgrades.

### **Small Grants for Cultural Spaces**

<https://vancouver.ca/people-programs/small-grants-for-cultural-spaces.aspx>

For organizations requesting support for small and time-sensitive projects related to arts and cultural spaces including planning, research, minor capital, mentorships and capacity building.

### **Theatre Rental Grants**

<http://vancouver.ca/people-programs/theatre-rental-grant-program.aspx>

For organizations requesting subsidized access to civic performance venues including the Orpheum, Annex, Queen Elizabeth Theatre and Vancouver Playhouse.

### **Other Civic Theatre Grants**

<https://vancouvercivictheatres.com/about-us/grants/>

For organizations seeking subsidized access to ancillary spaces at the Civic Theatres.

### **VIVA Vancouver**

<http://vancouver.ca/streets-transportation/reducing-cars-on-city-streets.aspx>

For organizations to transform road spaces into vibrant people spaces.

### **Greening Your Event**

[vancouver.ca/doing-business/greening-your-event](http://vancouver.ca/doing-business/greening-your-event)

For organizations seeking to minimize their event's environmental impact: tools, tips, equipment.

### **Arts Event Licence**

<http://vancouver.ca/doing-business/arts-event-licence.aspx>

For organizations hosting pop-up events in unconventional spaces. One application, one licence, one fee.