

AGENDA
COMBINED MEETING OF THE CULTURAL COMMITTEE
& THE NANAIMO COMMUNITY HERITAGE COMMISSION
BOARD ROOM, SERVICE & RESOURCE CENTRE, 411 DUNSMUIR STREET
WEDNESDAY, 2014-SEP-03, COMMENCING AT 4:30 PM

CHAIR: FRED PATTJE / DIANE BRENNAN

1. **CALL MEETING TO ORDER:**

2. **INTRODUCTION OF LATE ITEMS:**

3. **ADOPTION OF AGENDA:**

(Motion required to adopt agenda)

4. **ADOPTION OF MEETING NOTES:**

- (a) Minutes of the Combined Cultural Committee & Nanaimo Community Heritage Commission Meeting held Wednesday, 2014-JUN-04 at 4:30 pm, in the Service and Resource Centre Board Room

Pg. 1-4

(Motion required to adopt minutes.)

5. **PRESENTATIONS:**

- (a) Presentation on Black Diamond Dust Tour / Brick Miner's Cottage by Jesse Birch, Interim Executive Director of the Nanaimo Art Gallery

6. **CHAIR'S REPORT:**

7. **REPORTS OF ADVISORY BODIES:**

- (a) Nanaimo Community Archives Society
(b) Design Advisory Panel
(c) Port Theatre – May / June / July
(d) Nanaimo Art Gallery – May / June / July 2014
(e) Nanaimo District Museum – June / July 2014

Pg. 5-13

Pg. 14-18

Pg. 19

(Motion required to receive reports.)

8. **REPORTS OF PROJECT WORKING GROUPS:**

- (a) Grant Review Working Group
(b) Cultural Grants Review Working Group
(c) Sponsorship Policy Working Group

9. **STAFF REPORTS:**

- (a) Heritage Home Grant Application – 320 Machleary Street Pg.20-27
(Motion required to approve grant.)
- (b) Culture Managers Working Group Charter Pg.28-34
(Motion required to receive report.)
- (c) A Review of the Cultural Funding Programs Pg.35-104
(Motion required to receive report.)
- (d) Updates to the Cultural Grant Intake Process for 2015 Pg.105-151
(Motion required to receive report.)
- (e) Temporary Public Art Program – 2015 Call for Artists Pg.152-153
(Motion required to receive report.)
- (f) Sponsorship Process (Verbal Report)
(Motion required to receive report.)
- (g) Activity Update (June/July/August 2014) by C. Sholberg,
Culture & Heritage Planner Pg.154-162
(Motion required to receive report.)
- (h) Activity Update (June/July/August 2014) by C. Barfoot,
Culture & Heritage Coordinator Pg.163-167
(Motion required to receive report.)

10. **CORRESPONDENCE:** (not related to a report to the Committee)

- (a) Letter from Vancouver Island Short Film Festival re thank you for 2014
Events & Festivals grant funding. Pg. 168
- (b) Letter dated 2014-MAY-26 Newcastle Island Society, requesting advice on
long term collection preservation, and suggestion of a one-stop community
repository. Pg. 169
- (c) Letter dated 2014-MAY-30 from the Parliamentary Poet Laureate of
Canada, thanking the City of Nanaimo for participation in the 2014 Mayor's
Poetry City Challenge. Pg. 170-173
- (d) News article dated 2014-JUN-14: The colour of music - Painted pianos will
add to Oak Bay streetscapes. Pg. 174
- (e) News article dated 2014-JUN-14: Public art is right up their alley. Pg. 175

- (f) Final report dated 2014-JUN-26 from the Nanaimo Men's Centre re 2014 Events & Festivals grant funding. *Pg. 176-178*
- (g) News article dated 2014-JUN-27: Naomi Beth Wakan promotes poetry's next generation. *Pg. 179-181*
- (h) Final report dated 2014-JUL-02 from L'Association des francophones de Nanaimo re 2014 Operating grant funding. *Pg. 182-193*
- (i) Final report dated 2014-JUL-15 from Friends of Jazz Society re 2014 Events & Festivals grant funding. *Pg. 194-197*
- (j) Final report dated 2014-JUN-11 from Theatre One re 2014 Operating grant funding. *Pg. 198-204*
- (k) Heritage BC Annual Conference & Awards Gala – 2014-SEP-26 & 27 *Pg.205-206*

(Motion required to receive correspondence.)

11. **NOTICE OF MOTION:**

12. **OTHER BUSINESS:**

- (a) Update by John Hofman on Morden Mine

(Motion required if there is other business.)

13. **DELEGATIONS** (not related to a Report to the Committee): (10 MINUTES)

(Motion required to receive the delegation.)

14. **QUESTION PERIOD:**

(Agenda items only.)

15. **ADJOURNMENT:**

(Motion required to adjourn the meeting.)

MINUTES
COMBINED MEETING OF THE CULTURAL COMMITTEE &
NANAIMO COMMUNITY HERITAGE COMMISSION
HELD IN THE SERVICE & RESOURCE CENTRE BOARD ROOM, 411 DUNSMUIR STREET
WEDNESDAY, 2014-JUN-04, COMMENCING AT 4:30 PM

ATTENDANCE: Ms. Diane Brennan, Chair

Cultural Committee Members: Ms. Gerda Hofman
Ms. Julie Bevan
Ms. Marianne Turley

Heritage Commission Members: Mr. W.E. Gard
Ms. Charlene Riches
Ms. Jill Stannard
Mr. John Manning
Ms. Christine Meutzner

Regrets: Commissioner Fred Pattje
Ms. Geraldine Manson
Ms. Wendy Smitka
Mr. Kim Smythe
Ms. Kerrie Low
Mr. John Hofman
Mr. Loyd Sherry

Staff: S. Samborski, Senior Manager, Culture and Heritage
C. Sholberg, Culture and Heritage Planner
C. Barfoot, Culture and Heritage Coordinator
R. Tubbs, Recording Secretary

1. CALL THE OPEN MEETING TO ORDER:

The Combined Meeting of the Cultural Committee and the Nanaimo Community Heritage Commission was called to order at 4:37 pm.

2. INTRODUCTION OF LATE ITEMS:

- (a) 215 Newcastle Avenue – Status Update (Other Business)
- (b) Corporate Sponsorship (Other Business)

3. ADOPTION OF AGENDA:

It was moved and seconded that the Agenda be adopted as amended. The motion carried unanimously.

4. ADOPTION OF MEETING NOTES:

It was moved and seconded that the Meeting Notes of the combined Cultural Committee and Heritage Commission Meeting of Wednesday, 2014-MAY-07 at 4:30 pm, in the Service and Resource Centre Board Room be adopted as circulated. The motion carried unanimously.

5. PRESENTATIONS:

No presentations.

6. CHAIR'S REPORT:

No report.

7. REPORTS OF ADVISORY BODIES:

- (a) Nanaimo Community Archives Society
For information. Copies of the report were distributed at the meeting.
- (b) Design Advisory Panel
No report.
- (c) Port Theatre – March 2014
For information (attached).
- (d) Nanaimo Art Gallery – March 2014
For information (attached).
- (e) Nanaimo District Museum – March 2014
For information (attached).

It was moved and seconded that the above noted reports be accepted as presented. The motion was carried unanimously.

8. REPORTS OF PROJECT WORKING GROUPS:

- (a) Cultural Grant Review Working Group:
For information. A verbal update was provided regarding the grant review progress to date, with note that the consultant needs more time to complete the work. A draft of the report will be distributed to members in preparation for the next regular meeting.

9. STAFF REPORTS

- (a) Activity Update by C. Sholberg, Culture & Heritage Planner
For information (attached).

It was moved and seconded that the report be accepted as presented. The motion was carried unanimously.

- (b) Activity Update by C. Barfoot, Culture & Heritage Coordinator
For information (attached).

It was moved and seconded that the report be accepted as presented. The motion was carried unanimously.

10. CORRESPONDENCE:

None.

11. NOTICE OF MOTION:

None.

12. OTHER BUSINESS:

- (a) John Hofman, Friends of Morden Mine Society
C. Meutzner provided a verbal update on behalf of J. Hofman, making note that the Province is unwilling to pay one dollar to allow the Society to proceed with an engineering study. Members discussed the issue and provided suggestions on ways to rally support around the mine and bring attention to the Province not willing to allow them to proceed.
- (b) 215 Newcastle Avenue – Status Update
The Bylaw Department is currently seeking demolition order for this building.
- (d) Corporate Sponsorship Policy
Council has requested that staff provide recommendations around a corporate sponsorship policy; therefore members of the Commission may be asked to participate in a working group to review recommendations. Members with interest in participating made it clear.

13. DELEGATIONS:

None.

14. QUESTION PERIOD:

None.

15. ADJOURNMENT:

It was moved and seconded at 5:36 pm that the meeting adjourn. The motion carried unanimously.

Fred Pattje
CHAIR
CULTURAL COMMITTEE

Diane Brennan
CHAIR
NANAIMO COMMUNITY HERITAGE COMMISSION

CERTIFIED CORRECT:

Suzanne Samborski
SENIOR MANAGER
CULTURE AND HERITAGE

2014-JUN-04
File: 0360-20-C01 Cultural Committee
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MONTHLY ACTIVITY REPORT

May 2014

#	DATE	EVENT	TIME	CATEGORY	AUD	ARTIST
1	1	Schools On Stage	10:00am	rehearsal	80	313
2	1	Schools On Stage	6:30pm	youth show	422	313
3	2	VIS rehearsal	6:00pm	rehearsal	0	110
4	3	VIS Nanaimo Bar None	3:00pm	music	278	110
5	3	VIS Nanaimo Bar None	7:30pm	music	472	110
6	5	CORE Dance provincial competition	all day	dance	260	322
7	6	Led Zepagain	8:00pm	music	618	10
8	7	CORE Dance provincial competition	all day	dance	325	322
9	8	CORE Dance provincial competition	all day	dance	320	322
10	9	CORE Dance provincial competition	all day	dance	875	322
11	10	CORE Dance provincial competition	9:00am	dance	175	322
12	10	CORE Dance Gala	6:00pm	dance	168	322
13	11	Steve Martin & Edie Brickell	7:30pm	music	615	22
14	12	Ron James	7:30pm	music	643	5
15	13	Gabriola Arts Council	10:00am	art change-over	2	0
16	14	Nanaimo Youth Choir	10:00am	music	278	30
17	22	Port Theatre Open House	4:00pm	reception	100	0
18	23	Whitney Houston Tribute	7:00pm	music	422	19
19	24	Rhythm Dance	7:00pm	dance	511	115
20	25	A West Coast Roots Celebration	7:30pm	music	364	16
21	27	Ben Portsmouth "Elvis"	cancelled	music	0	17
22	28	Bachman & Turner	7:30pm	music	682	23
23	30	Tempo Dance School	all day	rehearsal	0	239
24	31	Tempo Dance School	1:00pm	dance	370	239
25	31	Tempo Dance School	7:00pm	dance	726	239
26						
27						
28						
29						

TOTALS

Number of Events: 25

Estimated Audience Attendance: 8706

Estimated Number of Artists/Crew: 3862

Total people through the building: 12568

Monthly Event Report



May 2014

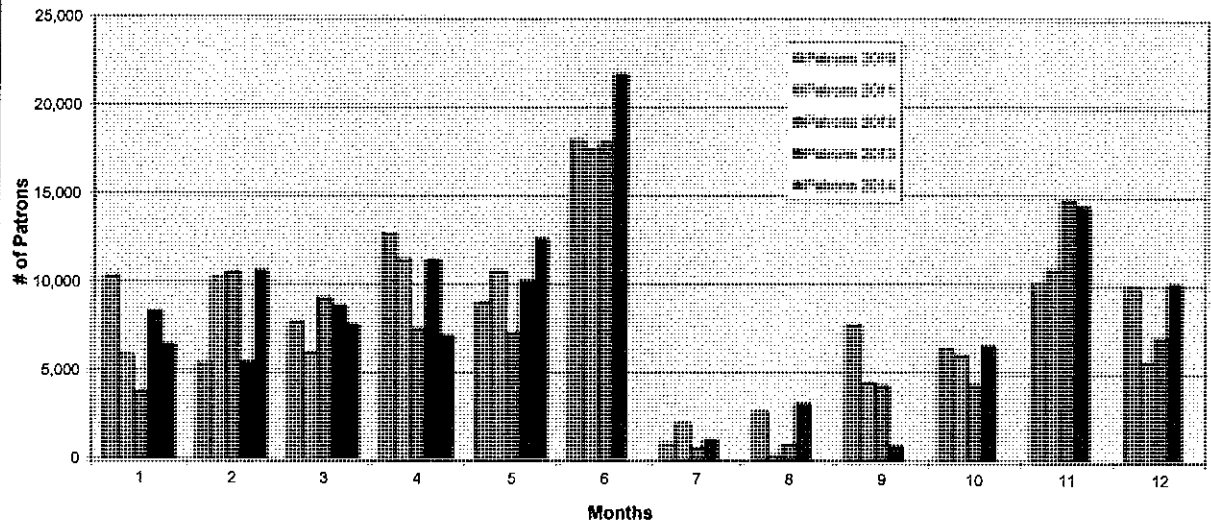
	# Events 2010	# Events 2011	# Events 2012	# Events 2013	# Events 2014	# Patrons 2010	# Patrons 2011	# Patrons 2012	# Patrons 2013	# Patrons 2014
Jan	21	17	11	23	18	10,368	5,912	3,813	8,381	6,584
Feb	15	34	18	16	28	5,455	10,271	10,616	5,513	10,745
Mar	23	15	24	16	22	7,808	6,056	9,176	8,691	7,691
Apr	28	25	20	27	23	12,803	11,333	7,436	11,295	7,059
May	23	26	17	27	25	8,917	10,709	7,161	10,131	12,568
Jun	36	28	33	34		18,127	17,535	18,000	21,824	
Jul	7	17	7	4		994	2,132	703	1,174	
Aug	6	2	13	13		2,793	334	885	3,249	
Sep	18	15	11	9		7,726	4,468	4,294	874	
Oct	28	18	13	26		6,359	6,021	4,373	6,549	
Nov	25	24	29	33		10,070	10,873	14,729	14,443	
Dec	22	24	15	21		9,857	5,647	7,008	10,044	
TOTALS	252	245	211	249	116	101,277	91,291	88,194	102,168	44,647

Five year average attendance for same month
 Five year average number of events same month

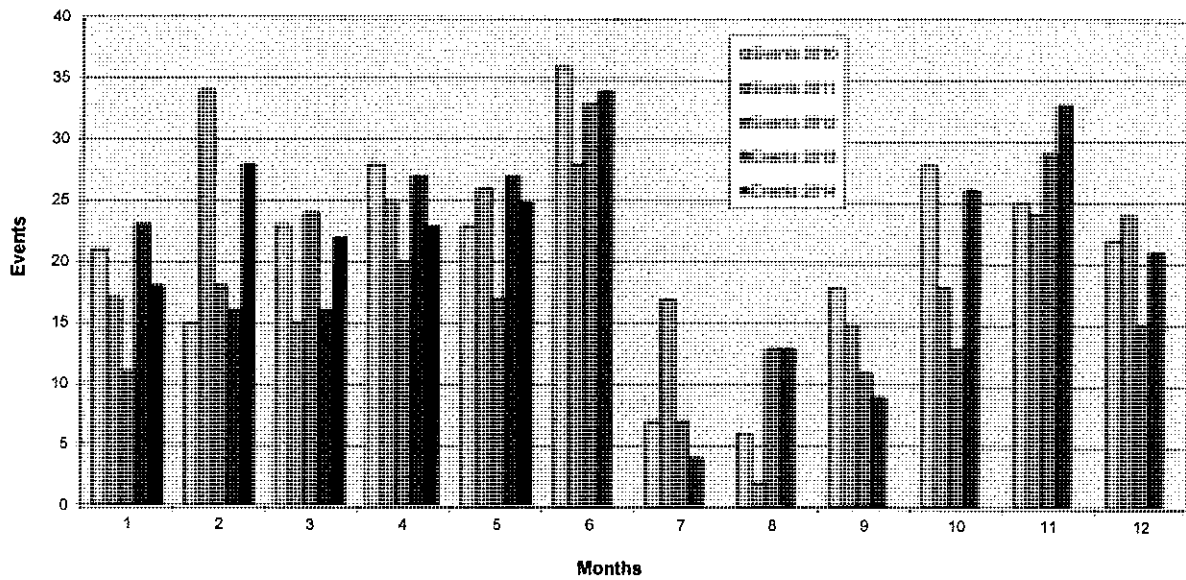
9,897
24



Patron Attendance Comparison



Event Comparison





MONTHLY ACTIVITY REPORT

June 2014

#	DATE	EVENT	TIME	CATEGORY	AUD	ARTIST
1	1	Kirkwood Academy	1:00pm	dance	517	100
2	1	Kirkwood Academy	4:00pm	dance	465	100
3	1	Kirkwood Academy	7:00pm	dance	560	100
4	2	VIU Convocations	2:30pm	ceremonies	550	200
5	3	VIU Convocations	10:00am	ceremonies	700	200
6	3	VIU Convocations	2:30pm	ceremonies	804	200
7	4	VIU Convocations	10:00am	ceremonies	450	200
8	4	VIU Convocations	2:30pm	ceremonies	450	200
9	5	VIBE Studios	all day	tech/rehearsal		568
10	5	Port Theatre Open House #2	5:30pm	meeting	85	
11	6	VIBE Studios	all day	tech/rehearsal		220
12	6	VIBE Studios	7:00pm	dance	801	180
13	7	VIBE Studios	2:00pm	dance	783	180
14	7	VIBE Studios	7:00pm	dance	570	180
15	8	Island Soul Choir	2:30pm	music	427	156
16	10	SD68 Honours Night	7:00pm	ceremonies	525	189
17	12	Harbour Dance	4:00pm	tech/rehearsal		25
18	13	Harbour Dance	9:00am	rehearsal		250
19	14	Harbour Dance	2:00pm	dance	803	125
20	14	Harbour Dance	7:00pm	dance	572	125
21	15	Brigadoon Dance	2:30pm	dance	327	109
22	16	Michael Jackson's Thriller	7:00pm	music	565	20
23	17	Ian Seal Memorial	11:00am	service	300	
24	17	Mid-Is. Co-op	1:00pm	meeting	20	
25	18	Coronation Street	7:30pm	presentation/interview	366	9
26	19	Port Theatre Open House #3	5:30pm	meeting	75	
27	20	VIU Convocations	2:30pm	ceremonies	550	208
28	21	Parksville Ballet	2:00pm	dance	446	85
29	21	Parksville Ballet	7:00pm	dance	265	85
30	22	BC Boys Choir	3:00pm	music	210	52
31	23	Steve Earle	7:30pm	music	794	13
32	24	SD68 Grad rehearsals	9:00am	rehearsals		130
33	24	SD68 Grad rehearsals	12:00pm	rehearsals		190
34	24	SD68 Grad rehearsals	2:00pm	rehearsals		130
35	24	SD68 Grad rehearsals	3:15pm	rehearsals		300
36	24	SD68 Grad ceremonies	4:30pm	rehearsals		300
37	25	SD68 Grad ceremonies	10:00am	ceremonies	804	300
38	25	SD68 Grad ceremonies	3:00pm	ceremonies	804	300
39	26	SD68 Grad ceremonies	10:00am	ceremonies	550	140
40	26	SD68 Grad ceremonies	1:00pm	ceremonies	650	190
41	26	SD68 Grad ceremonies	4:00pm	ceremonies	600	120
42	26	SD68 Grad ceremonies	7:00pm	ceremonies	600	110
43	28	Ian Tyson	7:30pm	music	715	8

TOTALS

Number of Events:

43

Estimated Audience Attendance:

17703

Estimated Number of Artists/Crew:

6297

Total people through the building:

24000

Monthly Event Report



June 2014

	# Events 2010	# Events 2011	# Events 2012	# Events 2013	# Events 2014	# Patrons 2010	# Patrons 2011	# Patrons 2012	# Patrons 2013	# Patrons 2014
Jan	21	17	11	23	18	10,368	5,912	3,813	8,381	6,584
Feb	15	34	18	16	28	5,455	10,271	10,616	5,513	10,745
Mar	23	15	24	16	22	7,808	6,056	9,176	8,691	7,691
Apr	28	25	20	27	23	12,803	11,333	7,436	11,295	7,059
May	23	26	17	27	25	8,917	10,709	7,161	10,131	12,568
Jun	36	28	33	34	43	18,127	17,535	18,000	21,824	24,000
Jul	7	17	7	4		994	2,132	703	1,174	
Aug	6	2	13	13		2,793	334	885	3,249	
Sep	18	15	11	9		7,726	4,468	4,294	874	
Oct	28	18	13	26		6,359	6,021	4,373	6,549	
Nov	25	24	29	33		10,070	10,873	14,729	14,443	
Dec	22	24	15	21		9,857	5,647	7,008	10,044	

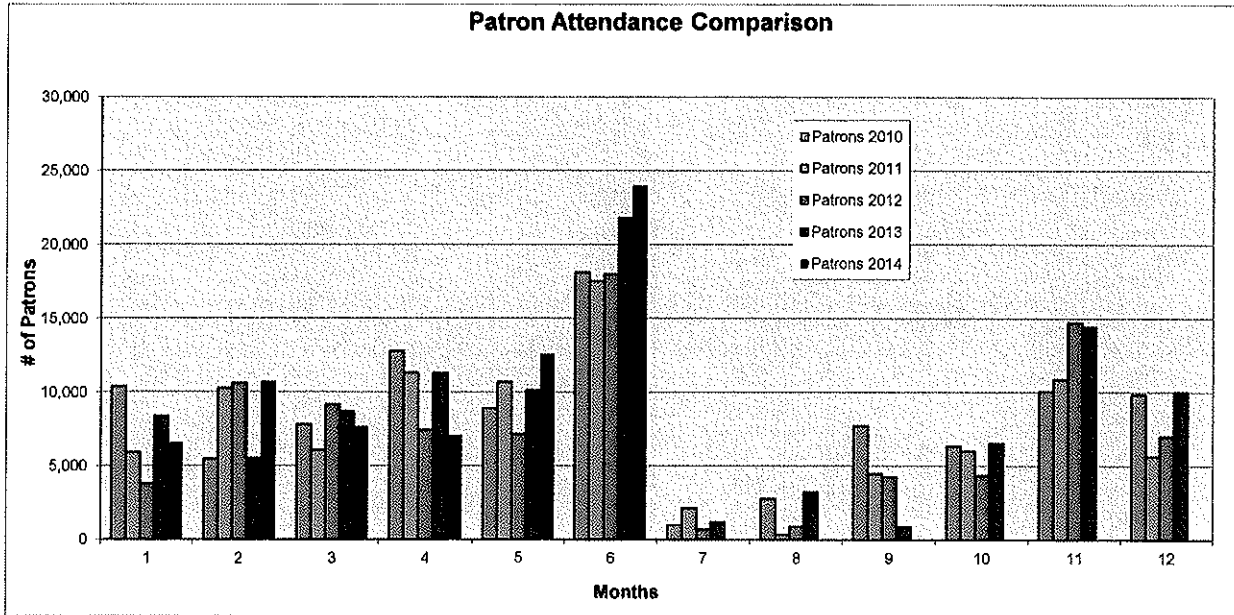
TOTALS	252	245	211	249	159	101,277	91,291	88,194	102,168	68,647
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Five year average attendance for same month
 Five year average number of events same month

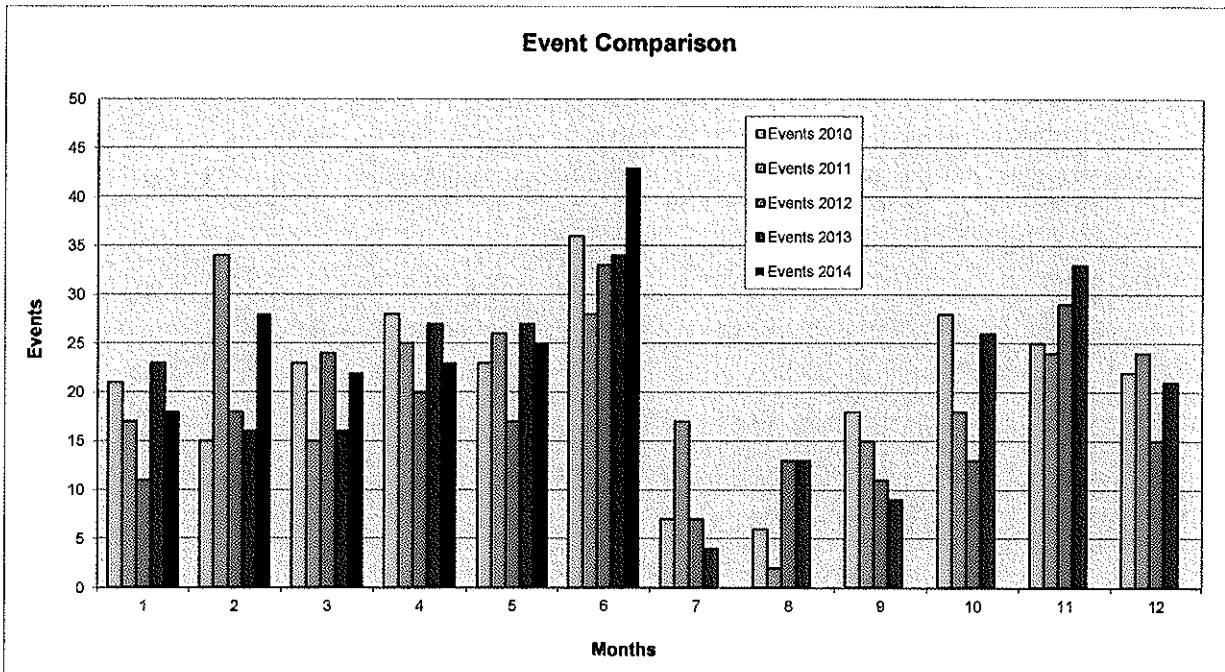
19,897
35



Patron Attendance Comparison



Event Comparison



Monthly Event Report



July 2014

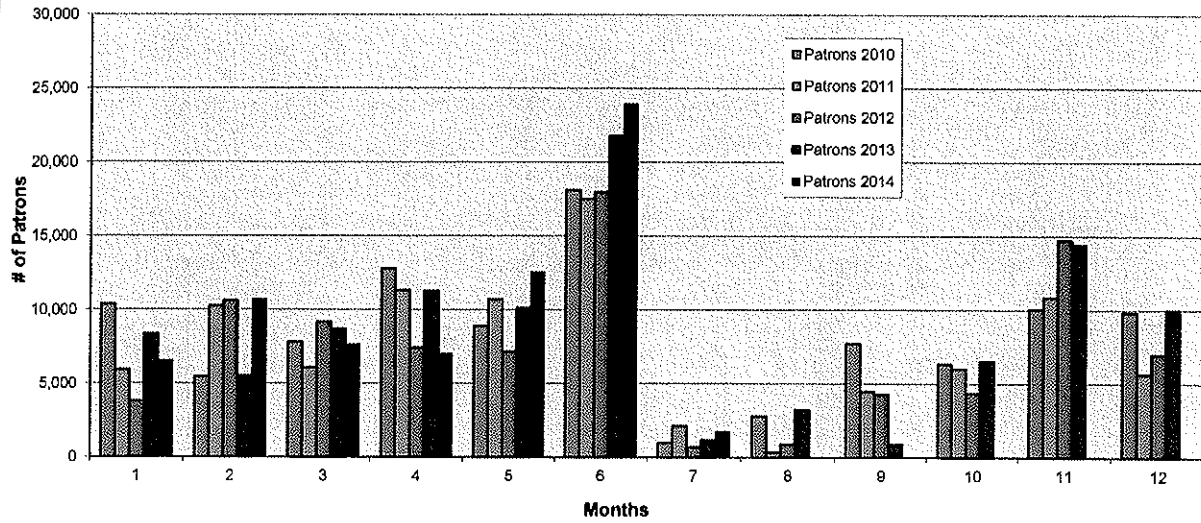
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Jul	7	17	7	4	7	994	2,132	703	1,174	1,775
Aug	6	2	13	13		2,793	334	885	3,249	
Sep	18	15	11	9		7,726	4,468	4,294	874	
Oct	28	18	13	26		6,359	6,021	4,373	6,549	
Nov	25	24	29	33		10,070	10,873	14,729	14,443	
Dec	22	24	15	21		9,857	5,647	7,008	10,044	
TOTALS	252	245	211	249	166	101,277	91,291	88,194	102,168	70,422

Five year average attendance for same month
 Five year average number of events same month

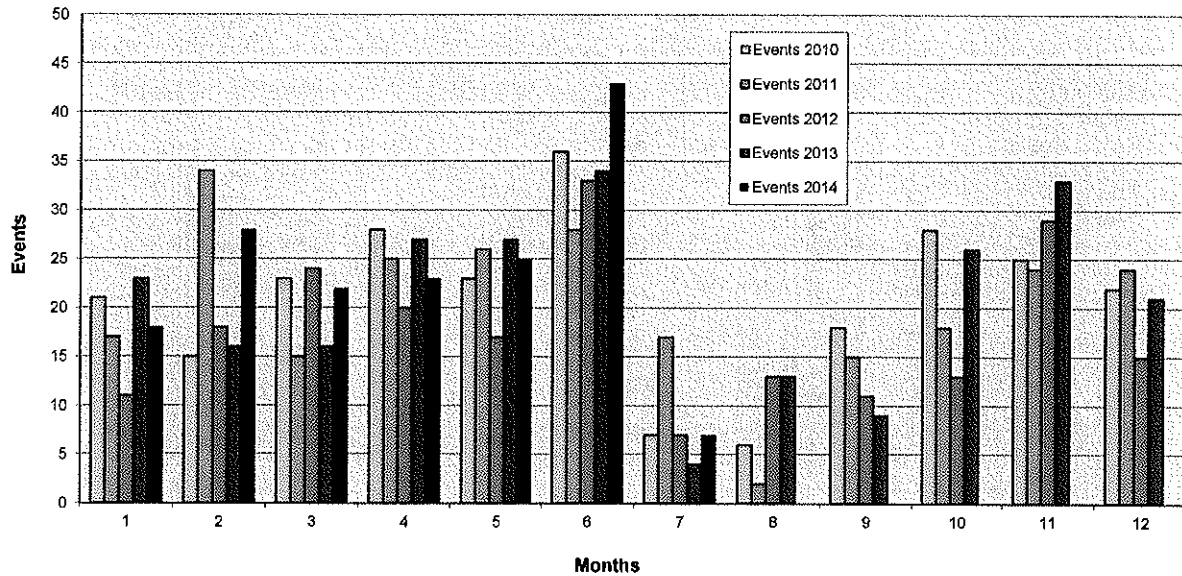
1,356
8



Patron Attendance Comparison



Event Comparison





MONTHLY ACTIVITY REPORT

July 2014

#	DATE	EVENT	TIME	CATEGORY	AUD	ARTIST
1	8	Hope & Health	7:00pm	symposium	628	16
2	17	Live Pro Boxing	all day	tech day		4
3	18	Live Pro Boxing	7:30pm	sports event	602	39
4	21	Amos Lee	7:30pm	music	422	25
5	22	Gabriola Arts Council	12:30pm	art change-over		1
6	28	Nanaimo Boys & Girls Club	2:00pm	theatre tour	21	
7	29	Nanaimo Mustang Club	6:30pm	meeting & theatre tour	17	
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TOTALS

Number of Events:

7

Estimated Audience Attendance:

1690

Estimated Number of Artists/Crew:

85

Total people through the building:

1775

ACTIVITY REPORT: June 2014

Campus Gallery (900 Fifth Street)

EXHIBITIONS -Reconciling Self | Connie Watts

June 14 to September 6, 2014

Reconciling Self features new artworks by Connie Watts, a mixed media artist and designer of Nuu-Chah-Nulth, Kwakwaka'wakwa, and Gitksan ancestry, based in Port Alberni. Her studio practice is characterized by the use of contemporary media and techniques that recast and re-imagine Northwest Coast traditions, and express the hybrid status of all cultures in the 21st century.

Reconciling Self addresses issues of cultural-mixing and exchange, through the lens of a First Nations artist working with traditional forms in non-traditional media. It also considers the processes of healing, and rebuilding of a unified self that Watts has followed in the years after a serious car accident. The experiences of seeing the world from a range of internal perspectives left her with a new sense of the life that connects all things. In our era of time-space compression, distinctions in geography and history have broken down with advances in technologies of movement and communication, resulting in traditional and regional cultures becoming increasingly blended. The ties that connect peoples and cultures, even our sense of self, are harder to see.

Connie Watts has exhibited across North America, including a solo exhibition in Winnipeg (Re-Generation at the Urban Shaman Gallery) and as part of Changing Hands: Art Without Reservation, an exhibition that toured the United States. Watts emerging leadership role on the West Coast art scene was confirmed through her work as project manager (and contributing artist) for the Vancouver 2010 Winter Games Aboriginal Art Program.

Justin McGrail, Curator

Downtown Gallery (150 Commercial Street)

Exhibitions-

Ekphrasis: Writing the Collection

May 9th to June 7th 2014

Definition: Ekphrasis is the written translation of a visual work of art.

Nanaimo Art Gallery presents *Ekphrasis: Writing the Collection*, an exhibition of works from the permanent collection. For this exhibition seven local writers have been invited to compose new poetic responses to specific artworks. Paintings, prints and sculptures can speak without words, but what do they say to specific individuals, and how can viewers share their impressions? This exhibition creates the opportunity to read artworks through the perspective of other artists working in the medium of language.

The questions of how visual art (image) and poetry (words) relate to each other can lead to the term ekphrasis. Originating in ancient Greece and taught as a rhetorical device where the purpose is not only to describe an object, but to share the emotional experience and content of it as well. Using ekphrastic poetry, one can bring the experience or essence of an object to the listener or reader through highly detailed descriptive writing.

The world we live in today is saturated with images from advertising, television, magazines, and especially computers and handheld devices. There is less need for visual description when high quality reproductions surround us and many images are easily found through Google. The speed with which we take in images rarely leaves time for thoughtful consideration. Ekphrasis is a way to deepen the conversation by giving artworks careful attention. Works of visual art often have an ineffable quality that, while impossible to put into words, can also be the paradoxical spur that compels us to try. The goal of *Ekphrastic* poetry is to surpass mere description in order to embody qualities that are beyond the physical aspects of the work it observes.

The Exhibition features new acquisitions by prominent BC artist and former Vancouver Island University professor, Ian Garrioch; prominent artist and VIU alumnus Brendan Lee Satish Tang and internationally acclaimed artist, Sonny Assu. Poems and texts responding to these and other artworks have been created especially for the show by Naomi Beth Wakan, Nanaimo Poet Laureate; Lisa Webster-Gibson, spoken word artist, visual artist, and musician; Valentina Cardanilli, local artist and creative instigator; as well as responses from NAG staff Jacqueline Yeo, writer and art education assistant; Chris Kuderle, administrative director; Rob Bos, downtown gallery coordinator, and Jennifer Pierce, poet and gallery assistant. These writer/poet responses are a supplement to the viewers' own, and merely add an additional lens with which to interpret the artwork.

Existential Elders
June 24 to August 9, 2014

Wisdom, they say, comes with age.

Aging is a hot topic these days. Aging boomers consult experts about how to prepare for old age, how to look younger, how to save for retirement, how to maintain their brains and bodies at peak performance.

Artists are accustomed to living on the fringes of society - on the outside, looking in. We are typically less conventional, more experimental, more critical of society, often poorer, less secure, and more isolated than the average citizen.

Then suddenly we're Seniors, part of the fastest growing and most conservative demographic in the country. But we're not typical Seniors; we generally remain marginal and experimental and we don't retire. We adapt to the physical limitations of age and carry on with our work. We work because making art has become our life, and still defines us. We've become what I call "Cultural Elders".

The traditional role of Elders in society is to share wisdom with younger generations. So what do we, as Cultural Elders, have to say? For this project I invited sixteen BC artists, men and women, senior both in years and professional stature, to share their personal take on life, the human condition, aging, the passage of time, and the search for meaning and purpose in life.

Participating Artists: Donna Balma, Anna Banana, Famous Empty Sky, Bill Friesen, DF Gray, Tim Haley, Jeff Hartbower, Barbara Hutson, Marci Katz, Ursula Medley, Robert Moon, Lynn Orriss, Joe Rosenblatt, Jo Swallow, Sharon Urdahl, Ed Varney

Exhibition by Curator/Participant Marci Katz

EDUCATION

ArtRageous Saturdays –Two themed *ArtRageous* workshops for children ages 5 to 11, sponsored by RBC were held in June.

Two guided tours for School District 68 plus workshops organized through Nanaimo Art Gallery AITS Program.

Total Gallery Attendance: 895

ACTIVITY REPORT: July 2014

Campus Gallery (900 Fifth Street)

EXHIBITIONS -Reconciling Self | Connie Watts

June 14 to September 6, 2014

Reconciling Self features new artworks by Connie Watts, a mixed media artist and designer of Nuu-Chah-Nulth, Kwakwaka'wakwa, and Gitksan ancestry, based in Port Alberni. Her studio practice is characterized by the use of contemporary media and techniques that recast and re-imagine Northwest Coast traditions, and express the hybrid status of all cultures in the 21st century.

Reconciling Self addresses issues of cultural-mixing and exchange, through the lens of a First Nations artist working with traditional forms in non-traditional media. It also considers the processes of healing, and rebuilding of a unified self that Watts has followed in the years after a serious car accident. The experiences of seeing the world from a range of internal perspectives left her with a new sense of the life that connects all things. In our era of time-space compression, distinctions in geography and history have broken down with advances in technologies of movement and communication, resulting in traditional and regional cultures becoming increasingly blended. The ties that connect peoples and cultures, even our sense of self, are harder to see.

Connie Watts has exhibited across North America, including a solo exhibition in Winnipeg (Re-Generation at the Urban Shaman Gallery) and as part of Changing Hands: Art Without Reservation, an exhibition that toured the United States. Watts emerging leadership role on the West Coast art scene was confirmed through her work as project manager (and contributing artist) for the Vancouver 2010 Winter Games Aboriginal Art Program.

Justin McGrail, Curator

Downtown Gallery (150 Commercial Street)

Exhibitions-

Existential Elders

June 24 to August 9, 2014

Wisdom, they say, comes with age.

Aging is a hot topic these days. Aging boomers consult experts about how to prepare for old age, how to look younger, how to save for retirement, how to maintain their brains and bodies at peak performance.

Artists are accustomed to living on the fringes of society - on the outside, looking in. We are typically less conventional, more experimental, more critical of society, often poorer, less secure, and more isolated than the average citizen.

Then suddenly we're Seniors, part of the fastest growing and most conservative demographic in the country. But we're not typical Seniors; we generally remain marginal and experimental and we don't retire. We adapt to the physical limitations of age and carry on with our work. We work because making art has become our life, and still defines us. We've become what I call "Cultural Elders".

The traditional role of Elders in society is to share wisdom with younger generations. So what do we, as Cultural Elders, have to say? For this project I invited sixteen BC artists, men and women, senior both in years and professional stature, to share their personal take on life, the human condition, aging, the passage of time, and the search for meaning and purpose in life.

Participating Artists: Donna Balma, Anna Banana, Famous Empty Sky, Bill Friesen, DF Gray, Tim Haley, Jeff Hartbower, Barbara Hutson, Marci Katz, Ursula Medley, Robert Moon, Lynn Orriss, Joe Rosenblatt, Jo Swallow, Sharon Urdahl, Ed Varney

Exhibition by Curator/Participant Marci Katz

EDUCATION

Saturday Studio –Two themed workshops for children ages 5 to 11, sponsored by RBC were held in July.

Summer Art Camps started in the month of July. Art Inspired with artist instructor Carole Brooke ran from July 14th through July 18th featuring art projects and activities connected to the Campus Gallery exhibition of work by Connie watts.

BMO Summer Art Camps – All About Art and Art Immersion with artist instructor Melanie Godel ran from July 21st through July 25th with two sessions one morning and one in the afternoon, with more to follow in August.

ART LAB held an open house for artists and the general public on July 26th.



NANAIMO MUSEUM

Report to the City of Nanaimo Culture & Heritage Department
May/June 2014 submitted June 20, 2014 by Debbie Trueman

Administration/Revenue

- Numbers/Revenue – total numbers down 1% year to date despite large deficit in May-school programs down 33% due to strike action and total numbers down by 2 cruise ships (at least 1000 visitors) and an extremely quiet conference centre. Despite this, earned revenue (mainly gift shop and programming thanks to sleepovers) is up 43% to end of May.
- Joint MAP application for Pier 21 Travelling Exhibit - We are sharing costs of the exhibit rental with CIVMS and are waiting on word about the grant which could possibly cover 2/3rds of the rental cost.
- Capital Planning Meeting - with City staff to discuss future capital building needs-locomotive shelter identified and added to the list which includes the Bastion and the Miners Cottage. Building needs in the old building covered under use agreement and this building through VICC maintenance of systems including internet/phones and HVAC.

Exhibit Programming

- Pier 21 Joint exhibit - through this summer-getting good media response-another interview today.
- Hallway – Multicultural Society through this summer.
- Ring of Fire-from Calgary Military Museums on Pacific Rim involvement in the World Wars opens in September 2014 in keeping with WWI anniversary.
- February-April 2015 tentatively (in-house): Rationing to Ravishing: women's fashion of the 1940s and 1950s (Ivan Sayers)
- Sept-Nov 2015 (travelling from VAG): Emily Carr/Burtnysky exhibit in partnership with Nanaimo Art Gallery
- Summer 2015 (community/in-house): Discover Harewood
- December 2014 and 2015 (in-house)- Toys/Richard's train layout. This was so popular last year during the K/1 Christmas program we will do it again this year.
- 2016 schedule-is tentatively filled as well with the in house exhibit for 2017 also tentatively scheduled.

Programs and Events

- School Programs-are being cancelled due to the strike action so numbers are down over 30% in May and probably 100% for June.
- Pier 21 exhibit event - was small due to scheduling issues and late notice from Pier 21.
- Summer Family Programming - begins July, includes junior archaeologist, dinosaurs, bastion tours
- SHOF-need a plan for Sept nomination pitch
- New Pioneer Cemetery tours - being offered July and August as a part 3 of cemetery strolls, plans for a wellington cemetery tour in the works for next year.

Community Partnerships

- CVIMS - opening was very successful (130) due in large part to the partnership with CVIMS and Hilde Schlosar.
- Lynne Bowen book - quite a bit of time spent on this with marketing, readings and the contract.
- Cultural Managers Working Group - I am applying for a BCMA award around this concept. Meeting last week looked at progress to date in preparation for fall review.
- Coal Dust Art Gallery Exhibit - we are one of the sites for this gallery exhibit being curated by Jesse Birch.
- MIMG - meetings continue.
- Qualicum Beach Museum Board - continues on my time until September meeting.
- DNBIA Events Committee-now only meeting quarterly so I will be going again-last meeting discussed allocation of \$6000 event budget.

City of Nanaimo

REPORT TO THE CULTURE AND HERITAGE COMMISSION

DATE OF MEETING: 2014-SEP-03

AUTHORED BY: CHRIS SHOLBERG, CULTURE / HERITAGE PLANNER
CULTURE AND HERITAGE DEPARTMENT

RE: HERITAGE HOME GRANT APPLICATION – 320 MACHLEARY STREET

STAFF RECOMMENDATION:

That the Culture and Heritage Commission approve a \$1,410.50 heritage home grant for the exterior rehabilitation of the Rowbottom Residence, located at 320 Machleary Street.

PURPOSE:

The purpose of the Heritage Home Grant Program is to enhance and conserve Nanaimo's historic residential building resources. To achieve this objective, the program provides financial assistance for structural and exterior building improvements which follow the Federal Government's *"Standards and Guidelines for the Conservation of Historic Places in Canada"*.

BACKGROUND:

In 2006, the City of Nanaimo created a Heritage Home Grant Program designed to support repair and rehabilitation of Nanaimo's historic residential buildings. Grants of up to \$2,500 on a 50/50 cost sharing basis are available under the program for external and structural rehabilitation / improvements to registered heritage buildings (for example, exterior paint jobs, window repair, roof replacement, etc.).

The owner of the Rowbottom Residence (320 Machleary Street) has applied for a grant in order to remove and reconstruct the existing wooden front stairway and side pillars to match the existing appearance (see Attachment A). These elements of the building are in poor condition due to significant wood rot. The total estimated project cost is \$2,821. The project is therefore eligible for up to \$1,410.50 in grant assistance.

History of 320 Machleary Street

Built in 1913, the Rowbottom Residence is a superior example of an Edwardian bungalow. This symmetrical building has many Craftsman features including triangular eave brackets, exposed rafter ends on the front dormer and a large, finely detailed wrap-around verandah. The rock wall with stone gateposts and elaborate wrought iron gate, in addition to the mature landscaping, add to the estate-like ambience of this property.

The residence, part of a grouping of superior heritage buildings, speaks to the neighbourhood's early status as a prestigious residential area. By the turn of the 20th century, Nanaimo's entrepreneurial and professional classes were moving to areas west and north of the original town site. This movement was largely spurred by the development of the huge No. 1 Coal Mine in what was once a predominantly residential area on the southern waterfront but it also reflects a general trend towards single-use neighbourhoods that were increasingly defined by social class and their distance from industrial activity. The neighbourhood, near the brow of a long, gentle hill that rises from the waterfront, was one of a few select areas that emerged as exclusively residential after 1900.

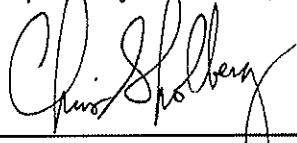
This house was built for Francis (Frank) Rowbottom Jr. The Rowbottoms emigrated from their native England in the mid-1880s. Francis Sr. Initially worked as a miner but eventually purchased the Union Bakery on Bastion Street. Later, the business moved to the Northwest corner of Fitzwilliam and Milton Streets. As a young man, Frank Jr. Was a live-in apprentice baker at Smith & Hague's Excelsior Bakery. After his father's death in 1897, Frank Jr. Worked with his mother and brothers at the family bakery. The bakery was sold to the Shelley Brothers Bakery in 1918.

The residence has a Heritage Register Point Rating of 75/100.

Strategic Plan Considerations

The Heritage Home Grant Program furthers the goals of the Economic Health (financial prosperity) and Cultural Vitality (Creativity, Diversity, Heritage and Innovation) pillars of the 2012-2015 *Corporate Strategic Plan*, as well as the conservation objectives of the City's Heritage Conservation Program.

Respectfully submitted,



Chris Sholberg
CULTURE / HERITAGE PLANNER
CULTURE AND HERITAGE

Drafted: 2014-AUG-27

File: C:\C00101 Heritage Information File – 320 Machleary Street (320 Machleary Street)
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CS/rt

ATTACHMENT A

CITY OF NANAIMO HERITAGE HOME GRANT PROGRAM

APPLICATION FOR A GRANT

Building Owner Application

1. Name of Building	Rowbottom Residence		
2. Address of Building	320 MACCLEARY STREET		
3. Owner's Name	ALAN & CAROLINE CARROLL		
4. Address	SAME		
Telephone:	780-231-0315	Fax:	
Email:	Caroline J. Carroll@gmail.com.		
Contact Person (if different from owners):			

Architect/Designer responsible for the project (if applicable)

1. Name	Nick Kitchen (info on attached		
2. Address	work sheet).		
Telephone:		Fax:	
Email:			

Applications are to be submitted to:

Heritage Planner
City of Nanaimo
455 Wallace Street
Nanaimo, B.C. V9R 5J6
Ph. (250) 755-4472
Fax (250) 755-4479

PROJECT INFORMATION

1. *Describe the proposed project:*

Restoration of front steps + 2 front pillars
described as per work sheet.

2. *Planned start date:*

ASAP

3. *Planned completion date:*

Approx 1 Week.

4. *Estimated total project cost:*

\$ 2821 - 00.

5. *Project cost components (estimates):*

	<u>Estimate</u>
Design	\$
Exterior	\$
Structural	\$
Other	\$

APPLICANT CHECKLIST

- ☐ Property taxes paid
☐ Utility taxes paid
☐ Residential Occupancy

Attach to application:

- ☐ Photographs of existing conditions
☐ Scope of work summary
☐ Cost estimates from contractors or tradespeople
☐ Scale Drawings (if applicable)
☐ Material and colour samples (if applicable)

NICK KITCHEN

HOME AND BUSINESS RENOVATIONS

Building Dreams Since 2006

642 Hillcrest Ave, Nanaimo, BC, V9R3M7
 Phone 250-667-7005
 Info@nickkitchen.ca

QUOTE:#

DATE: AUGUST 21, 2014

TO carroll

SALESPERSON	JOB	PAYMENT TERMS	QUOTE EXPIRY DATE
Nick Kitchen		Cheque or Cash	

	DESCRIPTION	UNIT PRICE	LINE TOTAL
	<u>Labour:</u> -removal of existing stairs and side pillars -construct new wood stairs -construct new side pillars with cedar shake to match existing house. -primer and paint -pour concrete stairs and concrete pillar tops		\$1700.00
		<u>GST</u>	<u>\$85.00</u>
	<u>Material:</u> -2x4 framing -concrete stairs -plywood -rain screening -cedar shakes -decretive concrete on side pillars		\$925.00
		<u>GST/PST</u>	<u>\$111.00</u>
		<u>TOTAL</u>	<u>\$2821.00</u>



Google earth

feet
meters


10

5





Sent from my iPhone

From: caroline carroll <caroline.j.carroll@me.com> 
Subject: Machleary
Date: 22 August, 2014 12:14:15 PM MDT
To: Caroline Carroll <caroline.j.carroll@gmail.com>

2 Attachments, 367 KB



City of Nanaimo
REPORT TO THE CULTURE AND HERITAGE COMMISSION

DATE OF MEETING: 2014-SEP-03

AUTHORED BY: SUZANNE SAMBORSKI, SENIOR MANAGER
CULTURE AND HERITAGE DEPARTMENT

RE: CULTURE MANAGERS WORKING GROUP CHARTER

STAFF RECOMMENDATION:

That the Culture and Heritage Commission receive the report for information.

PURPOSE:

To provide the Culture and Heritage Commission with an update regarding the Culture Managers Working Group and a copy of its working charter (Attachment A).

BACKGROUND:

In March 2014, Council approved the *2014-2020 Cultural Plan for a Creative Nanaimo*. Based on a community-inspired vision, the plan is a blueprint that will see Nanaimo become a healthy and prosperous community that recognizes the importance of creativity and cultural vitality for quality of life and place. As a blueprint, the plan promotes and celebrates cultural vitality, one of the four pillars of the City's *2012-2015 Corporate Strategic Plan*.

As part of its cultural vitality leadership, the City created a Culture and Heritage Department, with responsibility for, in collaboration with others, cultural plan implementation. One of the first implementation steps is building stronger relationships with, and between, cultural organization and business and increasing opportunity to build capacity within organizations.

To assist in advancing implementation of the cultural plan and in leveraging the talents and abilities of others, the Culture and Heritage Department has created an adjunct body; the Culture Managers' Working Group (CMWG).

The CMWG was originally assembled as part of the *2014-2020 Cultural Plan for Creative Nanaimo's* steering committee and spent eighteen months working with City staff and the community to assist in developing a strategic framework to help guide the city's evolution as a healthy, vibrant and prosperous community.

The CMWG adopted the charter at its 2014-MAY-08 meeting. Work for Fall 2014 includes developing a 2015 work plan and reviewing changes for the cultural funding program.

Strategic Plan Considerations

Cultural Vitality, one of the City of Nanaimo's four sustainability pillars, is recognized as a significant contributor to the life and soul of our community that is aligned with economic health, social equity and environmental responsibility. As outlined by the 2013 Arts and Culture Economic Impact Study, the creative economy accounts for a direct economic impact of \$93 million and an additional indirect / induced impact of \$60 million (Kunin & Associates, 2013).

Community Building Partnerships: Establishing a working group of the professional culture and heritage managers provides opportunity for collaboration and partnership in the sector and creates opportunity for the community to leverage the knowledge, experience and assets of these organizations to build capacity in the community.

Respectfully submitted,



Suzanne Samborski
SENIOR MANAGER
CULTURE AND HERITAGE

Drafted: 2014-AUG-19

File: 0360-20-M01 Culture and Heritage Managers

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ATTACHMENT A

City of Nanaimo

Culture Managers' Working Group

Charter

Introduction

The City of Nanaimo, in March 2014, approved *A Cultural Plan for a Creative Nanaimo*. Based on a community-inspired vision, the plan is a blue-print that will see Nanaimo become a healthy and prosperous community that recognizes the importance of creativity and cultural vitality for quality of life and place. As a blue-print, the plan promotes and celebrates cultural vitality, one of the four pillars of the City's strategic plan.

As part of its cultural vitality leadership, the City created a new Culture and Heritage Department, with responsibility for, in collaboration with others, cultural plan implementation. One of the first implementation steps is building stronger relationships with, and between, cultural organization and business and increasing opportunity to build capacity within organizations.

To assist in advancing the cultural plan implementation and in leveraging the talents and abilities of others, the Culture and Heritage Department has created an adjunct body, the Culture Managers' Working Group.

Accountability

The Culture Managers' Working Group is accountable to the Culture and Heritage Department.

Responsibility

The Culture Managers' Working Group is responsible for supporting and leveraging the Culture and Heritage Department's initiatives to animate and grow a creative and engaged Nanaimo.

Roles

The Culture Manager's Working Group provides leadership and action that brings the Plan to life. The Group, and its individual members, under general direction of the Culture and Heritage Department, may perform all or some of the following roles (See Schedule A - Role Activities):

- **Advisor** - providing insight, advice and recommendations on Plan matters including, but not limited to: planning, implementing and evaluating priorities, strategies and activities.
- **Collaborator** - working among its members, among the broader culture and heritage sector, and among other sectors to plan, finance and deliver specific initiatives that advance the Plan's vision and align with Plan priorities and strategies.
- **Networker** - working within the culture and heritage sector, and within other sectors, to foster and grow relationships, identify and secure new resources and tools and to create and share information.
- **Promoter** - working within the community to foster citizen and organizational awareness of the culture and heritage sector and its social and economic benefits, support for, and participation in creative sector activities.

Specific Duties

The Culture Managers' Working Group will perform specific duties as assigned by the Culture and Heritage Department or as mutually agreed annually and documented in a published work plan. All duties and work plans will align with the Cultural Plan, especially Sections 5, 6 and 7.

Members

The Culture Managers' Working Group members are managers of organizations who manage facilities on the City's behalf, offer a fee-for-service, or receive, at minimum, three-year funding from the City of Nanaimo. The Culture and Heritage Department, when identifying and selecting Group members, will consult with existing Group members. Group members will serve voluntarily and without City compensation at the pleasure of the Department.

Term

The Culture Managers' Working Group will provide its services on an initial three-year term basis which will be subject to renewal at the discretion of the Culture and Heritage Department.

Evaluation

The Culture Managers' Working Group will plan and evaluate its work and impact annually using a mutually agreed process and measurement criteria. Both the annual work plan and evaluation will be public documents.

Conduct

The Culture Managers' Working Group will conduct its discussions and activities in a trusting, respectful and open manner. Group decisions will be taken using a consensus model. Group disputes and conflicts will be resolved through unbiased and collegial processes. Group members shall conduct themselves, at all times, in a professional and respectful manner.

Meetings

The Culture Managers' Working Group will meet according to a mutually agreed schedule or at the call of the Culture and Heritage Department. Meetings may be scheduled monthly, quarterly, annually, or on an as-needed basis. Group meetings are professional and technical work sessions and shall not be open to others, except by Culture and Heritage Department invitation.

Support

The Culture Managers' Working Group will receive policy and program support from the Culture and Heritage Department, including but not limited to: liaison with and advocacy to other City units including Council, Commission and corporate units; and media relations. The Group will receive administrative support from the Department which will be limited to: meeting scheduling and logistical coordination; agenda preparation and circulation; meeting summary preparation and distribution.

Schedule A - Role Activities

Introduction

This schedule identifies, by role, potential activities that the Culture Managers' Working Group and its members may engage in from time-to-time and as resources permit. The activities may change as progress and circumstances evolve.

All activities undertaken shall align with the Cultural Plan and be for shared benefit, not individual benefit.

Advisor Role

While the Cultural Plan has been adopted, there is significant work to be done in planning the short, mid and long term implementation activities and while some success indicators are contained within it, there is no agreed monitoring and evaluation plan to gauge the sector's economic and social outcomes. Having the ability to report strategically, over multiple time periods, on the ROI of the combined investments (City, community, corporate, foundations, others) will be paramount to the sector's continuing success.

The CMWG may assist by:

- Identifying and recommending priority areas or activities
- Providing information and advice on culture and heritage issues and initiatives
- Participating in an annual joint-planning process
- Formulating and implementing a Plan evaluation process
- Assessing the status and growth of the culture and heritage sectors' impacts
- Assisting in conflict resolution

Collaborator Role

While the Cultural Plan has been adopted, implementation activities have not begun in a serious way.

The CMWG may assist by:

- Collaborating on implementation activities among its members.
- Coordinating implementation activities among its members and among other sector members
- Identifying and sharing assets
- Developing joint initiatives
- Increasing and sharing resources available to the cultural community
- Leveraging each others' contacts and Boards of Directors

Networker Role

While the Cultural Plan has been adopted, much work can be done to build and strengthen relationships both within the sector and with other sectors. Cross-sector engagement is key to achieving the Plan's social and economic potential.

The CMWG may assist by:

- Encouraging and building strong, mutually beneficial relationships among cultural organizations and with other sectors
- Identifying and pursuing ways to raise the profile of culture and heritage
- Supporting culture and heritage events that add-value to the creative sector and community-at-large
- Working together to access diversified funding
- Leveraging each others' contacts and Boards of Directors

Promoter Role

While the Cultural Plan has been adopted, much work can be done to foster community, stakeholder and organizational awareness of, and support for, the sector and its social and economic benefits.

The CMWG may assist by

- Being culture and heritage ambassadors
- Encouraging increased community involvement in cultural events and initiatives
- Promoting cultural and heritage events and initiatives
- Developing an annual culture and heritage activities calendar
- Developing a joint marketing program

City of Nanaimo

REPORT TO THE CULTURE AND HERITAGE COMMISSION

DATE OF MEETING: 2014-SEP-03

AUTHORED BY: SUZANNE SAMBORSKI, SENIOR MANAGER
CULTURE AND HERITAGE DEPARTMENT

RE: A REVIEW OF THE CULTURAL FUNDING PROGRAMS

STAFF RECOMMENDATION:

That the Culture and Heritage Commission receive the report for information.

PURPOSE:

To provide the Culture and Heritage Commission with an update regarding the review of the cultural funding programs, and next steps.

BACKGROUND:

At the 2013-APR-08 Council meeting, Council approved a call for a review of the cultural funding programs process / criteria as part of the cultural planning process, recommending that the review be included in the plan. The purpose of the review was to ensure that the cultural grant programs reflected strategic investment by the City of Nanaimo based on clear and consistent criteria aligned with the *2014-2020 Cultural Plan for a Creative Nanaimo* and the *2012-2015 Corporate Strategic Plan*.

Mollineaux Management provided technical expertise in reviewing background materials, completing a comparative analysis and providing recommendations for changes to the following funding programs:

- Cultural Operating
- Arts and Cultural Festivals and Events

A final report "City of Nanaimo Cultural Funding Program Review" (Mollineaux, 2014) was received at the end of July, 2014 (Attachment A).

An updated grant program will be implemented for fiscal year 2016 (applied for in 2015). A process to work through implementation includes the following steps:

August 2014	Internal Review
Sept./Oct. 2014	Information / Input Sessions (Culture Managers Working Group & Applicants)
November 2014	Report and Recommendation Development
January 2015	Culture and Heritage Commission Approval & Recommendations
February 2015	Council Approval
March 2015	Implementation

Key Recommendations

The following recommendations represent the key recommendations provided by the consultant (Mollineaux, 2014):

Revised Funding Programs

- a) Consider implementing new proposed program format based upon streams of **Operating** and **Project** grants as outlined in this report.
- b) Focus operating support on those organizations that have year-long public programming, provide support services and pay professional fees to artists and have the organizational capacity to advance and promote Nanaimo's cultural offerings, regionally, nationally and internationally.
- c) Make applicants that receive operating support ineligible to apply for additional project support (except for special circumstances where the potential impact on the health of the sector warrants timely support to undertake a unique project and funding is not duplicated).
- d) For operating organizations that also regularly receive funding from both programs, calculate the average amounts they received through the other program and consolidate this amount into their operating grant.
- e) Make festival and event-based organizations ineligible to apply to the operating program. Calculate the average amount these organizations have received through the current operating program and consolidate this into the new project program.
- f) The project funding program seeks to make application requirements more aligned with smaller scale professional and amateur organizations. These event-based, amateur and smaller scale organizations will now be able to apply for up to three discrete projects per year (up to 50% of total proposed project costs). Applying for three projects does not necessarily mean that an organization will be successful in all three, but that the best projects will funded.
- g) For organizations in transition, growth or decline offer project grants for collaborations, partnerships and capacity building initiatives to improve their long-term sustainability.
- h) Consult with program stakeholders to communicate the shift in approach to funding i.e. no longer for undefined operating costs or recuperation of deficits, but for articulated programs of work (operating) and discrete projects (project).
- i) Provide definitions of kinds and scope of events and festivals, collaborations and partnerships, capacity building initiatives that are intended to be supported in the Culture and Heritage Project Grants program.

Funding Program Processes

- a) Implement a weighted point system for the three assessment criteria in each funding program. Use Excel as a tool to calculate and record individual scores of assessors to create a priority ranking of applicants, from those that rank highest to lowest (see Elements of Program Design further in this report).
- b) Use the priority ranking to determine funding decreases and increases, and to communicate relative merit to applicants as a feedback mechanism on their applications.
- c) Reinforce rigour in the application process through ensuring that incomplete applications are not assessed, in addition, applicants with unapproved or outstanding final reports would also not be eligible for assessment.
- d) Consider staggering two deadlines per year: one for Operating Grants followed by one for Project Grants. This will enable those organizations that are unsuccessful in receiving operating support to apply for project support in the same fiscal year.
- e) Consider using the Canadian Arts Data / Données sur les arts au Canada (CADAC¹) format as the basis for financial and statistical information in application forms and final reports. This will ensure uniform presentation of information from all applicants.

Other Recommendations

- a) Determine which special measures should be undertaken to encourage greater participation in funding programs by culture and heritage groups from Métis, First Nations, and Snunéymuxw First Nation communities. Special measures may include, but are not limited to:
 - Representation on the Culture and Heritage Commission.
 - Targeted outreach to groups to encourage applications to the funding programs.
 - Inclusion of wording on funding program application forms and guidelines to indicate these programs are accessible to these culture and heritage groups.
- b) Formalize a parallel program of non-financial support that includes grant-writing and capacity building workshops and opportunities for peer-to-peer learning.
- c) Leading to Program Evaluation, formalize an ongoing process for community consultation, annual public meetings, town halls on the impact of arts funding, issues and trends in the community.

¹ CADAC is a partnership of national and provincial arts funders that allows operating organizations to record their financial and statistical information on one common platform. Organizations that apply for operating support to the BC Arts Council already use this platform. Using this format for budget pages and in Final Reports is good practice for all organizations however. It will help to develop a shared approach for quantifying their financial and statistical impacts.

Strategic Plan Considerations

Nanaimo's *2012-2015 Corporate Strategic Plan* identified a review of the grants programs as a priority action to ensure strategic investment and encourage collaboration among the cultural groups.

Respectfully submitted,

A handwritten signature in black ink, appearing to read 'Suzanne', written over a horizontal line.

Suzanne Samborski
SENIOR MANAGER
CULTURE AND HERITAGE

Drafted: 2014-AUG-19

File: 1850-20-A01 Grants – Arts & Cultural Festivals & Events / 1850-20-C01 Grants – Cultural Operating
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ATTACHMENT A

CITY OF NANAIMO CULTURAL FUNDING PROGRAM REVIEW JULY 2014



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EXECUTIVE SUMMARY

This report summarizes a funding program review of City of Nanaimo, Culture and Heritage Department, cultural grants programs. The review is identified in the City's Cultural Plan (2014) and its objectives align with the plan.

The objective of the project was to undertake a program and policy review of the **Cultural Operating Grants and Arts, Cultural Events and Festival Grants** programs. The review encompassed an evaluation of these programs' objectives, assessment criteria and processes; as well as application forms and guidelines. A foundation of program design is provided to link the actions of the Culture and Heritage Department to the goals of City of Nanaimo strategic and planning documents. More specifically, recommendations for renewed program policies will:

- Align the **Cultural Operating Grants and Arts, Cultural Events and Festival Grants** programs to the vision, goals, strategies and actions of the Nanaimo Cultural Plan, Corporate Strategic Plan and sections of Official Community Plan that relate to culture.
- Ensure that the new cultural grants process is in accordance with any new provincial or municipal governance policies, structures and processes.
- Facilitate the efficient and judicious allocation of funds.
- Provide a clear definition of the purpose and objectives of funding streams.
- Outline clear eligibility and assessment criteria.
- Help to articulate the benefits and overall value of the City's investment to the public.

The review is intended to point towards process improvements and new program structures as a starting point for the City, and is not intended to be prescriptive. A community consultation with program users on proposed changes to the programs is recommended to refine final program revisions. The program review is built upon interviews with City staff, which indicated the following areas of focus:

- Alignment of programs with the larger strategic objectives of the City
- Transparency and effectiveness of the assessment process, the foundation upon which funding decisions are made
- Tensions around community expectations for ongoing and increased support in a context of limited funds
- Lack of a clear process and procedures for reducing or removing funding from poorly performing organizations
- The critical need to encourage increased participation in programs by Snunéymuxw First Nation cultural groups
- Observations from the community on the timing of the funding cycle and how it can negatively impact their operations

This program review also builds upon initial work undertaken by a "process review" sub-committee, of the Culture Committee in 2013.

FINDINGS

A review of the application forms, guidelines and application grant requests submitted to the 2013 competitions of both funding programs revealed areas for improvement in both program design and process.

Key Design Issues

- The objectives of the funding programs are stated in terms of result to grant applicants (to address need to defray costs, for example) rather than larger City objectives and goals. This results in City resources often used to make up for sunk costs of organizations rather than for more concrete outcomes, limiting the ability to measure and report upon public impact as part of program evaluation.
- Funding programs are overly complex with multiple components, differing eligibility criteria, grant amounts and goals nested within each component.
- Eligibility criteria and assessment criteria are intermingled, with assessment criteria not clearly linked to program objectives. Too numerous assessment criteria makes the programs vulnerable to criteria not being equally applied or relevant to various organizational types in each subcomponent of the program.
- The rationale for allowing organizations to apply for both funding programs is not clear or stated. This results in overlap between the programs and potential for duplication in funding in some instances.
- The lack of a template for final reports and inconsistent application of requirement to submit reports results in inconsistent information provided by grantees and hampers the ability of the City to effectively demonstrate results and public impact. Depth of overall funding program evaluation to measure and report on short, medium and long-term outcomes is therefore also limited.
- Some organizations seem to wholly exist to fulfill services on behalf of Culture and Heritage, or function as an extension of City programs. The rationale for this type of relationship is not clear and potentially makes funding removal or reduction difficult if these organizations cease to meet City objectives through underperformance, or if City objectives change.

Key Process Issues

- Eligibility criteria for the funding programs are stated and then effectively nullified meaning that anyone can apply.
- All received applications are provided to the Culture Committee for its review regardless of completeness, and if accepted, results in the Culture Committee contravening own policies.
- The opportunity to provide feedback to applicants on the quality of their requests and their relative merit according to the assessment criteria is limited because of lack of transparency in the assessment process (i.e. recording of relative merit of applicants using a weighted point system, based on all the published assessment criteria of the program).

- Inability to signal poor performance to applicants makes rationale for reduction or removal of funding difficult.
- Final reports are required as part of the application process, but this policy is not uniformly enforced.

PROPOSED NEW PROGRAMS

The following suggested revised funding programs are grounded in principles of program design and seek to achieve the following:

- Clarified objectives, purpose and intended outcomes for each funding program originating from the objectives of the Cultural Plan.
- Greater distinction between the two funding programs of support and removal of funding duplication.
- Clearer distinction between support for professional organizations of scale and other organizations (both professional and amateur) that are event-based, smaller and/or newer.
- Defined eligibility criteria to focus support on organizations that can feasibly meet program objectives.
- Reduced assessment criteria to facilitate greater feedback and transparent communication of basis for funding increases and decreases.

In broad strokes, the revised funding programs would be structured around two streams of **Operating** and **Project** Grants; where operating support implies a professional level of organizational capacity and self-awareness to articulate strategic directions, priorities and impacts at local, regional, national and international levels.

CULTURE AND HERITAGE OPERATING GRANTS	
Annual and multi-year (three year) operating grants for professional culture and heritage organizations with year-long programming	
Programs of work will comprise multiple activities that fall into the main areas of: <ul style="list-style-type: none"> • Ongoing public programming • Audience development • Administration • Promotion 	Organizations that receive operating support are eligible, in some exceptional circumstances ¹ , to apply to the following project grant components: <ul style="list-style-type: none"> • Collaborations and partnerships • Capacity building initiatives
Grant application process assumes organizational capacity for more rigorous grant application requirements and reporting	

¹ Organizations that wish to undertake opportune collaborative projects or capacity building activities that arise in mid-cycle and have not already been supported through the operating grant program.

Project support focuses on professional and amateur organizations of merit that seek to produce events and/or festivals, undertake community arts projects, enhance their collaborations and partnerships and build upon their organizational capacity.

CULTURE AND HERITAGE PROJECT GRANTS	
Project grants for professional and amateur culture and heritage organizations	
Eligible projects are: <ul style="list-style-type: none"> • Public projects and events • Festivals • Collaborations and partnerships • Capacity building initiatives 	Can apply for: <ul style="list-style-type: none"> • Up to 50% of total projected project costs • Up to three projects per year each submitted in a separate application
Grant application requirements are more suited to scale of smaller or event-based organizations	

A Program Mapping Template is presented (p. 14-20) for each proposed program that fully articulates the following:

- Program Purpose
- Leverage Points
- Scope (target applicants)
- Objectives
- Eligibility Criteria
- Types of Eligible Activities
- Assessment Criteria
- Expected Impact or Outcomes in the short, medium and long term (tied to the Cultural Plan)

A comparison grid of funding programs and application forms for the cities of Kelowna, Kamloops, Prince George, Victoria and the Capital Regional District, and Nanaimo (current programs) is also provided. A caution is warranted in comparing programs in this way as the underlying program design and grant program context for each city is not made explicit. Some good practices in terms of presentation of program elements, clarity of objectives and assessment criteria are useful however.

Further information on program design is presented that seeks to draw the conceptual links between City objectives, departmental mandate, program purpose, transparent funding decisions and, ultimately, impact and program evaluation.

RECOMMENDATIONS

The following recommendations are presented for revised funding programs:

Revised Funding Programs

- Consider implementing new proposed program format based upon streams of **Operating** and **Project** grants as outlined in this report.

- Focus operating support on those organizations that have year-long public programming, provide support services and pay professional fees to artists and have the organizational capacity to advance and promote Nanaimo's cultural offerings, regionally, nationally and internationally.
- Make applicants that receive operating support ineligible to apply for additional project support (except for special circumstances where the potential impact on the health of the sector warrants timely support to undertake a unique project and funding is not duplicated).
- For operating organizations that also regularly receive d funding from both programs, calculate the average amounts they received through the other program and consolidate this amount into their operating grant.
- Make festival and event-based organizations ineligible to apply to the operating program. Calculate the average amount these organizations have received through the current operating program and consolidate this into the new project program.
- The project funding program seeks to make application requirements more aligned with smaller scale professional and amateur organizations. These event-based, amateur and smaller scale organizations will now be able to apply for up to three discrete projects per year (up to 50% of total proposed project costs). Applying for three projects does not necessarily mean that an organization will be successful in all three, but that the best projects will funded.
- For organizations in transition, growth or decline offer project grants for collaborations, partnerships and capacity building initiatives to improve their long-term sustainability.
- Consult with program stakeholders to communicate the shift in approach to funding i.e. no longer for undefined operating costs or recuperation of deficits, but for articulated programs of work (operating) and discrete projects (project).
- Provide definitions of kinds and scope of events and festivals, collaborations and partnerships, capacity building initiatives that are intended to be supported in the Culture and Heritage Project Grants program.

Funding Program Processes

- Implement a weighted point system for the three assessment criteria in each funding program. Use Excel as a tool to calculate and record individual scores of assessors to create a priority ranking of applicants, from those that rank highest to lowest (see Elements of Program Design further in this report).
- Use the priority ranking to determine funding decreases and increases, and to communicate relative merit to applicants as a feedback mechanism on their applications.
- Reinforce rigour in the application process through ensuring that incomplete applications are not assessed, neither an applicant with unapproved or outstanding final reports.
- Consider staggering two deadlines per year: one for Operating Grants followed by one for Project Grants. This will enable those organizations that are unsuccessful in receiving operating support to apply for project support in the same fiscal year.

- Consider using the Canadian Arts Data / Données sur les arts au Canada (CADAC) format as the basis for financial and statistical information in application forms and final reports. This will ensure uniform presentation of information from all applicants.

Other Recommendations

- Determine which special measures should be undertaken to encourage greater participation in funding programs by culture and heritage groups from Métis, First Nations, Snunéymuxw First Nation communities. Special measures may include, but are not limited to:
 - Representation on the Culture and Heritage Commission
 - Targeted outreach to groups to encourage applications to the funding programs
 - Inclusion of wording on funding program application forms and guidelines to indicate these programs are accessible to these culture and heritage groups.
- Formalize a parallel program of non-financial support that includes grant-writing and capacity building workshops and opportunities for peer-to-peer learning.
- Leading to Program Evaluation, formalize an ongoing process for community consultation, annual public meetings, town halls on the impact of arts funding, issues and trends in the community.

INTRODUCTION

PROJECT PURPOSE AND SCOPE

The purpose of this report is to conduct a funding program review of City of Nanaimo, Culture and Heritage Department, cultural grants programs. This review is identified in the city's Cultural Plan (2014) and its objectives will be in alignment with the plan.

The objective of the project is to review the **Cultural Operating Grants** and **Arts, Cultural Events and Festival Grants** programs. The review encompassed an evaluation of these programs' objectives, assessment criteria and processes, as well as application forms and guidelines. This report lays a foundation for program management and design that can be expanded to administration of all funding programs of the Department. This foundation of program design will link the actions of the Culture and Heritage Department to the goals of City of Nanaimo strategic and planning documents.

Recommendations for renewed program policies will:

- Align the Cultural Operating Grants and Arts, Cultural Events and Festival Grants programs to the vision, goals, strategies and actions of the Nanaimo Cultural Plan, Corporate Strategic Plan and sections of Official Community Plan that relate to culture and heritage
- Ensure that the new cultural grants process meets provincial or municipal governance policies, structures and processes
- Facilitate the efficient and judicious allocation of funds
- Provide a clear definition of the purpose and objectives of funding streams
- Outline clear eligibility and assessment criteria
- Articulate the benefits and overall value of the city's investment to the public

RESEARCH APPROACH AND METHODOLOGY

The project was undertaken in the following steps:

Critical Review	Analysis of the existing program application forms and guidelines, as well as all applications submitted to the November 2013 competition deadline for each program.
Interviews	In-person interviews with City representatives
Literature Review	Reading on trends and issues in arts funding to provide a reference bibliography that describes the current context for arts funding programs, and provide reading resources for nonprofit sustainability.

Comparative Analysis To summarize the structure and content of funding programs in comparable BC cities: Kamloops, Kelowna, Prince George, Victoria and CRD.

THE STRUCTURE AND CONTENT OF THIS REPORT

This report is structured around the following main parts:

City of Nanaimo's Culture and Heritage Funding Programs	<ul style="list-style-type: none"> • Cultural Committee Observations and Recommendations • City of Nanaimo Strategic and Planning Objectives • City of Nanaimo Culture and Heritage Funding Programs: <ul style="list-style-type: none"> – Review Background – Program Review Findings – Program Review Recommendations – Culture and Heritage Operating Grants – Culture and Heritage Project Grants
Recommendations	Key Recommendations for New Programs
Elements of Program Design	<ul style="list-style-type: none"> • Mandate • Program Description • Program Objectives • Eligibility Criteria • Assessment Criteria • Assessment Process • Exit Strategies • Performance Measurement and Evaluation • Final Reports
Conclusions	
Appendices	<ul style="list-style-type: none"> • Program Policy Templates and Tools • Reference Bibliography

Table 1, Structure and Content of this Report

CITY OF NANAIMO - CULTURE AND HERITAGE FUNDING PROGRAMS

REVIEW BACKGROUND

The City of Nanaimo provides taxpayer generated funding support to community culture and heritage organizations. Funding is currently provided through **Culture Operating** and **Arts, Culture, Events and Festivals** grants. The approach taken in this review was to seek greater clarity, accountability and effectiveness of the existing programs. In doing so, it seeks to answer the following questions for each of the Culture and Heritage funding programs.

- What are program objectives? Are they clear and in alignment with lead planning documents?
- What is the capacity for impact of the programs? How are funding priorities made to support the most effective applicants?

- How clear are grant program processes of assessment, recommendation and feedback?
- How well does the program structure facilitate accountability in impact? And evaluation according to its stated objectives?

The review is intended to point towards process improvements and new program structures as a starting point for the City, and is not intended to be prescriptive. A community consultation with program users on proposed changes to the programs is recommended to refine final program revisions. The program review is built upon interviews with City staff, which indicated the following areas of focus:

- Alignment of programs with the larger strategic objectives of the City
- Transparency and effectiveness of the assessment process, the foundation upon which funding decisions are made
- Tensions around community expectations for ongoing and increased support in a context of limited funds
- Lack of a clear process and procedures for reducing or removing funding from poorly performing organizations
- The critical need to encourage increased participation in programs by Snunéymuxw First Nation cultural groups
- Observations from the community on the timing of the funding cycle and how it can negatively impact their operations

This program review also builds upon initial work undertaken by a “process review” sub-committee, of the Culture Committee in 2013. Areas of focus generally arose around efficiency of the assessment process and judicious allocation of funds to ‘make the greatest difference to the most deserving groups’. A copy of the Cultural Committee report is included in Appendix 1.

PROGRAM REVIEW FINDINGS

A review of the application forms, guidelines and application grant requests submitted to the 2013 competitions of both programs revealed areas for improvement in both program design and process. Program design relates to the structure and rationale of a program, where the program’s goals, policies, eligibility and assessment criteria function in a transparent and coherent manner. Process refers to how the program is given shape through its management, how policies are actually carried out. An outline of the current structure and observations on existing programs, with suggestions for reviewed programs is summarized in Appendices 2 and 3. The submitted application forms also revealed some duplication to suggest the need for a clearer structural distinction between the two programs (see Appendix 4).

Key Design Issues

- The objectives of the funding programs are stated in terms of result to grant applicants (to address need to defray costs, for example) rather than larger City objectives and goals. This results in City resources often used to make up for sunk costs of organizations rather than for more concrete outcomes, limiting the ability to measure and report upon public impact as part of program evaluation.
 - Funding programs are overly complex with multiple components, differing eligibility criteria, grant amounts and goals nested within each component.
-

- Eligibility criteria and assessment criteria are intermingled, with assessment criteria not clearly linked to program objectives. Too numerous assessment criteria makes the programs vulnerable to criteria not being equally applied or relevant to various organizational types in each subcomponent of the program.
- The rationale for allowing organizations to apply for both funding programs is not clear or stated. This results in overlap between the programs and potential for duplication in funding in some instances.
- The lack of a template for final reports and inconsistent application of requirement to submit reports results in inconsistent information provided by grantees and hampers the ability of the City to effectively demonstrate results and public impact. Depth of overall funding program evaluation to measure and report on short, medium and long-term outcomes is therefore also limited.
- Some organizations seem to wholly exist to fulfill services on behalf of Culture and Heritage, or function as an extension of City programs. The rationale for this type of relationship is not clear and potentially makes funding removal or reduction difficult if these organizations cease to meet City objectives through underperformance, or if City objectives change.

Key Process Issues

- Eligibility criteria for the funding programs are stated and then effectively nullified meaning that anyone can apply.
- All received applications are provided to the Culture Committee for its review regardless of completeness, and if accepted, results in the Culture Committee contravening own policies.
- The opportunity to provide feedback to applicants on the quality of their requests and their relative merit according to the assessment criteria is limited because of lack of transparency in the assessment process (i.e. recording of relative merit of applicants using a weighted point system, based on all the published assessment criteria of the program).
- Inability to signal poor performance to applicants makes rationale for reduction or removal of funding difficult.
- Final reports are required as part of the application process, but this policy is not uniformly enforced.

FUNDING PROGRAM REVIEW RECOMMENDATIONS

The following suggested revised funding programs are grounded in principles of program design (articulated further in this report) and seek to achieve the following:

- Clarified objectives, purpose and intended outcomes for each funding program originating from the objectives of the Cultural Plan.
- Greater distinction between the two funding programs and removal of duplication in applicants.
- Clearer distinction between support for professional organizations of scale and other organizations (both professional and amateur) that are event-based, smaller and/or newer.

- Defined eligibility criteria to focus support on organizations that can feasibly meet funding program objectives.
- Reduced number of assessment criteria to facilitate greater feedback and transparent communication of basis for funding increases and decreases.

The salient structural features of revised funding programs will distinguish between operating support provided to professional organizations that play a significant role in contributing to the cultural and economic ecosystem, providing both quality programming for the public and supporting local and regional professional artists. Operating support implies a professional level of organizational capacity and self-awareness to articulate strategic directions, priorities and impacts at local, regional, national and international levels.

Project support focuses on professional and amateur organizations of merit that seek to produce events and/or festivals, undertake community arts projects, enhance their collaborations and partnerships, and build upon their organizational capacity.

These two funding programs must be considered as parallel in importance, with project grants not intended as a stepping stone to migrate to operating support. In both programs, applicants are not asked to demonstrate financial need and are no longer able to apply for funds to compensate for deficits, or simply to cover undefined administrative costs. Concrete **programs of work** (for operating grants) or discrete and articulated **projects** (for project grants) must be described as the reason for applying for support. The relative merit of these proposed programs of work and projects will be assessed in the funding decision process according to the assessment criteria of each program. Suggested revised programs, in broad strokes, seek to align levels of funding and grant requirements to the scale, scope and impact of organization.

CULTURE AND HERITAGE OPERATING GRANTS		CULTURE AND HERITAGE PROJECT GRANTS	
Annual and multi-year (three year) operating grants for professional culture and heritage organizations with year-long programming		Project grants for professional and amateur culture and heritage organizations	
Programs of work will comprise multiple activities that fall into the main areas of: <ul style="list-style-type: none"> • Public programming • Audience development • Administration • Promotion 	Organizations that receive operating support are eligible, in some circumstances ² , to apply to the following project grant components: <ul style="list-style-type: none"> • Collaborations and partnerships • Capacity building initiatives 	Eligible projects are: <ul style="list-style-type: none"> • Public projects and events • Festivals • Collaborations and partnerships • Capacity building initiatives 	Can apply for: <ul style="list-style-type: none"> • Up to 50% of total projected project costs • Up to three projects per year each submitted in a separate application
Grant application process assumes organizational capacity for more rigorous grant application requirements and reporting		Grant application requirements are more suited to scale of smaller or event-based organizations	

Table 2, Proposed New Program Structures

² Organizations that wish to undertake opportune collaborative projects or capacity building activities that arise in mid-cycle and have not already been described in operating grant programs of work.

CULTURE AND HERITAGE OPERATING GRANTS

Using the Program Mapping Template described on page 30 in this report, a more detailed framework for a revised **operating program** is presented below:

Department Mandate (or vision statement)	<p><i>Nanaimo is a healthy, vibrant and prosperous community that recognizes the importance of creativity and cultural vitality for quality of life and place.</i></p> <p>The City of Nanaimo's intent is to foster the importance and visibility of cultural vitality as a core pillar of community sustainability. The Culture and Heritage Department's mandate is to promote and celebrate Nanaimo's shared experiences and sense of belonging.</p>
Program Name	Culture and Heritage Operating Grants
Purpose	The purpose of this program is to help underpin the activities of professional arts, culture and heritage organizations that play a significant role in contributing to the cultural profile and economic vitality of Nanaimo.
Leverage Points	Annual and multi-year operating grants to professional organizations
Scope (target applicants)	<p>Professional arts, culture and heritage organizations based in the City of Nanaimo with a demonstrated commitment to contributing to the cultural life of the city through:</p> <ul style="list-style-type: none"> • Fostering public enjoyment and engagement with art, culture and heritage • Advancing and promoting local arts, culture and heritage practices within regional, national and international contexts of art, culture and heritage • Supporting local and regional professional artists
Objectives	<ul style="list-style-type: none"> • To foster community pride and sense of shared identity through broad public access to a variety of quality arts, culture and heritage offerings • To support organizations with a significant impact in the local creative economy • To contribute to the promotion of the cultural life of the city locally, regionally, nationally and internationally
Eligibility Criteria	<p>Applicant organizations must:</p> <ul style="list-style-type: none"> • Be based in Nanaimo and incorporated in good standing (provincially and/or federally) as a non-profit Canadian arts, culture or heritage organization with a mandate to serve the public • Be in operation for at least three years • Offer public programming and/or services to artists throughout the year • Have paid and competent artistic and administrative staff; employ professionals in their field and pay industry standard artist fees • Show evidence of support from other sources (public and/or private)

Types of Eligible Activities	<p>Proposed programs of work (one or three years) will comprise multiple activities that fall into the main areas of public programming, audience development, administration and promotion. Specifically:</p> <ul style="list-style-type: none"> Arts, culture and heritage offerings, public engagement and community outreach initiatives Special administrative projects that advance strategic and organizational capacity Special initiatives that foster collaborations and partnerships with other organizations (public and private, nonprofit and for-profit) Specific ongoing administrative and programming activities that demonstrate they meet the objectives of the program (i.e. no longer to compensate for deficits) 		
Assessment Criteria	<p>Weighted assessment criteria are:</p> <ul style="list-style-type: none"> Merit – 30% Relevance/Feasibility– 30% Potential Impact – 40% 		
	<p>Merit considers:</p> <p>Quality of proposed programming activities, participating artists and/or contributors.</p> <p>Alignment of proposed activities and goals with the organization’s mandate, vision and mission.</p> <p>The degree to which proposed activities are innovative or distinctive and/or the degree to which the proposed activities have community support.</p>	<p>Relevance/Feasibility considers:</p> <p>Activities that reflect the strategic priorities of the City.</p> <p>Organizational capacity, governance and administrative skills to effectively underpin the organization and its proposed activities.</p> <p>Financial health of the organization, as demonstrated by financial statements and provision of realistic proposed budgets with diversified sources of revenue.</p> <p>The degree to which the organization can effectively generate and participate in partnerships and collaborations with other organizations and community groups.</p>	<p>Where Potential Impact considers:</p> <p>Public impact in terms of providing rich experiences and learning opportunities that build appreciation for and connection to arts, culture and heritage.</p> <p>Benefits to participating artists in terms of opportunities and professional services provided; and potential for advancing their work or career.</p> <p>Economic impact in the community, contribution towards the health and vitality of the arts, culture and heritage sector.</p> <p>Potential to raise the profile of Nanaimo through promotion of its arts, culture and heritage offerings locally, regionally, nationally and internationally.</p>
	<p>For this program, strategic funding priorities of the City are:</p> <ul style="list-style-type: none"> Activities that encourage the expression and visibility of art, culture and heritage Activities that promote and raise the cultural profile of Nanaimo Innovative collaborations and partnerships with other arts groups, community and cross-sector organizations Neighbourhood-based activities Youth engagement and arts education 		

Expected Impact or Outcomes		Relevant Strategic Planning Documents and Objectives
Short Term	<ul style="list-style-type: none"> High-caliber culture and heritage offerings and interpretive programs are presented and available to the public A range of arts and cultural educational opportunities are made available to communities across the city Innovative collaborations and cross-sector partnerships are encouraged and supported Organizations are strengthened in their organizational capacity and are better able to fulfill their public mandates 	<p><i>"Support ongoing funding and stable core funding to non-profit arts and cultural organizations who then use this core funding to leverage funding from other sources (other levels of government, business, private donors, foundations, etc.)"</i></p> <p><i>"Invest more in organizations and people who animate our cultural spaces"</i></p> <p><i>"Build relationships and good linkages among people, institutions and cultural organizations through partnerships and the sharing of resources - all working towards a common vision and goal"</i></p> <p><i>"Encourage and facilitate collaboration with non-profit organizations and the business community: education and awareness of the importance of cultural vitality for economic prosperity"</i></p> <p><i>"Facilitate grassroots arts / cultural opportunities from a young age and based in neighbourhoods and schools."</i></p>
Medium Term	<ul style="list-style-type: none"> Knowledge and public enjoyment of Nanaimo's art and cultural sector art is fostered and advanced in regional, national and international contexts The visibility of Nanaimo's diverse art and culture is heightened New audiences are developed and public engagement is fostered through collaborations, partnerships and a broad range of programming 	<p><i>"Continue to inventory and map community cultural assets and resources in order to identify needs and opportunities for investing in future cultural development and to demonstrate the breadth and variety of cultural activity in our community."</i></p> <p><i>"Identify and celebrate First Nations culture and legacy through public gathering spaces, joint initiatives and shared celebrations; work with Snunéymuxw First Nation to provide education opportunities about their heritage, history and traditions."</i></p>
Expected Impact or Outcomes		Relevant Strategic Planning Documents and Objectives
Long Term	<ul style="list-style-type: none"> A richer public arena for residents and visitors to share, experience, participate and take pleasure in local art and culture Nanaimo's culture and heritage sector underpins and is recognized as a vital contributor to the social and economic well-being of the community 	<p><i>"Make culture an important part of quality of life and quality of place factors when planning for a vibrant, attractive, livable and sustainable community."</i></p> <p><i>"Leverage our cultural assets and resources to make Nanaimo a desirable place to visit for interesting and unique cultural experiences."</i></p>

Table 3, Program Mapping Template (Operating Grants)

CULTURE AND HERITAGE PROJECT GRANTS

Using the Program Mapping Template described further in this report, a framework for a revised project program is presented below:

Department Mandate (or vision statement)	<p><i>Nanaimo is a healthy, vibrant and prosperous community that recognizes the importance of creativity and cultural vitality for quality of life and place.</i></p> <p>The City of Nanaimo's intent is to foster the importance and visibility of cultural vitality as a core pillar of community sustainability. The Culture and Heritage Department's mandate is to promote and celebrate Nanaimo's shared experiences and sense of belonging.</p>
Program Name	Culture and Heritage Project Grants
Purpose	To assist culture and heritage organizations in the realization of specific projects to benefit the public, contribute to the cultural and economic vitality of Nanaimo.
Leverage Point	<ul style="list-style-type: none"> Project grants to a maximum of 50% of total project costs (one project per application) Applicants may submit up to three applications for three discrete projects per year
Scope (target applicants)	<p>Culture and heritage organizations (both professional and amateur) based in the City of Nanaimo with a demonstrated commitment to contributing to the cultural life of the city through:</p> <ul style="list-style-type: none"> Fostering public enjoyment and engagement with art and culture Advancing and promoting local arts and cultural practices and/or Presenting Culture and Heritage from outside the region for the enjoyment of local audiences and visitors
Objectives	<ul style="list-style-type: none"> To foster community pride and sense of shared identity through broad public access to a variety of quality Culture and Heritage offerings that reflect the diversity of Nanaimo's inhabitants To contribute to the promotion of the cultural life of the city locally and regionally To support projects and events that contribute to the local creative economy To help underpin the local creative economy through encouraging collaborations, partnerships and organizational capacity initiatives for local Culture and Heritage organizations
Eligibility Criteria	<p>Applicant organizations must:</p> <ul style="list-style-type: none"> Be based in Nanaimo and incorporated in good standing (provincially and/or federally) as a non-profit Canadian arts or culture organization with a mandate to serve the public Be in operation for at least one year (or six months?) Have successfully produced and documented at least one prior project or event Show evidence of support from other sources (public and/or private, cash and/or in-kind) <p>Note: Organizations that receive operating support are eligible, in some circumstances³, to apply to the following project grant components:</p> <ul style="list-style-type: none"> Collaborations and partnerships Capacity building initiatives

³ Organizations that wish to undertake opportune collaborative projects or capacity building activities that arise in mid-cycle and have not already been described in operating grant programs of work.

Types of Eligible Projects	<p>Eligible projects fall into the four main areas of events, festivals, collaborations and partnerships, and organizational capacity building, notably:</p> <ul style="list-style-type: none"> • Public events and community arts projects that animate the downtown core and/or community neighbourhoods • Recurring and one-of Culture and Heritage festivals that take place during the main tourist and/or shoulder seasons • Special projects that are based upon collaborations and partnerships with other culture and heritage or cross-sector organizations (public and private, nonprofit and for-profit) • Special (one-of) administrative initiatives that seek to advance the organizational capacity and long-term sustainability of the organization <p>Note: applicants may submit up to three applications for three distinct projects per deadline (i.e. one project per application, up to three projects per year)</p>		
Assessment Criteria	<p>Weighted assessment criteria are:</p> <ul style="list-style-type: none"> • Merit – 30% • Relevance/Feasibility – 30% • Potential Impact – 40% 		
	<p>Merit considers:</p> <p>Quality of proposed project, participating artists and/or contributors.</p> <p>The degree to which proposed activities are innovative or distinctive.</p> <p>The degree to which the proposed project has community support.</p>	<p>Relevance/Feasibility considers:</p> <p>Activities that reflect the strategic priorities of the City.</p> <p>Planning and administrative skills to effectively underpin the proposed project.</p> <p>Provision of realistic proposed budgets with diversified sources of revenue.</p>	<p>Where Potential Impact considers:</p> <p>Public impact in terms of providing rich experiences and learning opportunities that build appreciation for and connection to arts, culture and heritage.</p> <p>Economic impact in the community, contribution towards the health and vitality of the arts, culture and heritage sector.</p> <p>Potential to raise the profile of Nanaimo through promotion of its arts, culture and heritage offerings locally and regionally.</p>
	<p>For this program, strategic funding priorities of the City are:</p> <ul style="list-style-type: none"> • Activities that encourage the expression and visibility of art, culture and heritage • Activities that promote and raise the cultural profile of Nanaimo • Innovative collaborations and partnerships with other arts groups, community and cross-sector organizations • Neighbourhood-based activities • Youth engagement and arts education 		

Expected Impact or Outcomes		Relevant Strategic Planning Documents and Objectives
Short Term	<ul style="list-style-type: none"> A variety of Culture and Heritage offerings are presented and available to the public in the downtown core and in community neighbourhoods Culture and Heritage festivals take place in both the main and shoulder seasons Innovative collaborations and cross-sector partnerships are encouraged and supported to strengthen the overall sector Support is focused on strongest of public events and festivals Support to help organizations in transition is available through "collaborations and partnerships" as well as "administrative initiatives" 	<p><i>"Invest more in organizations and people who animate our cultural spaces"</i></p> <p><i>"Build relationships and good linkages among people, institutions and cultural organizations through partnerships and the sharing of resources - all working towards a common vision and goal"</i></p> <p><i>"Encourage and facilitate collaboration with non-profit organizations and the business community: education and awareness of the importance of cultural vitality for economic prosperity"</i></p> <p><i>"Facilitate grassroots arts / cultural opportunities from a young age and based in neighbourhoods and schools."</i></p> <p><i>"Encourage and support new and revitalized events and festivals - especially in the shoulder and off-seasons"</i></p> <p><i>"Encourage and support events and festivals organizations to collaborate in providing interesting, vibrant and timely events and festivals throughout the year and to elevate Nanaimo's tourism potential as an events and festivals destination."</i></p> <p><i>"Develop a festivals and events strategy that would look at the strengths / weaknesses of existing festival where gaps could be filled and how established events / festivals can stay fresh and continue to be relevant and exciting."</i></p>
Medium Term	<ul style="list-style-type: none"> Knowledge and public enjoyment of Nanaimo's art and cultural sector art is fostered and advanced in local and regional contexts The visibility of Nanaimo's diverse art and culture is heightened New audiences are developed and public engagement is fostered through collaborations, partnerships and a broad range of programming Organizations are strengthened in their organizational capacity and are better able to fulfill their public mandates 	<p><i>"Provide ongoing leadership / training workshops and networking opportunities for cultural organizations and creative businesses."</i></p> <p><i>"Support ongoing funding and stable core funding to non-profit arts and cultural organizations who then use this core funding to leverage funding from other sources (other levels of government, business, private donors, foundations, etc.)"</i></p> <p><i>"Continue to inventory and map community cultural assets and resources in order to identify needs and opportunities for investing in future cultural development and to demonstrate the breadth and variety of cultural activity in our community."</i></p> <p><i>"Identify and celebrate First Nations culture and legacy through public gathering spaces, joint initiatives and shared celebrations; work with Snunéymuxw First Nation to provide education opportunities about their heritage, history and traditions."</i></p>

Long Term	<ul style="list-style-type: none"> A richer public arena for residents and visitors to share, experience, participate and take pleasure in local art and culture Nanaimo's culture and heritage sector underpins and is recognized as a vital contributor to the social and economic well-being of the community 	<p><i>"Leverage our cultural assets and resources to make Nanaimo a desirable place to visit for interesting and unique cultural experiences."</i></p> <p><i>"Make culture an important part of quality of life and quality of place factors when planning for a vibrant, attractive, livable and sustainable community."</i></p>
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Table 4, Program Mapping Template (Project Grants)

MUNICIPAL PROGRAMS COMPARATIVE ANALYSIS

A comparison grid of programs and application forms for the cities of Kelowna, Kamloops, Prince George, Victoria and the Capital Regional District, and Nanaimo (current funding programs) is provided below. A caution is warranted in comparing funding programs in this way as the underlying program design and context for each city is not made explicit. Some good practices in terms of presentation of program elements, clarity of objectives and assessment criteria are useful to note however.

Kamloops	Recreation, Social Development, and Culture Division
Objectives for Funding	<p>The diversity and vibrancy of artistic activity in Kamloops is reflected by the range of our City's professional arts organizations: the Kamloops Art Gallery, the Kamloops Symphony Orchestra, and Western Canada Theatre.</p> <p>It is important to recognize that these organizations reflect only a part of the fabric of arts in our City and that a fully rounded cultural community seeks the involvement of artists at all levels: amateur, emergent and professional. It is recognized as important that artists be active members of their community and to have their creative activities function as a catalyst for greater community involvement.</p>
Funding Programs	<ul style="list-style-type: none"> Individuals and Groups Small Grants (up to \$600) Community Arts Grants
Assessment Criteria	<p>Assessment criteria not provided for Small Grants. Community Arts Grants project applications are assessed in the following areas:</p> <ul style="list-style-type: none"> Artistic merit of the project. Expressed benefit of the project to the promotion of arts and arts Awareness within the community. Ability of the applicant to see the project to completion. Collaboration between artists and organizations not usually involved in artistic production. Samples of previous work produced by the artists - slides, photographs, tapes, film, videos, etc. Abilities of the applicant(s) to carry out the project within budget.
Recommendation Procedures	Arts Commission makes recommendations forwarded to Council.
Final Reports	A written evaluation is due within 90 days of completion of the project.

Table 5, City of Kamloops Grant Programs

Kelowna	Cultural Services Branch
Objectives for Funding	The purpose of these grants is to enrich the art, culture and heritage experience for Kelowna residents.
Funding Programs	<ul style="list-style-type: none"> • Operating Grants • Project Grants • Community Public Art Grants • Heritage Building Grants
Assessment Criteria	Implied in eligibility criteria - not stated as assessment criteria "merits of the application and the program criteria"
Recommendation Procedures	Peer assessment committee makes recommendations to City. Assessment process contracted out to external arm's length body. City staff observes and facilitate process but do not participate in recommendations.
Final Reports	Final reports are required and a form is provided. Final reports must be submitted before deadline for further funding.

Table 6, City of Kelowna Grant Programs

Prince George	Community Services Department
Objectives for Funding	<p>The City of Prince George seeks to promote the community as the Northern Arts Capital of BC through providing access to the arts for all citizens by supporting the arts, encouraging partnerships, stimulating excellence and acknowledging and promoting the contribution of the arts towards providing an excellent quality of life in Prince George.</p> <p>The City's Cultural Grants support various organizations that help promote that goal.</p>
Funding Programs	<ul style="list-style-type: none"> • Operating Grants (annual and core 3-year multi-annual) • Project Grants • Development Grants • Equipment Grants • Training
Assessment Criteria	<ul style="list-style-type: none"> • Artistic achievement and/or creation • New initiatives • Program quality • Community need, service and support • Financial viability • Audience and membership
Recommendation Procedures	The City of Prince George, Community Services Department with the assistance of an arts advisory body review and make recommendations to City Council on the Cultural Grants.
Final Reports	Final reports must be submitted before deadline for further funding.

Table 7, City of Prince George Grant Programs

Victoria	Recreation and Culture Division of the City of Victoria's Parks, Recreation and Culture Department.
Objectives for Funding	<p>Creativity is key to a healthy, vibrant city. Victoria is the regional centre for Culture and Heritage. We lead efforts to enhance our neighbourhoods, foster Culture and Heritage, and work to create a City that is a natural draw for Culture and Heritage.</p> <p>The following goals and objectives have been developed to guide the Community Art Grant (for neighbourhoods) program:</p> <p>To increase arts and cultural activities and integrate them into the fabric of community life:</p> <ul style="list-style-type: none"> • To increase opportunities for citizens, community organizations and businesses to participate in arts and cultural activities • To create new partnerships between artists, community and business organizations <p>To enhance the quality of life for Victoria residents:</p> <ul style="list-style-type: none"> • To provide the general public with increased exposure to diverse arts and cultural activities and increased opportunities for citizens to volunteer and become directly involved in arts and cultural activities • To provide a community legacy in the form of permanent artwork <p>To create an environment that supports artists to engage in the creative process with communities:</p> <ul style="list-style-type: none"> • To give opportunities to emerging artists for permanent and ephemeral works in all mediums • To establish mentorships between professional and local emerging artists and to build relationships that can increase collaborative projects between the professional and the community artist • To increase public awareness of the diversity of arts activity in the City <p>The Artist-in-Residence grant is designed to:</p> <ul style="list-style-type: none"> • Encourage creative collaboration between artists and the broad community to create artworks including literary, multi-media, celebration, visual and performing arts • Increase citizen participation in artistic processes and activities • Increase public appreciation in the value of art in cultural, social, educational and economic life of the community
Funding Programs	<ul style="list-style-type: none"> • The Community Art Grant (for neighbourhoods) • The Artist-in-Residence Grant (places a professional artist in a community)

Victoria	Recreation and Culture Division of the City of Victoria's Parks, Recreation and Culture Department.
Assessment Criteria	<p>Successful Community Art Grant proposals will meet the following criteria:</p> <ul style="list-style-type: none"> • Legacy: Provide a lasting physical legacy for the community (e.g. a mosaic, mural, or sculpture), or documentation of temporary artworks. • Community involvement: Demonstrate how the community will be involved in the process of producing the art. • Artistic merit and experience: The proposed artist has the documented experience and skill to implement the art component of the project, including the ability to animate and facilitate community involvement, and an interest in the issues of concern to the community. • Site Suitability: The site must be publicly accessible and suitable in supporting the intended art work. (The support of residents adjacent to the site must be documented.) • Sustainability: The proposal must clearly indicate what the future maintenance requirements are and who will be responsible for maintenance. (The City will not be responsible for on-going maintenance.)
Recommendation Procedures	Recreation and Culture Division makes recommendations for Council approval.
Final Reports	Final reports must be submitted to the Recreation & Culture Division by July 30 (one year plus one month after Council approval)

Table 8, City of Victoria Grant Programs

CRD: Victoria, Saanich, Oak Bay, Esquimalt, View Royal, Metchosin, Highlands and Sidney	CRD Arts Development Service
Objectives for Funding	<p>CRD Arts Development recognizes the contribution that arts organizations make to the quality of life in the Capital Regional District, the provincial and national visibility these organizations provide to the region, and their role in providing a wide range of arts activities for citizens and visitors.</p> <p>Operating Grants acknowledge that, in order for the arts to remain accessible to the region's audiences and participants, they require an investment of public sector funds. Through an investment in our arts organizations and institutions, the CRD is contributing to the development of a healthy, diverse and vibrant community.</p> <p>CRD operating funding provides support to arts organizations of regional significance whose primary mandate is public programming in the arts.</p> <p>Project Grants provide support for emerging or established arts organizations that produce or present on a project to project basis i.e. do not have ongoing annual programming expenses. Project grants support recurring, one time, or developmental projects and are not available to organizations receiving annual CRD operating assistance.</p> <p>IDEA Grants (Innovate, Develop, Experiment, Access) is a program of the CRD Arts Development Service. It is a flexible, small-awards program designed to respond to one-time opportunities and to encourage new, innovative or developmental arts projects and events. IDEA Grants are intended to encourage and support arts participation by organizations that are not eligible for other CRD Arts Development programs.</p> <p>Each IDEA Grant will provide up to \$2000 to support organizations for new projects, opportunities or events that offer a potential arts impact within the capital region. Recurring activities will be considered if they address the main goals of the program which are to be innovative, developmental, experimental and/or to provide access.</p>
Funding Programs	<ul style="list-style-type: none"> • Operating Grant • Project Grant • Project Innovation Grant (IDEA)

Assessment Criteria	<p>Operating Grant:</p> <p>I. Artistic Merit</p> <ul style="list-style-type: none"> • An artistic program which reflects and fulfills the organization's mandate. • A sound and clearly-articulated artistic plan and a demonstrated ability to fulfill that plan. <p>II. Administrative Competence</p> <ul style="list-style-type: none"> • Evidence of a clear mandate, competent administration, a functional board and administrative and governance structures appropriate to the organization (e.g., planning, development, marketing, financial management, board development, etc.) • Evidence of a diversified revenue base. This may include ticket sales, donations, support from foundations, support from other levels of government, etc. <p>III. Community Impact and Involvement</p> <p>A contribution to the community, which may include outreach, audience development, educational activities for the public, economic impact, evidence of strong volunteer participation, etc.</p>
	<p>Project Grants:</p> <ul style="list-style-type: none"> • A demonstrated ability to carry out the project. • The capacity of participants to achieve the artistic goals of the project. • The appropriateness of the project budget (applicants should receive funding from diverse sources e.g. ticket sales, donations, support from foundations and other levels of government, etc.) • The impact on the development of the arts in the Capital Regional District.
Recommendation Procedures	Applications will be assessed by the CRD Arts Advisory Council whose recommendations are subject to ratification by the CRD Arts Committee.
Final Reports	Submission of a final report, within two months of project completion, using the CRD report form provided. In the event the project is not completed or a final report not submitted, the CRD Arts Committee may request the return of the grant monies received by the applicant organization and/or refuse to accept any future applications for Project Grants.

Table 9, CRD Grant Programs

Nanaimo	Culture and Heritage Department
Objectives for Culture and Heritage Funding	<p>Arts and Cultural Festivals and Events Grant: The City of Nanaimo wants to work with community groups to attract visitors to our City, recognizing that tourism is a major economic generator for Nanaimo. The Parks, Recreation and Culture Department has a budget to assist groups hosting arts and cultural events and festivals. When making your application, please remember that our objective is to assist as many groups as possible with the funds available.</p> <p>Cultural Operating Grant: The City of Nanaimo recognizes the integral contribution generated by arts and cultural activities to the City's economic and social progress and the value of artistic and cultural expression and enjoyment by its citizens. To these ends, the City of Nanaimo affirms its ongoing commitment to encourage and support an active and successful Culture and Heritage sector within the community.</p>
Funding Programs	<ul style="list-style-type: none"> Arts and Cultural Festivals and Events Grant Cultural Operating Grant (emerging, annual and 3-year)
Assessment Criteria	<p>Arts and Cultural Festivals and Events Grant:</p> <ul style="list-style-type: none"> Evidence of benefit to the community. Demonstration of community support for arts, cultural and festival events as measured by volunteer participation, membership, and/or audience participation. Evidence of competent management and fiscal responsibility (i.e. proven track record, business and marketing plan, sound financial controls and performance). Secured commitment from other funding sources. Potential financial impact (i.e. jobs created, spending, number of visitor days created and how this information might be tracked). Public recognition of the municipal contribution. Level of event profile and media exposure. <p>Cultural Operating Grant:</p> <ul style="list-style-type: none"> Quality of programs Nanaimo cultural planning and development objectives Organizational competence Financial management Social enterprise Community relevance Economic impact
Recommendation Procedures	The Cultural Committee screens applications according to eligibility and reviews / evaluates each accepted application according to the Assessment Criteria. The Committee makes their recommendations to the Parks, Recreation and Culture Commission which then makes recommendations to City Council for the distribution of grants from the City of Nanaimo Cultural Fund. Council decisions are final (there is considerable attention given to an appeals process however).
Final Reports	<p>A final report on the previous year's activity or project must be included with the current application.</p> <p>Applicants will not be considered for any future grant request until this report has been submitted.</p>

Table 10, City of Nanaimo Grant Programs (current)

KEY RECOMMENDATIONS FOR NEW FUNDING PROGRAMS

Revised Funding Programs

- Consider implementing new proposed program format based upon streams of **Operating** and **Project** grants as outlined in this report.
- Focus operating support on those organizations that have year-long public programming, provide support services and pay professional fees to artists and have the organizational capacity to advance and promote Nanaimo's cultural offerings, regionally, nationally and internationally.
- Make applicants that receive operating support ineligible to apply for additional project support (except for special circumstances where the potential impact on the health of the sector warrants timely support to undertake a unique project and funding is not duplicated).
- For operating organizations that also regularly receive d funding from both programs, calculate the average amounts they received through the other program and consolidate this amount into their operating grant.
- Make festival and event-based organizations ineligible to apply to the operating program. Calculate the average amount these organizations have received through the current operating program and consolidate this into the new project program.
- The project funding program seeks to make application requirements more aligned with smaller scale professional and amateur organizations. These event-based, amateur and smaller scale organizations will now be able to apply for up to three discrete projects per year (up to 50% of total proposed project costs). Applying for three projects does not necessarily mean that an organization will be successful in all three, but that the best projects will funded.
- For organizations in transition, growth or decline offer project grants for collaborations, partnerships and capacity building initiatives to improve their long-term sustainability.
- Consult with program stakeholders to communicate the shift in approach to funding i.e. no longer for undefined operating costs or recuperation of deficits, but for articulated programs of work (operating and discrete projects (project)).
- Provide definitions of kinds and scope of events and festivals, collaborations and partnerships, capacity building initiatives that are intended to be supported in the Culture and Heritage Project Grants program.

Funding Program Processes

- Implement a weighted point system for the three assessment criteria in each funding program. Use Excel as a tool to calculate and record individual scores of assessors to create a priority ranking of applicants, from those that rank highest to lowest (see Elements of Program Design further in this report).

- Use the priority ranking to determine funding decreases and increases, and to communicate relative merit to applicants as a feedback mechanism on their applications.
- Reinforce rigour in the application process through ensuring that incomplete applications are not assessed, neither an applicant with unapproved or outstanding final reports.
- Consider staggering two deadlines per year: one for Operating Grants followed by one for Project Grants. This will enable those organizations that are unsuccessful in receiving operating support to apply for project support in the same fiscal year.
- Consider using the Canadian Arts Data / Données sur les arts au Canada (CADAC⁴) format as the basis for financial and statistical information in application forms and final reports. This will ensure uniform presentation of information from all applicants.

Other Recommendations

- Determine which special measures should be undertaken to encourage greater participation in funding programs by culture and heritage groups from Métis, First Nations, Snunéymuxw First Nation communities. Special measures may include, but are not limited to:
 - Representation on the Culture and Heritage Commission
 - Targeted outreach to groups to encourage applications to the funding programs
 - Inclusion of wording on funding program application forms and guidelines to indicate these programs are accessible to these culture and heritage groups.
- Formalize a parallel program of non-financial support that includes grant-writing and capacity building workshops and opportunities for peer-to-peer learning.
- Leading to Program Evaluation, formalize an ongoing process for community consultation, annual public meetings, town halls on the impact of arts funding, issues and trends in the community.

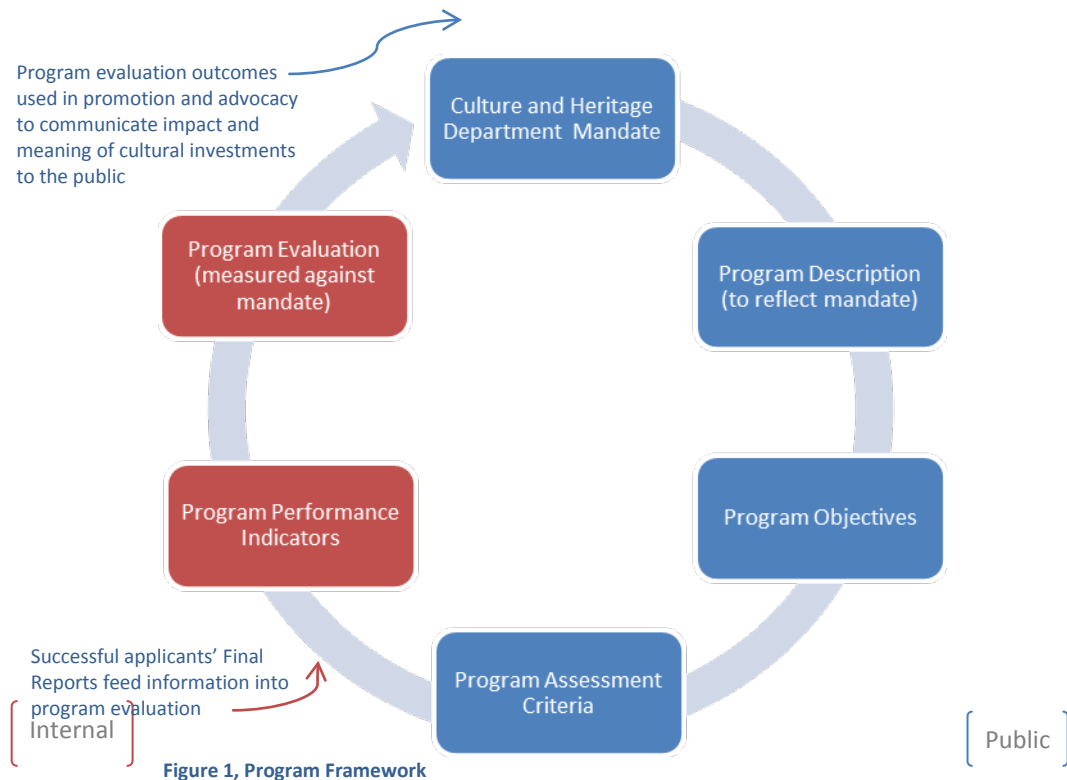
ELEMENTS OF PROGRAM DESIGN

A funding program should be grounded in a clear framework that states its objectives in alignment with the mandate of the funding department. Following a clearly articulated mandate, effective funding programs are then built around a concise description of the program's intent, its target focus, methods and intended outcomes.

The following framework⁵ helps to clarify the conceptual process through which objectives, goals and intended outcomes of programs and services are developed to ensure they are in alignment with the

⁴ CADAC is a partnership of national and provincial arts funders that allows operating organizations to record their financial and statistical information on one common platform. Organizations that apply for operating support to the BC Arts Council already use this platform. Using this format for budget pages and in Final Reports is good practice for all organizations however. It will help to develop a shared approach for quantifying their financial and statistical impacts.

Department's mandate, and importantly, to arrive at performance outcomes can be evaluated against the program objectives and department's mandate. The external (public) face of the framework is articulated in the program guidelines and application forms. Program evaluation is undertaken as part of the internal work of the funding department. Mandatory final reports by grant recipients are an important source of information for the funding department to verify effective use of funds and are used as part of overall program evaluation. Program evaluation is undertaken to gauge if intended objectives and impacts have been achieved in the short, medium and long terms and allows for program adjustments to be made in an ongoing and evolving self-reflexive process. Information on the impact of programs is also used as a promotion and advocacy tool to demonstrate impact of cultural investment to the public and garner further support for the arts, culture and heritage.



Program Mapping

A mapping of all programs undertaken by the Department helps to clarify its interventions and impacts within the larger strategic objectives of the City. The key purpose of this mapping is to create a conceptual framework within which the entire range of programs can reside. This allows the Department to:

- facilitate the development of consistent and common language to describe its programs

⁵ The framework presented here is based upon an evaluative program design exercise undertaken at the Canada Council for the Arts in 2010.

- identify each program's purpose, objectives and scope
- lay the groundwork for a clear, structured approach in program design as well as program evaluation

This exercise entails summarizing all programs to profile them according to the mandate of the Department. For this mapping, the template below shows how the information should be articulated for each program to reveal its underlying structure, purpose and intent.

Department Mandate (or vision statement)	<i>This is a succinct statement that anchors the role of the department within the City. It may further define its goals, priority areas and target clientele. The mandate indicates to the public the main activities undertaken and how they are achieved.</i>	
Program Name	<i>What the program is called on application forms, guidelines, and on the website.</i>	
Purpose	<i>What is the specific intention behind this funding program? Ensure it is aligned with your mandate.</i>	
Lines of Intervention	<i>What modes of support are being used in this program? Examples include, but are not limited to, project support, operating, annual, multi-year, matching, one-time, services etc.</i>	
Scope (target applicants)	<i>Whom the program specifically wishes to reach to achieve its overall purpose.</i>	
Objectives	<i>What are the 1-5 goals of the program? How do these relate to the City's strategic planning documents? These objectives will form the basis of the program's expected impact and outcomes and will feed into Program Evaluation.</i>	
Eligibility Criteria	<i>What is the minimum standard of professionalism or competence that is required of applicants for this program? How is eligibility factually demonstrated? Examples of eligibility criteria include, but are not limited to, number of productions, years in operation, payment of professional fees, legal and/or governance structure, and sources of revenue.</i>	
Types of Eligible Activities	<i>Where is investment focused to achieve program purpose and objectives? How do these activities help to measure impact and outcomes in the end?</i>	
Assessment Criteria	<i>Which assessment criteria are most appropriate for communicating the basis for funding decisions while also ensuring the most effective use of funds? Ensure that assessment criteria are aligned with the specific purpose and objectives of the program.</i> <i>Are there any specific priorities the City may have in its planning documents that should be included to encourage a particular change, or new impact, in the funding environment? Examples of strategic priorities include, but are not limited to, access for specific underserved communities (Aboriginal communities, youth, neighbourhood vitality, cultural diversity); or targeted outcomes (public engagement, resource sharing, organizational collaborations). For each program, it is important to keep strategic priorities as assessment considerations to just a few essential ones (or integrate them as primary assessment criteria); otherwise the program may become too prescriptive and assessment process too unwieldy.</i>	
Expected Impact or Outcomes		Relevant Strategic Planning Documents and Objectives
Short, med & long term outcomes	<i>Identify 1-3 expected outcomes</i>	<i>Quote relevant objectives and outcomes identified in City planning documents</i>

Table 11, Program Mapping Template

It should be noted that while the focus of this report is on two cultural funding programs, this program mapping framework could be undertaken for all funding programs in the City of Nanaimo to facilitate a more holistic view of the coordinated impact of the City as a whole. Using the Program Mapping Template to summarize each funding program will form the basis for program evaluation to measure the impact and effectiveness of interventions against all relevant strategic planning documents.

The following sections provide a more detailed explanation of the elements of program design – mandate, program description, objectives, assessment and evaluation – that will inform both the overall program mapping and also the specific content of program application forms and guidelines.

MANDATE

A mandate describes the purpose or rationale for a funding department; it functions as a touchstone for the department; all the activities, services and programs that are delivered by it. It also serves to inform the public of the main activities undertaken and how they are achieved. The Culture and Heritage Department provides the following information:

The City's intent is to foster the importance and visibility of cultural vitality as one of the four pillars of the corporation's strategic plan as adopted by City Council in 2012. The Department's mandate is to promote and celebrate Nanaimo's shared experiences and sense of belonging.

The Department's work is guided by the Cultural Plan for a Creative Nanaimo (2014) and by the Heritage Conservation Program (2002). The Department's operating philosophy is grounded in the understanding

City of Nanaimo, Culture and Heritage Department

Core Belief: *"Culture and heritage defines us as a community and a place. It is not something we have, it is who we are."*

that everything is based on mutually respectful and beneficial relationships and collaboration with aligned organizations. Its role is that of convenor, connector, facilitator, enabler and funder on behalf of the sector. It's a role that recognizes Nanaimo's arts, culture and heritage organizations are diverse

and independent, united by a desire to realize the sector's potential and value as both a social and economic engine; a role that recognizes the Department has limited capacity to act as a programmer or service provider for the consuming public.

Strategic Priorities:

- Provide an enabling and supportive environment for Nanaimo's creative sector to thrive, as both economic and social engines
- Integrate and link the creative sector into everything the City of Nanaimo does
- Foster and support inter-agency relationships, including collaboration, partnerships and working agreements, and where necessary dispute resolution
- Identify opportunities and open doors for the creative sector and others
- Promote and celebrate Nanaimo's creative sector

Using its articulated mandate, the Department can establish the following for each of its funding programs:

Role	How is the department's role fulfilled through its suite of grants, services, provision of knowledge and expertise?
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Goals	What are the department's intentions? What does it wish to achieve by offering these services and programs? What is the intended impact? In principle, the intentions determine the program offer. It is not enough to simply say that the goal of a program is to support a kind of activity, such as festivals, events, etc., or that the goal is to offer grants to organizations. It is more important to state the intentions behind these options.
Priority Areas and Activities	What areas are the priorities for achieving the mandate? What is the department focusing on to achieve its program goals?
Target Clientele	Of the entire culture and heritage community, whom do you specifically wish to reach and how (professional, amateur, established, emerging, specific communities, locations etc.)? What, if relevant, is the particular niche on which you have decided to concentrate?

PROGRAM DESCRIPTION

A program description is the introduction of a program, structured to answer: *What? For whom? For what purpose? By what methods?* A program description should provide information on:

- What the program offers
- To what clientele or segment is it offered and for what purpose
- Program components
- The duration and allocation of amounts, services etc.

The program description should be clear and concise, avoiding repetition in the rest of the program guidelines. Keep the department's mandate statement in mind. It is useful to remember that further information in the guidelines on the eligibility and assessment criteria, for example, will make the program description and program objectives more complete.

Where required, the program description will include any components. Here, a component means a part of a program whose parameters are linked to the other program elements. Each component enables the realization of one or more of the program's objectives as a whole. Generally, the components are mutually exclusive so that an applicant can apply for only one component.

PROGRAM OBJECTIVES

A program is developed on the basis of a purpose and one or several objectives. Secondary parameters, such as eligibility or assessment criteria, derive from these basic elements. The program objectives are a concise presentation of the outcomes and effects that can be achieved by implementing the program. These statements reflect intended outcomes, that is, the overarching situation that the department wants to change by developing the program.

As a general rule, a program has up to five objectives. The objectives formulated should be achievable in the short, medium or long term and be measurable by both quantitative and qualitative methods.

Objectives will shape the performance indicators that feed into program evaluation. It is useful to keep this in mind when formulating objectives. Grant programs are not an end in themselves, but a means to achieve larger strategic objectives through interventions in the culture and heritage ecosystems. Program objectives will be directly tied to all relevant organizational and strategic planning documents. The lead planning documents for the City in realizing its Culture and Heritage objectives are:

Primary:

- Corporate Strategic Plan (2012)
- The Cultural Plan for a Creative Nanaimo 2014-2020
- Nanaimo Official Community Plan (2008)
- Parks, Recreation and Culture Master Plan (2005)
- Community Plan for Public Art (2010)

Related:

- Parks Plans
- Nanaimo Food Strategy (2013)
- Heritage Action Plan
- Transportation Master Plan
- Social Development Strategy

Grant funding interventions seek to produce conditions that have greater impact for the creative expression and well-being of the community as a whole. For each program, the objectives should be itemized in terms of the desired outcomes or expected results linked to strategic planning documents (public engagement, stronger culture and heritage ecosystems, enrichment of neighbourhoods, quality of life, economic impact, etc.). The objectives (promote, encourage, enhance, stimulate, etc.) are described with verbs that envisage outcomes and whose object is not the beneficiary organization.

The design of individual programs is informed by the department's vision of the culture and heritage ecosystems in Nanaimo and the issues the City has identified as needing to be addressed in delivering its mandate. Program design thus follows a logic that translates the Culture and Heritage mandate into effective results in the community.

ELIGIBILITY CRITERIA

Eligibility criteria hone-in on a program's target clientele. An organization is eligible to apply only if it meets all of a program's eligibility criteria, verified and objectively determined by the program manager. Eligibility criteria generally ask for applicants to:

- Have a specified record of sustained activity
- Have a public presence and/or an audience for their work

And, specifically for organizations:

- Have an appropriate organizational and administrative structure
- Employ, engage, and/or pay professionals in its field
- Have other sources of revenue
- Have a principal mandate in a given discipline or activity

An applicant is either eligible or not. Eligibility criteria should therefore be objectively verifiable, not negotiable by applicants or overly vulnerable to interpretation on the part of the program manager.

FUNDING PROGRAM ASSESSMENT CRITERIA

Program assessment criteria serve multiple purposes; they:

- Announce to potential applicants the basis upon which funding decisions are made
- Ensure that funding decisions are made in a transparent fashion and are in alignment with program objectives
- Assist funders in providing objective feedback to applicants on the relative merit of their grant request in a given competition
- Allow funders to track periods of comparative development or decline (momentum) in an organization's lifecycle over multiple grant competitions

Assessment criteria should logically follow the mandate and particular program's goals and priority areas as these will suggest relative weighting, or emphasis, of one criterion over another. Criteria generally fall into three categories of:

- **Merit:** artistic and/or organizational of a proposed set of multiple activities, or program of work, for operating grants; and discrete time-based projects in project grants.
- **Feasibility/Relevance:** ability to realize the program of work or project and organizational financial management. Relevance of project or activities to overall objectives of the program and strategic priorities of the City.
- **Impact:** potential public and economic impacts; the vitality and well-being of the community and the sector.

Assessment criteria are not eligibility criteria and vice versa. Assessment criteria are more interpretive and discursive; they are the essential tools in the comparison of eligible applicants against each other in a given competition. It is the work of the assessment committee to arrive at funding priorities based on the relative strength or weakness of applicants according to stated assessment criteria. It is the work of the program manager to ensure that all applications are treated in a fair and transparent manner; and all eligible applications are treated equally, being fully assessed according to the assessment criteria. For this reason, assessment criteria should be kept clear and concise to facilitate a fair and effective assessment process. Programs with a laundry list of assessment criteria can result in assessment committees becoming unfocused and generally unwieldy to facilitate, ineffective in the application of all criteria in a fair and equal manner for all applicants; and less transparent in communicating the basis of funding decisions to applicants and to the public.

In addition to assessment criteria, some strategic priorities may be articulated as *special considerations* if the department would like to encourage or stimulate *new* specific outcomes identified in its strategic planning documents. Examples of strategic priorities include, but are not limited to, access for specific underserved communities (Aboriginal communities, youth, neighbourhood vitality, cultural diversity); or targeted outcomes (public engagement, resource sharing, organizational collaborations, and so on). For each program, it is important to keep strategic priorities as assessment considerations to just a few; otherwise the program may become too prescriptive for applicants and/or too unwieldy in the assessment process. Alternately, important and ongoing strategic priorities may become integrated as part of the primary assessment criteria of the program.

THE ASSESSMENT PROCESS

For the sake of fairness, transparency and accountability, the assessment committee process should be exclusively guided by the mandate, program objectives and assessment criteria of a program. It is the role of the program manager to actively facilitate the assessment process to ensure all eligible applicants are given fair treatment in a given competition. The importance of this role cannot be underestimated.

Tools that aid in the assessment process for fair and transparent treatment of applications include the:

- Charge to the committee
- Conflict of interest guidelines
- Scoring sheets and sign-off documents
- Assessment meeting notes

CHARGE TO THE COMMITTEE

The role of the program manager as facilitator of the assessment process is a delicate and fundamental one that balances objectivity with diplomacy and tact in ensuring each application is treated according to the objectives and assessment criteria of the program. This role ensures the integrity of the program and the department. For this reason, it is a good practice to begin the meeting with a formal briefing, sometimes called a “charge to the committee.” This briefing advises the assessors on their responsibilities, explaining how the meeting will be conducted, reviews the City’s mandate and directions, and highlights conflict of interest and confidentiality policies. The program manager then discusses the purpose and context of the program and reviews the assessment criteria. This formal briefing must be done for each and every assessment committee meeting, even for returning committee members. The charge sets the tone for the assessment committee meeting. It can take between 45 minutes to one hour before the actual assessments begin. The charge serves to:

- Establish the role and authority of the program manager as the informed and objective chair/facilitator of the proceedings
- Articulate the role and responsibilities of assessment committee members
- Focus all committee members on the task at hand to ensure that everyone is operating with the same background information and complete understanding of the program objectives and, most importantly, the assessment criteria
- Explain the larger strategic context within which the program exists, communicate any recent developments in the funding department and/or applicant ecosystem and answer any questions before the assessments begin
- Explain the agenda for the meeting and establish the assessment process the committee members will undertake
- Determine if there are any potential conflict of interest situations that need to be recorded and addressed

A suggested template for a formal briefing, or charge, is presented in Appendix 1

CONFLICT OF INTEREST GUIDELINES

As part of the assessment processes, there should be clear procedures to manage potential conflicts of interest in an ethical manner. All assessors should be asked to declare whether or not they have any conflict of interest with respect to the applications, before the assessment begins.

Conflict of interest may arise in any situation where an assessor, assessor's family member, or assessor's organization could obtain material or personal gain from an application under review. A direct conflict may exist when:

- An assessor is an employee, client or board member of an organization, or where they have a direct financial interest in the success or failure of an application
- The applicant is a spouse/partner, or immediate family member of an assessor
- A spouse/partner or immediate family member is a senior staff member, contractor or board member with the applicant organization
- An assessor and the applicant have been involved in legal proceedings against each other
- Assessors judge that they are unable, for any other reason, to assess an application objectively

Indirect conflict of interest is where a member would be perceived to lack impartiality about an applicant or application, even though no direct conflict of interest exists. This is also known as the perception of conflict of interest.

Assessors who declare a conflict of interest should remove themselves from the process while the application in question is being discussed. Other committee members must not talk about this application at any time with the assessor who is in conflict.

SCORING SHEETS AND SIGN-OFF DOCUMENTS

Excel spreadsheets are a useful tool for recording assessors' scores on each criterion and, if relevant, their weighting. These spreadsheets also calculate the final score for each applicant, adding the resulting scores from each assessor. A priority ranking of applications with highest scores at the top and lowest at the bottom can then be created and this is shared with assessors as part of the final deliberations to guide the committee in its funding recommendations.

For recurring applicants in operating programs, the program manager can suggest funding reductions to those applicants that have ranked in the bottom quartiles which can then be re-distributed to provide funding increases to those that have ranked at the top. This ensures:

- the transparent allocation of funds according to the purpose and assessment criteria of the program
- flexibility to move funds to those applicants that most effectively meet the objectives of the program
- transparency about reduction of funds for those applicants that are less effectively meeting program objectives

It should be noted that scores are a necessary tool to arrive at the final priority ranking. Scales of 1-3, 0-5 or 0-10 can be used to indicate the relative merit of an applicant according to the program's criteria. A scale of 0-10, for example, would look like this:

- 0-4 Low merit/low priority
- 5-7 Medium merit/medium priority
- 8-10 High merit/high priority

These scores should not be communicated to applicants as they offer little useful meaning outside the context of the assessment meeting discussions. Assessors' individual scores should **never** be communicated either. The final ranking of an applicant however is useful in conveying to applicants their overall standing depending upon which range they were finally ranked (high, medium or low comparative merit). Feedback may also be given for comparative merit of each criterion, suggesting areas of strength or weakness compared to the average score of each criterion in a given competition.

In instances of conflict of interest, where an assessor leaves the room for discussion of an applicant, the average of the remaining assessors' scores is calculated and used in the place of the absent assessor. This ensures that applicants are not unduly penalized in their final scoring because of conflict of interest.

At the end of the meeting, all committee members should be asked to sign a **"sign-off"** document that records and confirms the committee's recommendations. This can simply be a simplified version of the priority ranking with individual assessors' scores hidden. The **"sign-off"** should also indicate any actions taken regarding conflicts of interest and the assessors' commitment to confidentiality about the meeting and the content of the applications.

A sample Excel score sheet is provided in Appendix 2, showing a program with three assessment criteria and five assessors. The use of Excel as a tool requires a high level of proficiency in setting-up the score sheet with appropriate formulas and ability to manage the spreadsheet during the meeting to:

- Correctly input scores
- Adjust formulas in cases of conflict of interest
- Sort the data to arrive at the priority ranking
- Print the final recommendation and sign-off documents

During the meeting it is most effective to have a colleague or administrative assistant be responsible for the spreadsheet, inputting scores while the chair facilitates the discussion and takes meeting notes. If this is too onerous, simpler methods for recording scores may be warranted.

One simpler method may be to ask the assessors to give one score for each applicant, based upon their overall assessment of the applicant according to the program criteria (compared to a score for each criterion). In this instance, the discussion notes for each applicant would then become more important as a record of how the applicant was assessed *according to each of the program criteria* (as high, medium or low merit without a numerical equivalent). This method would then rely on the Excel spreadsheet to more simply calculate the overall priority ranking of applicants based upon a single score given from each assessor, versus multiple scores for each criterion. An average score would still need to be calculated in cases of conflict of interest to stand-in for the absent assessor however.

ASSESSMENT MEETING NOTES

Meeting notes help the program manager remember important aspects of the discussion of each applicant and are an important tool in communicating to applicants how their grant request fared in a

given competition. The notes also serve to ensure that scores given by assessors accurately reflect the outcome of the discussion, i.e. if the discussion surfaces areas of particular strength or weakness, the scores given should reflect the discussion.

These notes should only record important questions or observations related to assessment criteria and/or the clarity and quality of the application. Notes should indicate what assessors felt was unclear or vague in the application. According to the assessment criteria, what are the organization's strengths? On which criteria, if any, should the organization pay particular attention to become more competitive relative to the other applications? In making meeting notes, comments must not be overly prescriptive and should never be attributable to individual assessors.

EXIT STRATEGIES

In a context of limited funds and ever-increasing demand, the question of flexibility and movement of funds is becoming more and more important. This is a complex challenge that asks arts funders to strike a balance between underpinning stability and growth in the community, with funding programs that are flexible, sustainable and responsive to changes in the environment.

Clear eligibility and assessment criteria allow for transparent allocation of funds to targeted applicants for specific activities that meet program objectives. These will communicate to potential applicants the necessary minimum requirements that must be met in order to be considered for funding. Eligibility and assessment criteria serve to filter out inappropriate applicants, or those that may meet eligibility criteria but are not functioning effectively enough to warrant funding.

As a steward of limited public funds, it is important to have the ability and corresponding mechanisms to say "no". This is not easy, but the larger responsibility is always to the effective use of resources to meet the objective of public impact and value. An inability to reduce funding to existing applicants that are underperforming or to make underdeveloped applicants unsuccessful in receiving funds will result in programs that sprinkle ever smaller grant amounts to growing numbers of applicants, making interventions less impactful.

In the case of multi-year support, exit strategies should be built into the program to facilitate a fair and transparent removal of funding from organizations deemed to be no longer meeting program objectives. Policies for fair notice of funding reductions and a phase-out process for funding removal should be created and communicated to applicants, so that funding may be reduced or removed in a wholly transparent manner and with as little undue disruption as possible.

PERFORMANCE MEASUREMENT AND PROGRAM EVALUATION

Performance measurement helps the department to move from simply being a funding apparatus, to one which also seeks to identify measure and report on the *impact* of that funding. The logic that connects strategic objectives to program outcomes can be described below:

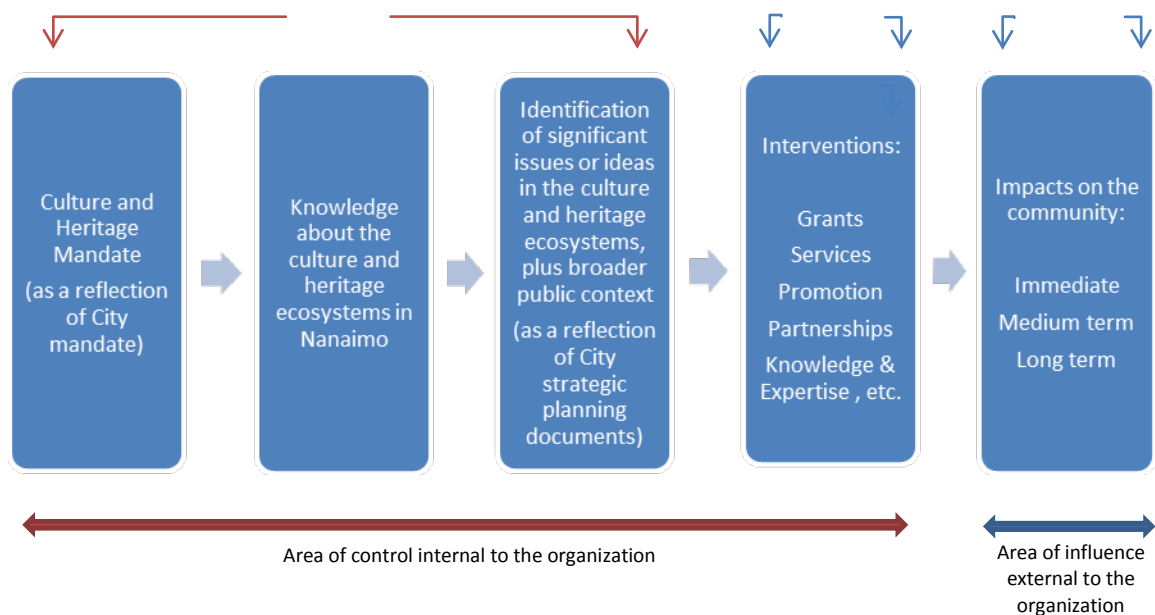


Figure 2, Program Logic: Evaluation and Results

In seeking to improve capacity to measure impact, it is recommended to regularly review funding programs and seek greater clarity in communicating expectations and results to the culture and heritage sectors, as well as other stakeholders and the general public. Program evaluation will tie into the Culture and Heritage Commission's efforts to ensure and communicate that the Cultural Plan is being implemented, its outcomes and impacts.

Clearly defined program objectives and measurable performance indicators are the basis for conducting efficient and effective program evaluations. Program evaluation determines whether a program is meeting its objectives and provides specific criteria against which information can be gathered and the program assessed. Program evaluation further allows for individual program goals and objectives to be refined and/or redefined as part of an ongoing reflective process. Information that feeds into program evaluation comes from multiple sources:

- Internally, through the department's own program mapping, analysis, interpretation and strategic planning
- From assessment committee members on the overall clarity and quality of the program objectives, assessment criteria and content of the applications in each funding cycle (this discussion should be scheduled as an important part of the agenda, at the closing of each assessment committee meeting)
- From grant recipients in the form of mandatory Final Reports and periodic consultations as part of program review
- From the general public as part of strategic planning exercises, town halls, public meetings, consultations with stakeholders

Program evaluation assesses the effectiveness of program objectives and actual outcomes of a given program in relation to the City's larger objectives as described in the City's planning and strategic documents. Performance measures are tied to a program's intended short, medium and long term

outcomes. Performance measures are both qualitative and quantitative, reflecting both intrinsic and instrumental benefits in the community.

CULTURE AND HERITAGE OPERATING GRANTS – PERFORMANCE MEASURES		
Expected Impact or Outcomes		Some Performance Measures
Short Term	<ul style="list-style-type: none"> • High-caliber Culture and Heritage offerings and interpretive programs are presented and available to the public • A range of arts and cultural educational opportunities are made available to communities across the city • Innovative collaborations and cross-sector partnerships are encouraged and supported • Organizations are strengthened in their organizational capacity and are better able to fulfill their public mandates 	<ul style="list-style-type: none"> • Number and variety of public programming events, by discipline and by community, number of neighbourhoods in which activities place • Number of local, regional, national and or international public Culture and Heritage events • Number of audience participation and/or arts education activities for adults, children, and youth • Number and type of collaborations and partnerships (identify partners and sectors) • Number of artists supported and amount of artist fees paid • Financial information on funding leveraged from other sources (other levels of government, business, private donors, foundations, etc.), growth in earned, public and private revenues
Medium Term	<ul style="list-style-type: none"> • Knowledge and public enjoyment of Nanaimo's art and cultural sector art is fostered and advanced in regional, national and international contexts • The visibility of Nanaimo's diverse art and culture is heightened • New audiences are developed and public engagement is fostered through collaborations, partnerships and a broad range of programming 	<ul style="list-style-type: none"> • Number of promotional campaigns, critical reviews or coverage in regional, national or international media • Number of awards, prizes or public recognition for artists and arts organizations • Growth in audience participation • Audience testimonials, surveys • Examples of unique collaborations and partnerships with public impact • Examples of unique collaborations and partnerships with organizational impact
Expected Impact or Outcomes		Some Performance Measures
Long Term	<ul style="list-style-type: none"> • A richer public arena for residents and visitors to share, experience, participate and take pleasure in local art and culture • Nanaimo's Culture and Heritage sector underpins and is recognized as a vital contributor to the social and economic well-being of the community 	<ul style="list-style-type: none"> • Increased audience participation rates • Organizational health of the sector is improved (reduction in deficits, diversification of revenue sources) • Community consultations • Testimonials • Economic impact studies

Table 12 Outcomes and Performance Measures for Revised Operating Program

CULTURE AND HERITAGE PROJECT GRANTS – PERFORMANCE MEASURES		
Expected Impact or Outcomes		Some Performance Measures
Short Term	<ul style="list-style-type: none"> A variety of Culture and Heritage offerings are presented and available to the public in the downtown core and in community neighbourhoods Culture and Heritage festivals take place in both the main and shoulder seasons Innovative collaborations and cross-sector partnerships are encouraged and supported to strengthen the overall sector 	<ul style="list-style-type: none"> Number and variety of public projects and community arts events, by discipline, neighbourhood and community Number of neighbourhoods in which activities place Number of local festivals and in which seasons Number and type of collaborations and partnerships, their impacts (identify partners and sectors) Financial information on funding leveraged from other sources (other levels of government, business, private donors, foundations, etc.)
Medium Term	<ul style="list-style-type: none"> Knowledge and public enjoyment of Nanaimo's art and cultural sector art is fostered and advanced in local and regional contexts The visibility of Nanaimo's diverse art and culture is heightened New audiences are developed and public engagement is fostered through collaborations, partnerships and a broad range of programming Organizations are strengthened in their organizational capacity and are better able to fulfill their public mandates 	<ul style="list-style-type: none"> Number of promotional campaigns, critical reviews or coverage in local and regional media Number of awards, prizes or public recognition for artists and arts organizations Growth in audience participation Audience testimonials, surveys Examples of unique collaborations and partnerships with public impact Examples of unique collaborations and partnerships with organizational impact Increase in number of applications by and projects with Snunémuxw First Nations Culture and Heritage groups
Expected Impact or Outcomes		Some Performance Measures
Long Term	<ul style="list-style-type: none"> A richer public arena for residents and visitors to share, experience, participate and take pleasure in local art and culture Nanaimo's Culture and Heritage sector underpins and is recognized as a vital contributor to the social and economic well-being of the community 	<ul style="list-style-type: none"> Increased audience participation rates Organizational health of the sector is improved (increased sustainability of organizations, diversification of revenue sources) Community consultations Testimonials Economic impact studies

Table 13, Outcomes and Performance Measures for Revised Programs

ARTICULATING BENEFIT

Along with the instrumental impact of the arts in developing local economies, the intrinsic value of art and culture is equally important as a positive contributor to the quality of life for individuals and communities. While much harder to measure and quantify, intrinsic benefits are a necessary articulation and should be part of the ongoing messaging of any arts funder as part of its advocacy efforts. It is a challenge to do this however, particularly for the Culture and Heritage which are often seen as optional, or an 'add-on' beyond essential services.

In his essay *An Architecture of Value*⁶, Alan Brown seeks to wholly capture both the intrinsic and instrumental value of the arts. He identifies five overlapping clusters of benefit, with subcategories of benefits, as a useful tool to help improve the language used to articulate value, attract support and appreciation for investment in culture. The five main benefits are:

- Imprint of the arts experience
- Personal development
- Human interaction
- Communal meaning
- Economic and social benefits

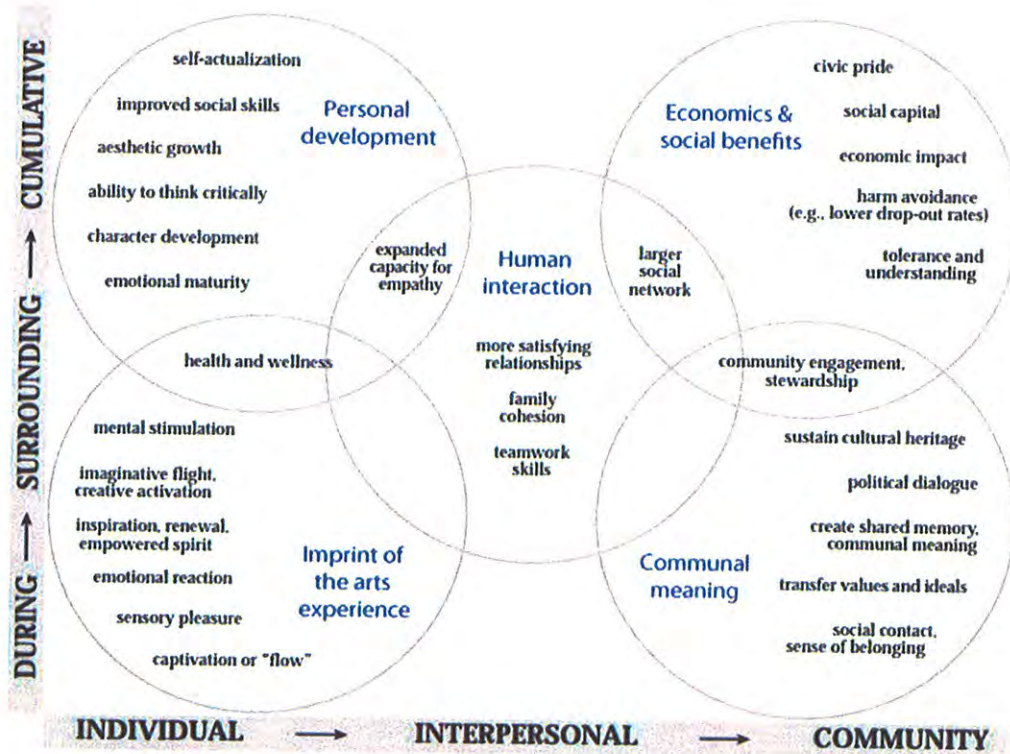


Figure 3, Benefits of the Arts (Source: Brown, 2006)

⁶ Brown, A (2006) *An Architecture of Value* [Internet], Grantmakers in the Arts Reader, Available from: <http://wolfbrown.com/insights/articles-and-essays/43-articles-a-essays/380-an-architecture-of-value>.

Brown's work is useful when seeking to identify program goals, and both qualitative and quantitative performance measures for funding programs.

FINAL REPORTS

Final Reports are mandatory and serve many purposes; they:

- Operate as a self-evaluation tool for applicants in identifying the successes and/or challenges of their programs and projects
- Verify if grant funds were used as proposed in the grant application
- Provide qualitative and quantitative information on the impact of the grant for both the applicant and also the public. This information forms part of program evaluation and can also be used, in aggregate form, by the city for promotion and advocacy
- Indicate to the program manager the effectiveness of applicants in realizing their projects; this information may be used to inform subsequent assessment committees of an applicant's momentum (growth, transition, decline, turnaround)
- Once approved, make a returning applicant eligible to apply for further funding

A final report template is suggested for each program to gather consistent comparative data from all applicants. A template for a final report is included in Appendix 12.

CONCLUSIONS

The proposed revised programs and program design framework provided in this report seek to address some key design and process issues that were uncovered in the review of the two current programs. The two new programs presented are more singular in their intent, focused on scale and scope of organization, while also providing more varied reasons for applying for funding, such as public programming, collaborations and partnerships (for programming and/or organizational development) and specific organizational development initiatives.

Both programs are rooted in objectives and outcomes that are articulated in the Cultural Plan and some performance measure are suggested to begin developing a Program Evaluation Framework.

Considerable consultation with program users will be required as applicants will be consolidated into one or the other of the programs, and the rationale for seeking funding has been raised from articulation of "need" to more concrete outcomes according to objectives of the City. These are significant shifts in program expectations and it may take some time for applicants and assessors to adjust their assumptions about the reasons for funding and the funding decision process. Additionally, the notion of operating and project support as parallel and equally significant modes of investment will need to be reinforced.

APPENDICES

APPENDIX 1: REPORT OF THE PRCC 'PROCESS REVIEW' SUB-COMMITTEE

PRCC CULTURAL EVENT & OPERATING GRANTS 'PROCESS REVIEW' SUB-COMMITTEE

Report by Wendy Smitka & Kim Smythe, February 5, 2013

Our Sub-committee was struck at the January 9, 2013 meeting. Our goal is to make the Grants program more valuable to the community overall by exercising efficiency and judicious allocation of funds to make the greatest difference to deserving groups. Here are some of the questions and concerns:

- Some organizations may be playing a 'shell game', applying for both funds to the maximum in hope of landing maximum funding. An event-based organization may be trying to raise funds for 'operations'. Their only operations may be fundraising events to support their annual event. These are not a benefit to anyone other than the organization, does the city want to support these fundraisers further as 'operations'?
- Criteria for application should demand more financial responsibility, reality and true market demand. You should only be allowed to lose so much before you're not considered a wise municipal arts investment.
- Transparency of financial reporting is questionable. Organizations should have to provide independently prepared or reviewed financial statements.
- No final reports are required to indicate the successful return on our investments? We invest in an event and don't measure its success – financially or for community value?
- All applicants should be required to attend an application orientation session.
- Multi-year funding should be considered for more organizations.
- Define "What is a Festival". Does one performance constitute a festival?
- What is the City really here to fund?
- What proof of performance are recipients required to provide to validate value for funds requested?
- Critical review of the application from and checklist is required.
- Applications could be juried so that the criteria are clear and can be weighted to provide a point system/scorecard to determine funding.
- Applications must be complete before they come to the Committee.
- Responses to the applicant on the outcome of their request should include feedback, recommendations or advice on weaknesses or concerns.

Our recommendation is to proceed with a full review over the next 60-90 days and propose recommendations for changes to the Commission at the May meeting so that a new process can be in place for the 2014 grants year. This review should address, but not be limited to the following:

- Criteria for eligibility
- Application format and requirements
- Community demand and significance
- Reporting
- Financial credibility
- Proof of performance
- Reporting to the taxpayer
- Fiduciary responsibility
- ROI value metrics for the taxpayer
- Any other issues

APPENDIX 2: CULTURAL OPERATING GRANT – CURRENT STRUCTURE AND SUGGESTED FRAMEWORK

	Current Program	Observations	Suggestions
Program Name	Cultural Operating Grant		"Culture and Heritage Operating Grants"
Structural Features	<p><u>Annual grants</u></p> <p>Up to \$2,000 for new and emerging groups that do not meet the eligibility criteria. Also, different application and reporting requirements for emerging groups.</p> <p><u>Multi-year grants (3 years)</u></p> <p>To established not-for-profit professional arts organizations that have been in existence for at least four (4) years. In order to be eligible, applicants must have received at least one annual grant through the City of Nanaimo's Cultural Funding Program.</p> <p>Organizations applying for funding of \$15,000 or greater and/or three-year operating funding, must include a three-year program plan and three-year proposed budget, including detail of anticipated funding from Canada Council, BC Arts Council and other funding sources.</p>	<p>Implied levels in program structure (new, emerging and established) as well as levels of funding (up to \$2,000, \$15,000 and up). These implications result in overlapping components and unclear program structure. The purpose and intended outcomes of implied components are not explicitly stated.</p> <p>Operating support, generally, should recognize and respond to a minimum demonstrated level of performance and organizational infrastructure beyond the emerging or developmental stage.</p> <p>Grants of up to \$2,000 for emerging organizations may be better awarded as project grants.</p>	<p>Simplify operating program structure by requiring the same application and reporting information from all applicants. Require that all applicants meet the same eligibility criteria.</p> <p>Remove references to funding levels based upon developmental stage of an organization. Funding levels awarded should simply be determined by level of merit of the organization and the scope of its impact in the community, according to program assessment criteria. This reinforces the idea that if an organization is highly performing it warrants greater investment. If an organization is underperforming that investment will be reduced or removed.</p> <p>Focus operating support on professional organizations with demonstrated public impact and contribution to local creative economy.</p> <p>Project support to small, emerging and/or amateur organizations may be a more appropriate funding option.</p> <p>If project support for small, emerging and/or amateur organizations is a desired option, suggest moving this component to Arts and Cultural Festivals and Events Grants, re-named as "Culture and Heritage Project Grants". In this case, arts events and festivals would then be identified as eligible activities of the program.</p>

	Current Program	Observations	Suggestions
Program Name	Cultural Operating Grant		"Culture and Heritage Operating Grants"
Purpose and Objectives	<p>To encourage and support an active and successful Culture and Heritage sector within the community.</p> <p>To defray a portion of the expenses of organizations that also receive revenue from other sources. Grants are to be applied to annual operating expenses and will not be given to assist with a specific event or festival.</p>	<p>The purpose of grant programs should not be to simply provide funding, or address financial need. Purpose and objectives should be tied to larger objectives in City planning documents.</p>	<p>Program goals as they relate to the Cultural Plan should form part of the program description in the guidelines.</p> <p>Use the proposed program framework to identify the role the program plays in relation to department mandate and objectives.</p>
Target Applicant Group	<p>Nanaimo non-profit arts and cultural organizations.</p> <p>New and emerging groups that do not meet eligibility criteria may apply for a maximum annual grant of \$2,000.</p> <p>Three-Year Operating Funding is available to established not-for-profit professional arts organizations that have been in existence for at least four (4) years.</p>	<p>References to new and emerging groups imply a separate component or program, but the rationale is not clear.</p> <p>References to multi-year support imply a separate component and heightened sense of rigour that is more in-line with expectations of an operating program.</p>	<p>Reinforce the idea that operating support demands a certain level of organizational capacity on the part of applicants. Refocus target applicant group to those organizations that have demonstrated this organizational capacity. Doing so will allow for targeted and rigorous assessment, and demonstrate better use of City resources directed to organizations that can feasibly realize their programs with greatest public impact.</p> <p>Direct fledgling organizations to seek funding through a project stream. The 25% contribution in projects may be increased to 50% for organizations instead.</p>
Types of Activities Supported	<p>Operating support is aimed at annual operating expenses related to Culture and Heritage activities – these activities must have a high standard of artistic quality, be open to the public and publicized city-wide.</p>	<p>Operating grants support the holistic activities of an organization - the overall merit and impact of the organization is assessed.</p> <p>Organizations that receive operating support may also apply to the Arts and Cultural Festivals and Events program. If operating support underpins the holistic activities of an organization, these activities should be covered in the operating stream.</p>	<p>Assess the potential for overlap. Reconsider if applicants can apply for both programs. If operating organizations are deemed to become ineligible to apply for Arts and Cultural Festivals and Events grants, this may require a consolidation of funds to operating levels for established organizations that have regularly been supported by both programs.</p>

	Current Program	Observations	Suggestions
Program Name	Cultural Operating Grant		"Culture and Heritage Operating Grants"
Eligibility Criteria	<p>The applicant must have completed at least one full year of operation, be registered as a non-profit society in British Columbia in good standing with the registrar. They must provide an audited or independently prepared financial statement for the organization's most recently completed fiscal year and firm program proposals and budget forecast for the following year.</p> <p>An organization must complete the application form and provide all documents requested.</p>	<p>Contradiction in eligibility requirement for organizations to be in operation for one year and be registered as a non-profit, but also open to emerging groups not yet registered. Also eligibility for multi-year funding is to be in operation for four years and to have received prior annual support.</p> <p>Other eligibility criteria listed function more appropriately as assessment criteria.</p> <p>Eligibility requirement for applications to be complete is inconsistently enforced.</p>	<p>Establish the same eligibility criteria for all applicants. Or create different programs, each with their own application form and guidelines to fully elaborate distinct program purposes, eligibility and assessment criteria.</p> <p>Strict adherence to program eligibility criteria and reporting requirements is a must. This ensures the integrity of the program and judicious use of resources. Communication to applicants in advance of the deadline about renewed focus on strict adherence is strongly encouraged.</p>
Assessment Criteria	Ten assessment criteria are listed in the application guidelines, and some of these are not assessment criteria.	Too many assessment criteria make the assessment process unwieldy and ultimately lacking in rigour and transparency.	<p>Reduce assessment criteria to three major areas of:</p> <ul style="list-style-type: none"> • Merit (artistic and organizational) • Relevance/Feasibility (addresses strategic priorities of the City, ability to manage operations, financial and organizational stability) • Impact (public /economic impact) <p>The finer considerations within these three criteria should be fully explained in the program guidelines.</p> <p>Specifics of assessment criteria should be in alignment with stated objectives and intended outcomes of the program.</p>

	Current Program	Observations	Suggestions
Program Name	Cultural Operating Grant		"Culture and Heritage Operating Grants"
Application Form		<p>Organization and flow of information in program guidelines and application form is generally poor.</p> <p>Information requested in the application forms should directly correspond to the assessment criteria of the program. This will facilitate more focused and relevant discussion of applicants in the assessment process.</p>	<p>Suggest use of program guideline and application form templates to structure application form according to a consistent format.</p> <p>Structure the body of the application form, information required of applicants, in such a way as to help the committee focus on each assessment criterion.</p>
Final Reports	<p>A final report regarding funding previously awarded under this program is required.</p> <p>Include statistics where applicable and describe how the Cultural Operating Grant assisted your organization in meeting its objectives and in furthering the goals of the Nanaimo Cultural Strategy. Maximum two pages.</p> <p>Funding will not be considered if a final report has not been submitted.</p>	<p>Final reports are required, but there is little evidence that this requirement is consistently enforced.</p> <p>Statistics are asked for, but no indication is given of which statistics are required or considered relevant.</p> <p>Goals of the Nanaimo Cultural Strategy are asked to be addressed, but these are not outlined in the program material.</p>	<p>Create a template for required Final Report that addresses objectives and intended outcomes of the program. This template should be available on the website.</p> <p>Strictly enforce the requirement for submission of <i>complete</i> applications, including final reports, as an eligibility criterion of the program.</p>

APPENDIX 3: ARTS, CULTURAL FESTIVALS & EVENTS GRANT – CURRENT STRUCTURE AND SUGGESTED FRAMEWORK

	Current Program	Observations	Suggestions
Program Name	Arts and Cultural Festivals and Events Grant		"Culture and Heritage Project Grants"
Structural Features	<p>This grant is designed specifically to assist events and festivals that utilize services and facilities within the City of Nanaimo.</p> <p>Implied support contributes to general costs over the period of one fiscal year.</p> <p>The amount requested cannot be more than 25% of the total event budget.</p> <p>Implied seed money for new groups and individuals as the discretion of the Committee</p>	<p>Definition of "Event" for "Festival" is missing. Unclear about scope, content and size of events and festivals.</p> <p>A 25% contribution towards total projected or actual budget? How is this verified?</p> <p>Grant applications that do not meet the eligibility or assessment criteria of a program should not be encouraged (lack of transparency, accountability).</p> <p>Implication of support to community arts, but not fully fleshed-out in the program structure.</p>	<p>A 25% contribution implies a kind of project grant. Assess whether or not this may be a better structure.</p> <p>Tie the program structure more clearly to objectives outlined in city planning documents. Define scope of events and festivals that are intended in the program (small, neighbourhood, city-wide?) Add priorities that are included in the Cultural Plan (i.e. Snunéymuxw First Nation festivals).</p> <p>Consider components that address comparative levels of scope/impact:</p> <ul style="list-style-type: none"> • Community arts events • City-wide festivals <p>Application form requirements less than operating grants to reflect level of organizational capacity.</p>
Purpose and Objectives	<p>The City of Nanaimo wants to work with community groups to attract visitors to our City, recognizing that tourism is a major economic generator for Nanaimo.</p> <p>The Parks, Recreation and Culture Department has a budget to assist groups hosting arts and cultural events and festivals.</p> <p>When making your application, please remember that our objective is to assist as many groups as possible with the funds available.</p>	<p>The purpose of grant programs should not be to simply provide funding, or address financial need. Purpose and objectives should be tied to larger objectives in City planning documents.</p>	<p>Program goals as they relate to the Cultural Plan should form part of the program description in the guidelines.</p> <p>Use the proposed program framework to identify the role the program plays in relation to department mandate and objectives.</p>

	Current Program	Observations	Suggestions
Program Name	Arts and Cultural Festivals and Events Grant		"Culture and Heritage Project Grants"
Target Applicant Group	<p>Generally, organizations requesting funding will be established, non-profit organizations with experience in organizing events and managing funds.</p> <p>Groups or individuals that do not fit these criteria have an opportunity to receive funding at the discretion of the Cultural Committee and it is understood that new events often need seed money to get started.</p>	<p>Target group is not clear, sometimes its established organizations, other times its individuals, or "events".</p> <p>References to new and emerging groups imply a separate component or program.</p> <p>Providing seed money to new groups or individuals responds to a different objective than supporting events and festivals and is in contradiction to the assessment criteria of the program.</p>	<p>If the provision of seed money to new groups is deemed an important and ongoing priority, then integrate this more fully into the structure of the program.</p> <p>Remove references to support for individuals.</p>
Types of Activities Supported	Groups can access these funds for the purpose of putting on events that will encourage residents and visitors to participate in Nanaimo events and promote and showcase community arts and cultural talent.	<p>Definition of "Event" for "Festival" is missing. Unclear about scope, content and size of events and festivals.</p> <p>More specific types of eligible projects and eligible costs could be articulated in the program.</p> <p>There is no indication in the program of typical grant amounts awarded.</p>	<p>Suggest providing definitions of kinds and scope of events and festivals that are intended to be supported in this program. Tie to objectives in the Cultural Plan.</p> <p>Provide information of typical grant amounts awarded (range of grant amounts, number of grants)</p>
Eligibility Criteria	<p>Generally, organizations requesting funding will be established, non-profit organizations with experience in organizing events and managing funds.</p> <p>Groups or individuals that do not fit these criteria have an opportunity to receive funding at the discretion of the Cultural Committee and it is understood that new events often need seed money to get started.</p> <p>Applicants must be able to demonstrate a broad community and visitor participation or significant potential audience.</p>	<p>Eligibility criteria are contradictory. If an applicant is not eligible, it should not be able to apply.</p> <p>Some eligibility criteria are assessment criteria (potential or demonstrated impact)</p> <p>Other criteria are more related to eligible events and costs.</p> <p>Many eligibility criteria function better as assessment criteria.</p>	<p>Consider establishing the same minimum eligibility criteria for all applicants and creating different program components.</p> <p>Strict adherence to program eligibility criteria and reporting requirements is a must. This ensures the integrity of the program and judicious use of resources.</p>

	Current Program	Observations	Suggestions
Program Name	Arts and Cultural Festivals and Events Grant		"Culture and Heritage Project Grants"
Assessment Criteria	<p>Applications will be assessed on the following criteria:</p> <ul style="list-style-type: none"> • Evidence of benefit to the community. • Demonstration of community support for arts, cultural and festival events as measured by volunteer participation, membership, and/or audience participation. • Evidence of competent management and fiscal responsibility (i.e. proven track record, business and marketing plan, sound financial controls and performance). • Secured commitment from other funding sources. • Potential financial impact (i.e. jobs created, spending, number of visitor days created and how this information might be tracked). • Public recognition of the municipal contribution. • Level of event profile and media exposure. 	<p>Too many assessment criteria make the assessment process unwieldy and ultimately lacking in transparency.</p> <p>Some assessment criteria better function as eligibility criteria, or are addressed in other aspects of program structure.</p> <p>Some assessment criteria imply assessment of past events. This is in contradiction to stated support for new and emerging organizations, upon what basis are these organizations assessed?</p>	<p>Reduce assessment criteria to three major areas of:</p> <ul style="list-style-type: none"> • Merit • Relevance/Feasibility • Impact <p>The finer considerations within these three criteria should be fully explained in the program guidelines. Specifics of assessment criteria should be in alignment with stated objectives and intended outcomes of the program.</p> <p>Assessment of past events may be more appropriate for recurring city wide festivals.</p>
Application Form		<p>Organization and flow of information in program guidelines and application form is generally poor.</p> <p>Information requested in the application forms should directly correspond to the assessment criteria of the program.</p>	<p>Suggest use of program guideline and application templates to structure application form according to a consistent format.</p> <p>Structure the body of the application form in such a way to help the committee focus on each assessment criterion.</p>

	Current Program	Observations	Suggestions
Program Name	Arts and Cultural Festivals and Events Grant		"Culture and Heritage Project Grants"
Final Reports	A final report and financial statement must be submitted within 60 days of the conclusion of the event. Failure to do so may result in rejection of any new application (1 – 3 pages maximum).	Final reports are required, but consistently enforced? No indication of which information is required in the final report.	Create a template for required Final Report that addresses objectives and intended outcomes of the program. This template should be available on the website. Strictly enforce the requirement for submission of <i>complete</i> applications, including final reports, as an eligibility criterion of the program.

APPENDIX 4: GRANT COMPETITION APPLICATIONS 2013

Attached separately

APPENDIX 5: CITY OF NANAIMO RELEVANT STRATEGIC AND PLANNING DOCUMENTS

City of Nanaimo Strategic Plan 2012 to 2015	
Vision	By 2025, the City of Nanaimo will proudly feature its harbour and inclusive quality lifestyle; excelling as both the business centre and transportation/service hub for Vancouver Island.
Cultural Vitality Ensure that Nanaimo will have a strong and vibrant culture which evolves with a coordinated and collaborative effort leading to greater popularity as a place to visit, live, work and play.	
A Cultural Plan for a Creative Nanaimo 2014-2020	
Vision	Nanaimo is a healthy, vibrant and prosperous community that recognizes the importance of creativity and cultural vitality for quality of life and place.
The purposes of the Cultural Plan are: <ul style="list-style-type: none"> • To determine a clear community vision for culture in Nanaimo • To establish strategies and priorities for future cultural planning and development • To enhance the quality of life and pride of place in Nanaimo • To establish culture as a core part of community building • To leverage cultural assets and resources for economic prosperity • To establish a practical framework for guiding efforts and resources to the maintenance and development of culture and all creative practices in Nanaimo • To engage the community in enhancing awareness and understanding of the role of culture in Nanaimo's ongoing evolution as an urban centre • To support and encourage community wellness, cultural awareness and active living • To help implement the Corporate Strategic Plan 	Policy Context: <ul style="list-style-type: none"> • Corporate Strategic Plan (2012) • Nanaimo Official Community Plan (2008) • Parks, Recreation and Culture Master Plan (2005) • Community Plan for Public Art (2010) • Parks Plans • Nanaimo Food Strategy (2013) • Heritage Action Plan • Transportation Master Plan • Social Development Strategy
Strategic Directions (Related to Culture and Heritage Grant Programs)	
Strengthening the Creative Sector - Partnerships and Collaboration Goal: Build stronger relationships with, and between, cultural organizations and businesses and increase opportunities for working together to build capacity within organizations.	
"Encourage and facilitate collaboration with non-profit organizations and the business community: education and awareness of the importance of cultural vitality for economic prosperity" "Build relationships and good linkages among people, institutions and cultural organizations through partnerships and the sharing of resources - all working towards a common vision and goal"	Ask for description of partnerships and collaboration undertaken by (operating and project) applicants and assess as part of organizational (or project) merit and/or impact.
"Encourage and facilitate collaboration with non-profit organizations and the business community: education and awareness of the importance of cultural vitality for economic prosperity"	Consider providing collaboration project grants for small, new and emerging organizations to work with cross-sector organizations, established Culture and Heritage organizations.

Strategic Directions (Related to Culture and Heritage Grant Programs)	
“Engage Nanaimo’s education leaders in discussions about arts and education, arts-related professional development for teachers and how to strengthen opportunities for cultural experiences in the classroom and community life.”	In operating program, ask for description of arts education activities undertaken and assess as part of organizational merit and impact.
Strengthening the Creative Sector - Cultural Asset Mapping Goal: Continue to inventory and map community cultural assets and resources in order to identify needs and opportunities for investing in future cultural development and to demonstrate the breadth and variety of cultural activity in our community.	
“Celebrate Snunéymuxw First Nation art, history and culture by supporting their endeavours to tell their unique, interesting stories for public education and enjoyment.”	Identify as a strategic priority for both programs: applications by Snunéymuxw First Nation groups and collaborations with Snunéymuxw First Nation in the realization of projects.
Strengthening the Creative Sector – Integration and Sustainability Goal: Implement “Cultural Vitality” as the fourth pillar of sustainability and integrate cultural planning into municipal planning and decision making (city planning and development through a cultural lens).	
“Facilitate grassroots arts / cultural opportunities from a young age and based in neighbourhoods and schools.”	Ask for description of youth activities/programming and assess as part of organizational merit or impact.
“Ensure adequate and stable funding for cultural organizations and increase city investment in cultural organizations and people that use and animate our cultural spaces (see recommendations in Investment section)”	
“Provide ongoing leadership / training workshops and networking opportunities for cultural organizations and creative businesses.”	Formalize a parallel program of non-financial support that includes grant-writing and capacity building workshops and opportunities for peer-to-peer learning.
Strengthening the Creative Sector – Investment Goal: Invest in cultural planning and development as a core part of community building for a prosperous and successful community.	
“Support ongoing funding and stable core funding to non-profit arts and cultural organizations who then use this core funding to leverage funding from other sources (other levels of government, business, private donors, foundations, etc.)”	This impact can be captured and quantified in mandatory final reports.
“Invest more in organizations and people who animate our cultural spaces”	Increased rigour in assessment process will allow for increased funds to go to the more highly effective and productive organizations. Grant decreases to underperforming organizations will be better used if re-allocated to more effective organizations.

Strategic Directions (Related to Culture and Heritage Grant Programs)	
The Creative Economy – Quality of Life and Place Goal: Make culture an important part of quality of life and quality of place factors when planning for a vibrant, attractive, livable and sustainable community.	
“Support the Official Community Plan in planning mixed use neighbourhoods and grassroots communities where people can live, work, play and engage in culture - all in their own neighbourhood.”	Consider integrating project grants for community arts projects into project grant stream. Assess neighbourhood-based programming as part of merit of an organization or project.
The Creative Economy – Cultural Tourism Goal: Leverage our cultural assets and resources to make Nanaimo a desirable place to visit for interesting and unique cultural experiences.	
“Encourage and support new and revitalized events and festivals - especially in the shoulder and off-seasons”	Make a strategic priority, project support for new festivals and events that take place in the shoulder and off seasons.
“Identify and celebrate our First Nations culture and legacy through public gathering spaces, joint initiatives and shared celebrations; work with Snunéymuxw First Nation to provide education opportunities about their heritage, history and traditions.”	Make projects and activities that engage and disseminate FN and Snunéymuxw First Nation art and culture a strategic priority of both programs. Can integrate as an assessment criterion of the programs.
The Creative Economy – Events and Festivals Goal: Encourage and support events and festivals organizations to collaborate in providing interesting, vibrant and timely events and festivals throughout the year and to elevate Nanaimo’s tourism potential as an events and festivals destination.	
“Increase the Events and Festivals Grant funding by ten percent per year for the next five years annually (current events and festivals fund for 2013 is at \$27,573)”	
“Develop a festivals and events strategy that would look at the strengths / weaknesses of existing festival where gaps could be filled and how established events / festivals can stay fresh and continue to be relevant and exciting.”	Renewed assessment criteria and assessment process will ensure that City funds are going towards the most meritorious events and festivals. Formalize a parallel program of non-financial support that includes grant-writing and capacity building workshops and opportunities for peer-to-peer learning. Consider project support for festivals and events, where comparative merit of each event remains key in awarding grants i.e. if festival is in decline, make other forms of support available to facilitate turnaround.
“Encourage and support performing arts events and festivals; plan a networking / workshop session with all music organizations and events / festival organizers to talk about ways to incorporate more music entertainment into existing and new events and festivals.”	Propose this activity as a rationale for seeking a “collaborations and partnerships” project grant.
Connectivity: Connecting People, Communities and Ideas Goal: Improve connectivity in Nanaimo, including physical connectivity for cars, transit, bicycles and pedestrians and people connectivity through ongoing community engagement, information sharing and consultation.	

<p>"Provide ongoing community consultation and engagement; engage people in dialogue about culture on an ongoing and consistent basis (artists, cultural workers, creative industries, cultural organizations, business, neighbourhoods, the public)"</p>	<p>Formalize a process for community consultation, annual public meetings, town halls on impact of arts funding, issues and trends in the community.</p>
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APPENDIX 6: CHARGE TO THE ASSESSMENT COMMITTEE

1. Welcome the Assessors & Introductions

- Thank the Cultural Committee assessors, introduce yourself and any other staff present
- Ask each member to provide a brief introduction with information on his/her background knowledge, expertise.

2. Logistics

Meeting logistics, timelines, breaks etc.

3. Role of the Assessors (this information should be given to assessors in advance of the meeting, and is also repeated here to ensure that everyone is equally informed):

- Must read and analyze the description of the program and the assessment criteria, as well as all applications and related documentation received prior to and during an assessment committee meeting
- Assess all the applications in a competition based on the assessment criteria and description of the program, and in accordance with City policies and directions
- Must ensure that all applications are treated in a fair and equal manner
- Work together in a spirit of collaboration, to respect the assessment process and the views of other assessors
- Declare any conflict of interest and follow the City's conflict of interest procedures, to remove oneself from the room during discussions, recommendations or voting on any application where direct or perceived conflict exists
- Make decisions on each application submitted to the competition and sign any required documents to confirm the committee's recommendations
- Respect the confidential nature of the work

4. Role of the Program Manager

- Review applications and determine their eligibility
- Comply with City policies (conflict of interest, confidentiality, etc.) at all times
- Chair committee meetings. As chairperson, they:
 - establish conditions that ensure a serious, fair and open-minded evaluation of every application
 - ensure that each application is evaluated according to the assessment criteria and the description of the program, as well as City policies and directions
 - help the group reach final agreement on an order of priority for awarding grants (priority ranking)
 - ensure completion of required documents, signatures of assessors on the relevant assessment committee Sign-Off forms, and
- Oversee the approval of the committee's recommendation(s) by the City, and
- Contribute to the communication of results and ensure follow up with applicants, where necessary
- Manage the overall effectiveness of a program, including its objectives and evaluation

The program manager, as chairperson, may provide factual or background information during a committee meeting.

5. Confidentiality

- All information contained in the applications
- All discussions taking place in the assessment committee
- All assessment decisions (until the results are made public)

6. Conflict of Interest

To preserve confidence in the integrity and impartiality of the assessment process, committee members must avoid any actual or perceived conflict of interest. Most members are expected to be working professionals. They may therefore have some connection with an applicant whose submission they have been asked to assess. An assessment committee member would be in a conflict of interest situation if:

- Assessing an application from a full-time employer
- A client or organization of which s/he is a board member
- If s/he has a direct financial interest in the success or failure of a project/application
- The applicant is a spouse/partner or immediate family member
- If a spouse/partner or immediate family member is a senior staff member, contractor, board member of the applicant organization
- A member judges s/he is unable for any other reason to assess the application objectively

Members who have a conflict of interest must remove themselves from the room before the application in question is discussed. Note that other committee members must not discuss this application at any time with the committee member who has the conflict of interest.

7. Program Description and Purpose

Describe the program purpose, components, eligibility criteria, eligible costs, etc. as indicated in the program application form and guidelines. If relevant, current trends in the applicant pool, application rates, issues or challenges in the environment may also be provided to add important contextual information.

8. Assessment Criteria

Describe the program's assessment criteria and their relative weighting (if weighted), what considerations are included within each criterion, as indicated in the program application form and guidelines. Are there strategic priorities (described in the program guidelines) that need to be highlighted as part of the assessment process?

9. City of Nanaimo: Strategic Plans

Make the connection between the funding program and any City strategic/planning documents. Describe any relevant priorities and strategic directions that relate to the context of the program. Are there new planning exercises occurring? Are there any changes in the milieu or fluctuations in City budget allocations that have an impact on the program?

10. Assessment Process

The members should have been asked to read, make notes and give all the applications preliminary scores before coming to the meeting. They will have a preliminary score for each criterion according to a ranking scheme (provided when they first received the applications). One suggestion is to rank each criterion according to low, medium or high merit/priority:

0-4 points	low merit/low priority
5-7points	medium merit/medium priority
8-10 points	high merit/high priority

This exercise will help assessors to focus on the assessment criteria when they are reading the applications at home. It will also help them to indicate, at the meeting, where they feel applicants are strong or weak compared to other applications in the competition.

At the meeting, the group will discuss each application and members can change their original scores in light of the group discussion. Remind assessors that:

- Sharing of relevant information between members on applicant's work, history and techniques of a specific practice is encouraged
- They are to keep their scoring of merit consistent and in alignment with the criteria of the program,
- They are free to adjust scores in light of the discussions
- They must strive to be as fair as possible but at the same time be realistic and not agonize over applications that will not be successful

11. Schedule for the meeting

Explain the agenda for the meeting, how much time spent for:

- Introductions and formal briefing
- Discussion of each application
- Priority ranking, final deliberations and recommendations
- Wrap-up and feedback on the assessment process as well as the program

12. After a committee meeting

After a committee meeting, the chairperson prepares the necessary internal documentation to obtain approval of the grants. Authority to approve grants follows the policy approved by the City. Describe the approval process here.

Communication of results: Applicants are informed of the result of the competition in writing. Applicants who would like to receive further information on the competition, need clarification about the possibility of reapplying, have follow-up questions about funding decisions or require verbal feedback on their application, may contact the program manager. Committee members are not authorized to answer such requests. Generally speaking, the practice of providing written feedback is reserved for operating clients only.

Appeal process: If applicants can demonstrate that there was a breakdown in the process (for example, that support material was misplaced), they can file a formal complaint, in writing. Describe the City's appeal process here.

13. Any Questions?

Allow some time for answering any further questions before the assessment of applications begin.

APPENDIX 7: SCORE SHEET

Attached separately

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	AA	AB	AC
1																													
2	Program:																												
3	Deadline:																												
4	Date of meeting:																												
5																													
6	Rank	Tab	File Number	Applicant	Purpose	Amount Requested	Amount Granted	Result Successful Unsuccessful Withdrawn	Total Score	Assessment Criterion 1	Assessment Criterion 2	Assessment Criterion 3	TOTAL	Assessment Criterion 1	Assessment Criterion 2	Assessment Criterion 3	TOTAL	Assessment Criterion 1	Assessment Criterion 2	Assessment Criterion 3	TOTAL	Assessment Criterion 1	Assessment Criterion 2	Assessment Criterion 3	TOTAL	Assessment Criterion 1	Assessment Criterion 2	Assessment Criterion 3	TOTAL
7	1	1		NAME	PURPOSE	\$0			0.0				0.0				0.0				0.0				0.0				0.0
8	2	2		NAME	PURPOSE	\$0			0.0				0.0				0.0				0.0				0.0				0.0
9	3	3		NAME	PURPOSE	\$0			0.0				0.0				0.0				0.0				0.0				0.0
10	4	4		NAME	PURPOSE	\$0			0.0				0.0				0.0				0.0				0.0				0.0
11	5	5		NAME	PURPOSE	\$0			0.0				0.0				0.0				0.0				0.0				0.0
12	6	6		NAME	PURPOSE	\$0			0.0				0.0				0.0				0.0				0.0				0.0
13	7	7		NAME	PURPOSE	\$0			0.0				0.0				0.0				0.0				0.0				0.0
14	8	8		NAME	PURPOSE	\$0			0.0				0.0				0.0				0.0				0.0				0.0
15	9	9		NAME	PURPOSE	\$0			0.0				0.0				0.0				0.0				0.0				0.0
16	10	10		NAME	PURPOSE	\$0			0.0				0.0				0.0				0.0				0.0				0.0
118	Total requested																												
119	\$0																												
120	Total granted																												
121	\$0																												
122	Number of applications assessed																												
123	111																												
124	Successful applications																												
125	0																												
126	% Successful applications																												
127	0%																												

APPENDIX 8: TEMPLATE FOR PROGRAM GUIDELINES

PROGRAM GUIDELINES	
Cover Page	<ul style="list-style-type: none"> • City Logo • Program Name • Program Deadline • Contact Information • Address for sending the application
Mandate of the Department	
Program Description and Objectives	<ul style="list-style-type: none"> • What the program offers (line of intervention: operating support, annual/multiyear, or project support) • To what clientele or segment is it offered and for what purpose • Program components, if any • The duration and allocation of amounts
Eligible Applicants	<ul style="list-style-type: none"> • Eligible applicants • Ineligible applicants • Any further restrictions
Eligible Projects	<ul style="list-style-type: none"> • Eligible activities • Ineligible activities • Any further restrictions
Grant Amount and Eligible Expenses	<ul style="list-style-type: none"> • Grant amount(s) available • Eligible expenses • Ineligible expenses • Any further notes (requirements on budget pages, for example)
Assessment of Applications	<ul style="list-style-type: none"> • Assessment criteria • Assessment process • Appeals process
Processing the Application	<ul style="list-style-type: none"> • Application preparation • Format and layout • Acknowledgement of receipt of application • Response time
Grant Conditions	<ul style="list-style-type: none"> • General conditions • Final report requirements • Acknowledgement of support (policy on use of logos)
SEPARATE DOCUMENTS (not attached to guidelines)	
Final Report Template	To be sent with successful result letter and posted on the internet.

APPENDIX 9: TEMPLATE FOR PROGRAM APPLICATION FORM (PROJECTS)

PROGRAM APPLICATION FORM - PROJECTS	
Cover Page	<ul style="list-style-type: none"> • City Logo • Program Name • Program Deadline • Contact Information • Address for sending the application
Applicant Info	<ul style="list-style-type: none"> • Applicant name, address, contact person • Grant component and grant amount applied for (check one per application) <ul style="list-style-type: none"> ▪ Public event or community arts project ▪ Recurring cultural festival ▪ Special collaboration or partnership ▪ Special (one-of) administrative initiative • Grant purpose/ name of project, event or festival • Signatures and declarations
Profile of Applicant	<ul style="list-style-type: none"> • Brief description and history of the organization history • Mandate and structure of organization • Main goals and artistic objectives • Role in the community, community it serves • Main accomplishments
Project Description Ask for project description in separate parts that relate directly to assessment criteria. Indicate number of pages for each part.	<p>MERIT Describe the context in which the project will take place, including the objectives of the project and how these objectives will be carried out. Describe artists, artworks and/or other major participants in the project.</p> <p>RELEVANCE/FEASIBILITY Provide a schedule of activities, including research and planning. Provide a promotional or marketing plan. Describe how the project addresses the stated objectives of the program. Highlight any correlation with the strategic priorities of the City.</p> <p>IMPACT Describe the intended impact of the project on the communities served, target audiences if any, the general public. Provide information on projected attendance, the economic impact of the project (based upon past projects and/or projected)</p>
Financial Information	<ul style="list-style-type: none"> • Budget pages show projected expenses, confirmed and pending sources of revenue • Invite additional notes on budget items if they require deeper explanation
Further Support Material	<ul style="list-style-type: none"> • Copies of prior press releases, media kits, annual reports, publications, etc. • Required Final Reports
Checklist	<ul style="list-style-type: none"> • Provide a checklist of all completed parts of the application that are required as well as all support material. • Incomplete applications are ineligible and will not be assessed.

APPENDIX 10: TEMPLATE FOR PROGRAM APPLICATION FORM (OPERATING)

PROGRAM APPLICATION FORM – OPERATING	
Cover Page	<ul style="list-style-type: none"> • City Logo • Program Name • Program Deadline • Contact Information • Address for sending the application
Applicant Info	<ul style="list-style-type: none"> • Applicant name, address, contact person • Grant component applied for (annual or multi-year) • Grant amount applied for • Previous grant amounts received (if relevant) • Signatures and declarations
Profile of Applicant	<ul style="list-style-type: none"> • Mandate and structure of organization • Brief description of history and vision of the organization and the significant activities that reflect it • Main goals and artistic objectives • The role of your organization within the community, the artists and public it serves • Main accomplishments
Description of program of work Ask for program description in separate parts that relate directly to assessment criteria. Indicate number of pages for each part.	<p>MERIT Describe the program of work for which you seek support. Proposed programs of work will comprise multiple activities that fall into the main areas of public programming, audience development, administration and promotion. Specifically:</p> <ul style="list-style-type: none"> – Arts, culture and heritage offerings, public engagement and community outreach initiatives – Special administrative projects that advance strategic and organizational capacity – Special initiatives that foster collaborations and partnerships with other organizations (public and private, nonprofit and for-profit) – Specific ongoing administrative and programming activities that demonstrate they meet the objectives of the program <p>RELEVANCE/FEASIBILITY Provide a schedule of proposed activities, including the research and planning. Indicate role and expertise of key staff and/or collaborators. Highlight any activities that meet the strategic priorities of the City. Identify the strategies you employ to manage your financial, organizational, human and physical resources. If you have a deficit of greater than 10% of your overall operating budget, you must include a deficit reduction plan.</p> <p>IMPACT Outline in brief any promotional or marketing plans. Identify any specific strategies or programs for reaching diverse audiences and (or) re-enforcing civic engagement. What is your projected attendance for the proposed period? Provide information on economic impact (past and projected).</p>
Financial Information	<ul style="list-style-type: none"> • Budget pages showing confirmed and pending sources of revenue • Invite additional notes on budget items if they require deeper explanation
Further Support Material	<ul style="list-style-type: none"> • Copies of prior press releases, media kits, publications, etc. • Most recent strategic planning documents and public annual report • Most recent audited financial statement or review engagement • Required Final Report

Checklist	<ul style="list-style-type: none"> • Provide a checklist of all completed parts of the application that are required as well as all support material. • Incomplete applications are ineligible and will not be assessed.
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APPENDIX 11: TEMPLATE FOR A FINAL REPORT

FINAL REPORT FORM	
Cover Page	<ul style="list-style-type: none"> • City Logo • Program Name • Contact Information • Address for sending the Final Report • Can add a paragraph to explain what the final report is used for: <ul style="list-style-type: none"> – To verify appropriate use of public funds – To measure impact – To make an applicant eligible for future applications – To contribute to the assessment of applicant in future applications
Applicant and Grant Info	<ul style="list-style-type: none"> • Applicant name, address, contact person • Grant applied for and grant amount received • Grant or project component (if applicable) • Project dates, or period covered by the grant • Signatures and declarations
Project or program of work info	<ul style="list-style-type: none"> • Brief description of the project, or program of work • Summary of activities undertaken, noting any changes to the original proposal and why. • Impact of the project or program of work on artists, other participants, and public involved • Impact of the project or program of work on the organization, main accomplishments and challenges, if any • Financial impact, levels of participation
Financial and Statistical Information	<ul style="list-style-type: none"> • Provide a template of financial information, proposed and actual amounts • Invite additional notes on budget items if they require deeper explanation • Provide a template of statistical information required <p>See City of Vancouver Final Report Financial and Statistical Final Report Form (a good and simple example based upon CADAC Financial and Statistical data)</p>
Further Support Material	<ul style="list-style-type: none"> • Copies of press releases, reviews, media kits, publications, etc. • Digital images of activities supported (with photo credit and permission to use for City advocacy and promotional reports)

APPENDIX 12: REFERENCE BIBLIOGRAPHY

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City of Nanaimo
REPORT TO THE CULTURE AND HERITAGE COMMISSION

DATE OF MEETING: 2014-SEP-03

AUTHORED BY: SUZANNE SAMBORSKI, SENIOR MANAGER
CULTURE AND HERITAGE DEPARTMENT

RE: UPDATES TO THE CULTURAL GRANT INTAKE PROCESS FOR 2015

STAFF RECOMMENDATION:

That the Culture and Heritage Commission approves updates to the 2015 cultural grant intake process as a transition to the updated funding model (to be in place for the 2016 intake period). Recommendations for updates are as follows:

1. The Culture and Heritage Commission sets a five (5) member Grant Review Working Group to make allocation recommendations to the Commission.
2. Use existing grant application forms (that have been updated) to improve readability and consistency of language (Attachment A).
3. The Grant Review Working Group will use a scoring template based on the funding criteria of each of the current programs (Attachment B).
4. Three-year funding will be based on current funding program. However, groups who received three-year funding will be required to use updated forms in subsequent years.

PURPOSE:

To provide a cultural grant intake process for the 2015 funding period, which would allow the City to transition to an updated funding model for periods 2016 and beyond.

BACKGROUND:

At the 2013-APR-08 Council meeting, Council approved a call for a review of the cultural grants intake process / criteria as part of the cultural planning process, recommending that the review be included in the plan. The purpose of the review was to ensure that the cultural grant programs reflected strategic investment by the City of Nanaimo based on clear and consistent criteria aligned with the *2014-2020 Cultural Plan for a Creative Nanaimo* and the *2012-2015 Corporate Strategic Plan*.

Mollineaux Management provided technical expertise in reviewing background materials, completing a comparative analysis and providing recommendations for changes to the following funding programs:

- Cultural Operating
- Arts and Cultural Festivals and Events

A final report "City of Nanaimo Cultural Funding Program Review" (Mollineaux, 2014) was received at the end of July, 2014.

Updated grant programs will be implemented for fiscal year 2016 (applied for in 2015). In order to facilitate the upcoming 2015 intake process, it is recommended that the following changes be made immediately:

1. The Culture and Heritage Commission sets a five (5) member Grant Review Working Group to make allocation recommendations to the Commission.
2. Use existing grant application forms (that have been updated) to improve readability and consistency of language.
3. The Grant Review Working Group will use a scoring template based on the funding criteria of each of the current programs.
4. Three-year funding will be based on current funding program. However, groups who received three-year funding will be required to use updated forms in subsequent years.

Strategic Plan Considerations

The *2012-2015 Corporate Strategic Plan* outlined Culture Vitality as the fourth pillar of sustainability. The *2014-2020 Cultural Plan for a Creative Nanaimo* identified investment in the cultural sector as a core component of community building for a prosperous and successful City.

Stable and strategic investment aligned with corporate priorities and the cultural plan supports the creative economy, resulting in a direct financial impact of \$93 million into Nanaimo's economy.

Respectfully submitted,



Suzanne Samborski
SENIOR MANAGER
CULTURE AND HERITAGE

ATTACHMENT A



CULTURAL OPERATING GRANT

GUIDELINES AND APPLICATION FOR FUNDING

DEADLINE FOR APPLICATIONS IS OCTOBER 31

HOW TO SUBMIT YOUR APPLICATION:

By Mail:

c/o Culture and Heritage Department
City of Nanaimo
455 Wallace Street
Nanaimo, BC V9R 5J6

In Person:

c/o Culture and Heritage Department
Service & Resource Centre
411 Dunsmuir Street
Nanaimo, BC

For more information, please contact the Culture and Heritage Department at
250-755-4483 or cultureandheritage@nanaimo.ca.

DEADLINE FOR APPLICATIONS IS OCTOBER 31.

CULTURAL OPERATING GRANT – GUIDELINES

CULTURE AND HERITAGE COMMISSION MANDATE:

The City of Nanaimo's Culture and Heritage Commission acts as a resource to Council by providing policy advice for the planning, development and provision of City culture and heritage services and facilities, and heritage conservation matters. The Commission also advises Council on matters related to promoting and supporting activities that benefit and advance culture and heritage in the City.

CITY OF NANAIMO CULTURAL POLICY STATEMENT:

The City of Nanaimo recognizes the integral contribution generated by arts and cultural activities to the City's economic and social progress and the value of artistic and cultural expression and enjoyment by its citizens. To these ends, the City of Nanaimo affirms its ongoing commitment to encourage and support an active and successful arts and culture sector within the community.

PLEASE NOTE: This is an application for the City of Nanaimo's Cultural Operating Grants available to Nanaimo non-profit arts and cultural organizations. Before completing the application form, please read all information regarding eligibility and guidelines. If you require further information please the Culture and Heritage Department – 250-755-4483.

APPLICATIONS:

All applications for funding should be clearly marked "Cultural Operating Grant Application" and be submitted in one of the following ways:

By Mail:

c/o Culture and Heritage Department
City of Nanaimo
455 Wallace Street
Nanaimo, BC V9R 5J6

In Person:

c/o Culture and Heritage Department
Service & Resource Centre
411 Dunsmuir Street, Nanaimo

For more information, please contact the Culture and Heritage Department at 250-755-4483 or cultureandheritage@nanaimo.ca.

APPLICATION TIMELINE:

DEADLINE: Applications for the following year must be received by October 31st of the current year.

Applicants will receive written notification of Council's decision within 90 days of the application deadline date. Applications received following the submission deadline will be considered in the next evaluation review. Late applications will not be considered.

GRANT CONDITIONS:

ELIGIBILITY:

1. These grants are only open to arts and cultural organizations registered as non-profit societies in British Columbia in good standing with the registrar and based in Nanaimo.
2. Grants are intended for arts and cultural organizations, not for religious, sports, or social service groups; nor for groups whose primary purpose is to educate through course work, and/or training, as distinct from those that educate through community outreach and programming.
3. Only activities related to arts and culture are eligible – these activities must have a high standard of artistic quality, be open to the public and publicized city-wide. The following activities are not eligible: club or community centre programs, conferences, tours, or any form of staff training. Grant funds may not be applied to scholarships or bursaries, capital expenses, nor to reduce or eliminate existing accumulated deficits.
4. Grants are given to defray a portion of the expenses of organizations that also receive revenue from other sources (ticket or membership sales, donations from private sector, and support from foundations and other levels of government.) The applicant must have completed at least one full year of operation, provide an audited or independently prepared financial statement for the organization's most recently completed fiscal year and firm program proposals and budget forecast for the following year.
 - ***New and emerging organizations who have applied but are not yet registered as a non-profit organization or who have not completed one full year of operation must produce letters of support or demonstrated community interest. Maximum grant for emerging groups is \$2,000.***
 - ***Organizations applying for funding of \$15,000 or greater and/or three-year operating funding, must include a three-year program plan and three-year proposed budget, including detail of anticipated funding from Canada Council, BC Arts Council and other funding sources.***
5. Grants are to be applied to annual operating expenses and will not be given to assist with a specific event or festival. (Event and festival funding is available through the Arts and Cultural Events Fund)
6. To be considered for a grant, an organization must complete the application form and provide all documents requested.
7. The applicant must adhere to sound standards of corporate governance.
8. The organization must acknowledge the contribution from the City of Nanaimo in any brochures or pamphlets.

PLEASE NOTE: The term of a Cultural Fund Grant is 12 months, and only one application per category, per year will be accepted. Not all organizations meeting the above criteria will automatically receive a grant. Having received a grant amount in one calendar year does not guarantee the same amount in subsequent years.

Three-Year Operating Funding

Three-Year Operating Funding is available to established not-for-profit professional arts organizations that have been in existence for at least four (4) years. In order to be eligible, applicants must have received at least one annual grant through the City of Nanaimo's Cultural Funding Program. The organization must have an arts mandate, be recognized for excellence in their artistic discipline, provide annual programming to the community, demonstrate long-range financial stability and be able to articulate long-term artistic visioning and planning.

Definition of Professional Organization: Those organizations that employ professional artists and pay industry standard artist fees and that have paid competent artistic and administrative leadership.

ASSESSMENT CRITERIA:

The following considerations are used to assess requests for cultural operating grants:

1. **Merit:** Describe the program of work for which you seek support (i.e. your artistic focus, direction, and any significant activities proposed for the grant period). Outline objectives you have set to achieve your vision and to structure and direct your operations. Discuss any significant collaborations and partnerships. Identify the strategies you employ to manage your financial, organizational, human and physical resources. If you have a deficit of greater than 10% of your overall operating budget, you must include a deficit reduction plan.
2. **Community Impact:** In addition to an assessment of general community access and levels of participation, consideration is given to cooperation with other artists, arts organizations, and community agencies: responsiveness to cultural diversity; involvement with priority groups and neighborhoods. Outline in brief any activities or initiatives that meet the strategic priorities of the City's *2012-2015 Corporate Strategic Plan*.
3. **Quality of Programs:** This includes artistic achievement, unique contribution to the city's cultural life, innovation, and in the case of new organizations, potential for development. Qualifying organizations will be recognized for the highest level of artistic quality in their presentations and programs.
4. **Nanaimo Cultural Planning and Development Objectives:** How well do the activities of the organization that are being funded by this grant meet the goals, strategies and objectives of the *2012-2020 Cultural Plan for a Creative Nanaimo*?
5. **Organizational Competence:** Benchmarks include general administrative competence, a functional board, clear mandate and policies, strategic planning, good personnel management, artist remuneration appropriate to the art-form and fundraising effectiveness.
6. **Financial Management:** Accountability, financial track record, current financial status, and ability to secure revenue from sources other than the City are evaluated.
7. **Social Enterprise:** Social enterprises are businesses operated by non-profits with the dual purpose of generating income by selling a product or service in the marketplace **and** creating a social, environmental or cultural value (www.enterprisingnonprofits.ca).

8. **Economic Impact:** Benefits to the community's economy through employment, rentals, purchases and sales stimulated by your organization's activity/project will be considered. Please ensure to provide specific details including ticket sales, out of town attendees, funds spent locally for employment, supplies and venue rentals.
9. **Audience Development:** Applicants' initiatives in marketing and promotion, school and community outreach, and strategic programming are considered. Please highlight the achievements of last year's programs.
9. **Accountability:** Organizations successful in obtaining a City grant for the preceding year will be asked to complete a final report on the previous year's activity or project and to enclose it with the current application. Please use the grant eligibility and evaluation guidelines when completing your report. *Applicants will not be considered for any future grant request until this report has been submitted.*
10. **Adjudication process:** The Culture and Heritage Commission screens applications according to eligibility and reviews / evaluates each accepted application according to the Assessment Criteria. The Culture and Heritage Commission makes their recommendations to City Council for the distribution of grants from the City of Nanaimo Cultural Fund. Council decisions are final.

REVIEW PROCESS:

The Cultural and Heritage Commission assesses applications and makes recommendations to Council for the distribution of funds.

HOW TO APPLY:

- Complete the attached application form.
- Applications cannot be longer than 10 pages, inclusive of application form.
- All pages must be single-sided with a font size of 10 points or greater, un-stapled.

APPEALS:

Statement of Purpose:

The mandate of the Grants Advisory Committee is to review appeals for process issues only. That is, to determine whether the original Assessment Committee had all the correct information and used the appropriate criteria to make their recommendation. The Grants Advisory Committee will not revisit the actual decisions, i.e. whether the correct amount was granted.

Criteria for Allowing an Appeal:

- Was the original assessment committee's decision based on the application for not meeting certain criteria or submitting incomplete or incorrect information? Did the advisory committee misinterpret some of the information submitted?
- Did the original committee notify the applicant of its recommendations two weeks before it was sent to the next level
- Does the applicant believe that the recommendation was based on incorrect or incomplete information? Does the applicant believe its information was misinterpreted?
- Did the original committee determine the application should be reconsidered based on this new/different information?

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CULTURAL OPERATING GRANT

GUIDELINES AND APPLICATION FOR FUNDING

DEADLINE FOR APPLICATIONS IS OCTOBER 31.

HOW TO SUBMIT YOUR APPLICATION:

By Mail:

c/o Culture and Heritage Department
City of Nanaimo
455 Wallace Street
Nanaimo, BC V9R 5J6

In Person:

c/o Culture and Heritage Department
Service & Resource Centre
411 Dunsmuir Street
Nanaimo, BC

For more information, please contact the Culture and Heritage Department at
250-755-4483 or cultureandheritage@nanaimo.ca.

DEADLINE FOR APPLICATIONS IS OCTOBER 31.

CULTURAL OPERATING GRANT – APPLICATION

DEADLINE FOR APPLICATIONS IS OCTOBER 31.

GRANT CATEGORIES:

Please check the applicable box:

- ☐ Operating – Established Organizations applying for less than \$15,000
- ☐ Operating – Established Organizations applying for greater than \$15,000
- ☐ Three-Year Operating – Professional Organizations
- ☐ New and Emerging – Maximum Operating Grant: \$2,000

1. ORGANIZATION DETAILS

LEGAL NAME OF ORGANIZATION:			
EVENT NAME:			
MAILING ADDRESS:		POSTAL CODE:	
PHONE:		FAX:	
EMAIL:			
CONTACT PERSON:			
POSITION:			
SOCIETY REGISTRATION NUMBER:			
IS YOUR SOCIETY IN GOOD STANDING WITH THE REGISTRAR?		YES	NO
FISCAL YEAR FOR GRANT:	TOTAL GRANT REQUESTED FOR FISCAL YEAR:	TOTAL BUDGET FOR FISCAL YEAR	

2. PREVIOUS GRANT:

Has your organization applied for other City of Nanaimo funding? If so, please list the type and amount of funds requested for next year.

NAME OF GRANT:	AMOUNT:	APPROVED:

Please supply concise and up-to-date information, include all the relevant documents requested, and limit attachments to the number of pages indicated on the grant questionnaire. Incomplete applications may not be considered for funding. Font must be a minimum of 10 point. No staples please.

3. CHECKLIST:

Have you included the following information? Please include the following documents with your application and number the attachments in your application as per the listing below:

- ☐ Briefly describe the operation and history of your organization (*maximum one (1) page*).
- ☐ Describe the specific cultural activity or project(s) to which the grant funding would be applied; describe the value of this activity to the community and the level of community involvement (*maximum two (2) pages*).
- ☐ Organizations applying for funds of \$15,000 or greater are required to include a brief summary of their strategic plan. Organizations applying for less than \$15,000 are encouraged to include a brief summary of their strategic plan (*maximum (2) pages*). Your strategic plan should include the following information if it is not provided elsewhere in your application:
 - ☐ Mission or vision statement.
 - ☐ Specific plans for development or growth.
 - ☐ How will development be funded?
 - ☐ Specific fundraising and revenue generating activities.
- ☐ Describe the organizational structure of your organization including staffing complement (volunteer and paid), membership and facilities: both office space and performance/display venues used (*maximum one (1) page*).
- ☐ Describe current and planned approaches to audience development – include program planning, marketing and promotion, school programs, and cooperation with other artists, arts organizations and community groups (*maximum two (2) pages*).
- ☐ Please detail your organization's approach to and participation in community philanthropy, i.e. free or low cost events, distribution of free or low cost tickets et al (*maximum one (1) page*).
- ☐ Describe how your activity/project will impact the local economy. Please ensure to provide specific details including ticket sales, out of town attendees, funds spent locally for employment, supplies and venue rentals (*maximum one (1) page*).
- ☐ Copy of the current Society Act Annual Report (form 11).
- ☐ List of organization's current directors and positions.
- ☐ An audited or independently prepared financial statement for the organization's most recently completed fiscal year (*as submitted to the Province in your annual report*).
- ☐ A current budget and proposed budget for next year for organizations applying for less than \$15,000. These organizations are encouraged but not required to use the financial form attached.
- ☐ A current budget and proposed budget for the next three years for organizations applying for funding of \$15,000 or greater and / or three-year funding. These organizations are required to use the financial form attached.

☐ Schedule of programs and activities:

- ☐ A schedule of programs and activities for the coming year for organizations applying for less than \$15,000.
- ☐ A schedule of programs and activities for the coming year and proposed changes for the following two years for organizations applying for funding of \$15,000 or greater and/or three-year operating funding.
- ☐ A final report / evaluation regarding funding previously awarded under this program. Include statistics where applicable and describe how the Cultural Operating Grant assisted your organization in meeting its objectives and in furthering the goals of the *2012-2020 Cultural Plan for a Creative Nanaimo (maximum two (2) pages)*. **PLEASE NOTE: Future funding will not be considered if a final report has not been submitted.**
- ☐ Sample of a program, poster or brochure of one event in previous or current year.

FURTHER INFORMATION:

For more information, please contact the Culture and Heritage Department at 250-755-4483 or cultureandheritage@nanaimo.ca

SIGNATURE AND DECLARATION:

I hereby certify that the information included with this application is complete, and is true and correct to the best of my knowledge, and that I have been authorized by the Board of Directors to make this declaration and to submit this application on behalf of the above-named organization.

Signature

Position

Date

I hereby declare that if our organization is successful in obtaining a City of Nanaimo Cultural Operating Grant that we give the City of Nanaimo (or a third party appointed by the City) the right to review the project/program for which the grant was obtained to ascertain whether grant monies received were used for the stated purpose(s) set out in this application.

Signature

Position

Date

HOW TO SUBMIT YOUR APPLICATION:

Please submit your completed application forms **NO LATER THAN OCTOBER 31.**

By Mail:

c/o Culture and Heritage Department
City of Nanaimo
455 Wallace Street
Nanaimo, BC V9R 5J6

In Person:

c/o Culture and Heritage Department
Service & Resource Centre
411 Dunsmuir Street, Nanaimo

For more information, please contact the Culture and Heritage Department at 250-755-4483 or cultureandheritage@nanaimo.ca.

DEADLINE FOR APPLICATIONS IS OCTOBER 31.

Financial Form for Arts Organizations

Organization Name:

Line #	Operating Budget	Last Year	Current Year		Request	Request	Request
		Actuals	Budget	Projected	Year 1	Year 2	Year 3
1	Revenue						
2	Earned Revenue						
3	Admissions/Box office/Subscriptions						
4	Fees						
5	Workshop/Classes/Conference receipts						
6	Membership dues or fees (not tax receiptable)						
7	Sales and commissions						
8	Other earned revenue						
	(please indicate source and amounts on reverse)						
9	Total earned revenue						
10	Private Sector Revenue						
11	Individual donations						
12	Corporate donations						
13	Corporate sponsorships						
14	Foundation grants and donations						
15	Fundraising events (gross)						
16	Other private sector revenue (please specify on reverse)						
17	Total private sector revenue						
18	Government revenue						
	Canada						
19	Council -Operating						
20	-Project						
21	Other Federal						
	BC Arts						
22	Council -Operating						
23	-Annual						
24	-Project						
25	Municipal -City of Nanaimo						
26	-Other						

- | | |
|----|---|
| 27 | Other government
(please indicate source and amounts on reverse) |
| 28 | Total government revenue |
| 29 | Other revenue
(please indicate source and amounts on reverse) |
| 30 | TOTAL REVENUE (A) |

Organization's notes to Revenue section of the financial form
Include brief explanations of Other earned, Other private sector, Other government and Other revenue categories (if used). Also include any other brief explanatory notes that relate to this section of the form.
Attach longer notes as an appendix.

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Line #	Operating Budget	Last Year	Current Year		Request	Request
		Actuals	Budget	Projected	Year	Year 2
31	Expenditures					
33	Artistic expenditures, including exhibition, production, technical, programming and services					
33	Artists fees					
34	Artistic salaries (employees)					
35	Production/Technical salaries and fees					
36	Exhibition/Programming/Production expenses					
37	Touring expenses					
38	Professional development programming					
39	Catalogue/Documentation/Publications					
40	Education					
41	Other artistic program & services expenditures (please specify below)					
42	Operating Expenditures					
43	All administrative salaries & fees					
44	Rent or mortgage					
45	marketing & promotion expenses					
46	Fundraising Expenses - Fundraising events (gross)					
47	- Other fundraising					

Line #	Operating Budget	Last Year	Current Year		Request	Request
		Actuals	Budget	Projected	Year	Year 2
48	Physical plant/Permanent collection maintenance					
49	Other operating expenditures (please specify below)					
50	Total operating expenditures					
51	TOTAL EXPENDITURES (B)					
52	Total Revenue (A)					
53	Total expenditures (B)					
54	Yearly cash surplus or deficit (C)					
55	Items relating to capital					
56	Amortization of capital assets (depreciation) (D)					
57	Amortization of deferred contributions for capital assets (E)					
58	Yearly surplus or deficit before transfers (F)					
59	Accumulated surplus or deficit, beginning of year (G)					
60	Interfund transfers (H) (please specify below)					
61	Accumulated surplus or deficit, end of year (I)					
62	BALANCE SHEET ITEMS (from financial statements) - Last Year Actuals Only					
63	Current Assets					
64	Current Liabilities					
65	Working Capital					
66	Capital/Fixed Assets					
67	Designated Funds					

Organization's notes to Expenditures and Surplus/Deficit sections of the financial form. Include brief explanations of Other artistic program & services expenditures, Other operation expenditures and interfund transfers. Also include any other brief explanatory notes that relate to these sections of the form.

Updated: 2014-AUG-17
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CULTURAL OPERATING GRANT

FINAL REPORT

DEADLINE FOR FINAL REPORTS IS OCTOBER 31.

HOW TO SUBMIT YOUR FINAL REPORT:

By Mail:

c/o Culture and Heritage Department
City of Nanaimo
455 Wallace Street
Nanaimo, BC V9R 5J6

In Person:

c/o Culture and Heritage Department
Service & Resource Centre
411 Dunsmuir Street
Nanaimo, BC

For more information, please contact the Culture and Heritage Department at
250-755-4483 or cultureandheritage@nanaimo.ca.

DEADLINE FOR FINAL REPORTS IS OCTOBER 31.

CULTURAL OPERATING GRANT – FINAL REPORT

1. APPLICANT AND GRANT INFORMATION:

LEGAL NAME OF ORGANIZATION:			
EVENT NAME:			
MAILING ADDRESS:		POSTAL CODE:	
PHONE:		FAX:	
EMAIL:			
CONTACT PERSON:			
POSITION:			
SOCIETY REGISTRATION NUMBER			
IS YOUR SOCIETY IN GOOD STANDING WITH THE REGISTRAR?		YES	NO
FISCAL YEAR FOR GRANT:	TOTAL GRANT REQUESTED FOR FISCAL YEAR:	TOTAL BUDGET FOR FISCAL YEAR	

a. CURRENT YEAR GRANT RECEIVED: _____

b. PREVIOUS GRANT: _____

Has your organization applied for other City of Nanaimo funding? If so, please list the type and amount of funds requested for next year.

NAME OF GRANT:	AMOUNT:	APPROVED:

In your final report, please answer the following questions and include the information requested:

2. MERIT:

- Please describe the single most significant achievement for your organization in the last year.
- Did you achieve your goals for 2015? If yes, describe the achievement. If no, describe why you were not able to achieve these goals and whether goals will be changing for 2016.
- What has your organization done in the last year to capitalize on strengths, work on areas needing improvement and plan for the future?
- Please describe any professional development or training that your staff, board or volunteers participated in over the past year. Professional development or training can include: attending a training workshop, working with a consultant or mentor, completing an online course or achieving certification or diploma.
- Did your organization face any challenges during the past year, unanticipated or anticipated? If so, how did your organization work to overcome them?
- Please provide any additional comments about the success or progress of your organization over the past year.
- Are you planning to make any significant changes to your organization and/or programs in the coming year? If so, please describe and provide additional information (for example, we will be reducing our staff and programming due to reductions in our grant funding from other sources).

3. PROGRAM ASSESMENT:

EVENTS/PERFORMANCES

DATE:	TITLE	# OF ARTISTS/ PERFORMERS/ PRESENTERS	# OF VOLUNTEERS	# OF PARTICIPANTS/ PEOPLE IN THE AUDIENCE
Annual Total				

[illegible]

FUNDRAISING ACTIVITIES/EVENTS				
DATE	TITLE	# OF PEOPLE ATTENDING/ PARTICIPATING	# OF VOLUNTEER RS	PROFIT (REVENUE - EXPENSES)
Annual Total				

- In 2014, did you make any changes to the programs and services you provide to the community? If yes, please describe what the changes were and why you made them.
- Did attendance or participation in your programs increase or decrease in 2014? Why did the increase or decrease happen?
- How did your organization collaborate or partner with other organizations in 2014? (A true collaboration or partnership occurs when both parties obtain some benefit or have shared objectives).
- Please share a story about the impact of your programs/service on participants. How do you know that your organization's activities make the community better? This may be a letter that you received about a participant's positive experience or it may be something that you have witnessed.

5. ECONOMIC IMPACT

- Did your revenues increase or decrease in 2014 compared to 2013? How would you rate the financial health of your organization (poor, average, good, excellent)? Please comment on your assessment.
- How did the City of Nanaimo funding benefit your organization? Was there a particular area of expense to which this funding was applied?
- What were your primary sources of revenue in 2014? List by amount and by percentage.

AMOUNT:	SOURCE OF REVENUE:	% OF TOTAL REVENUE:
\$	Earned Revenue (All ticket sales, registration fees, membership fees, etc...)	
\$	Grants (All federal, provincial, municipal, foundation & Gaming grants)	
\$	Donations & Sponsorships (Cash, in-kind)	
\$		
\$		

- Using the budget template provided, complete the actual event and festival revenues and expenses in comparison to the original proposed event or festival budget.

6. SELF ASSESSMENT:

7. ADDITIONAL INFORMATION:

If available, you may also include documentation of the project which may include a brochure, media coverage, a publication, CD or DVD.

SIGNATURE AND DECLARATION:

I hereby certify that the information included with this report is complete, and is true and correct to the best of my knowledge, and that I have been authorized by the Board of Directors to make this declaration and to submit this application on behalf of the above-named organization.

Signature

Position

Date

HOW TO SUBMIT YOUR FINAL REPORT:

Please submit your final reports **NO LATER THAN OCTOBER 31.**

By Mail:

c/o Culture and Heritage Department
City of Nanaimo
455 Wallace Street
Nanaimo, BC V9R 5J6

In Person:

c/o Culture and Heritage Department
Service & Resource Centre
411 Dunsmuir Street, Nanaimo

For more information, please contact the Culture and Heritage Department at 250-755-4483 or cultureandheritage@nanaimo.ca.

DEADLINE FOR FINAL REPORTS IS OCTOBER 31st.

Financial Form for Arts Organizations

Organization Name:

Line #	Operating Budget	Last Year	Current Year		Request	Request	Request
		Actuals	Budget	Projected	Year 1	Year 2	Year 3
1	Revenue						
2	Earned Revenue						
3	Admissions/Box office/Subscriptions						
4	Fees						
5	Workshop/Classes/Conference receipts						
6	Membership dues or fees (not tax receiptable)						
7	Sales and commissions						
8	Other earned revenue (please indicate source and amounts on reverse)						
9	Total earned revenue						
10	Private Sector Revenue						
11	Individual donations						
12	Corporate donations						
13	Corporate sponsorships						
14	Foundation grants and donations						
15	Fundraising events (gross)						
16	Other private sector revenue (please specify on reverse)						
17	Total private sector revenue						
18	Government revenue						
19	Canada Council -Operating						
20	-Project						
21	Other Federal						
22	BC Arts Council -Operating						
23	-Annual						
24	-Project						
25	Municipal -City of Nanaimo						

Line #	Operating Budget	Last Year	Current Year		Request	Request
		Actuals	Budget	Projected	Year	Year 2
31	Expenditures					
33	Artistic expenditures, including exhibition, production, technical, programming and services					
33	Artists fees					
34	Artistic salaries (employees)					
35	Production/Technical salaries and fees					
36	Exhibition/Programming/Production expenses					
37	Touring expenses					
38	Professional development programming					
39	Catalogue/Documentation/Publications					
40	Education					
41	Other artistic program & services expenditures					
	(please specify below)					
42	Operating Expenditures					
43	All administrative salaries & fees					
44	Rent or mortgage					
45	marketing & promotion expenses					
46	Fundraising Expenses - Fundraising events (gross)					
47	- Other fundraising					

PLEASE PROVIDE DETAILS BELOW

Organization's notes to Expenditures and Surplus/Deficit sections of the financial form. Include brief explanations of Other artistic program & services expenditures, Other operation expenditures and interfund transfers. Also include any other brief explanatory notes that relate to these sections of the form.

Attach longer notes as an appendix.

[This section contains horizontal lines for providing details, overlaid with a large, diagonal 'DRAFT' watermark.]



CULTURAL FESTIVALS AND EVENTS GRANT

GUIDELINES AND APPLICATION

DEADLINE FOR APPLICATIONS IS OCTOBER 31.

HOW TO SUBMIT YOUR APPLICATION:

By Mail:

c/o Culture and Heritage Department
City of Nanaimo
455 Wallace Street
Nanaimo, BC V9R 5J6

In Person:

c/o Culture and Heritage Department
Service & Resource Centre
411 Dunsmuir Street
Nanaimo, BC

For more information, please contact the Culture and Heritage Department at
250-755-4483 or cultureandheritage@nanaimo.ca.

DEADLINE FOR APPLICATIONS IS OCTOBER 31.

CULTURAL FESTIVALS AND EVENTS GRANT – GUIDELINES

CULTURE AND HERITAGE COMMISSION MANDATE:

The City of Nanaimo's Culture and Heritage Commission acts as a resource to Council by providing policy advice for the planning, development and provision of City culture and heritage services and facilities, and heritage conservation matters. The Commission also advises Council on matters related to promoting and supporting activities that benefit and advance culture and heritage in the City.

GENERAL INFORMATION:

People want to live in and/or visit places that offer exciting things to do and interesting ways to express them. Many cities across North America are including arts, and cultural and festivals and events to attract both residents and visitors. Groups can access funds for the purpose of putting on events and festivals that will encourage Nanaimo residents and visitors to participate in and promote and showcase community arts and cultural talent.

The City of Nanaimo wants to work with community groups to attract visitors to our City, recognizing that tourism is a major economic generator for Nanaimo.

The Culture and Heritage Department has a budget to assist groups hosting arts and cultural events and festivals. When making your application, please remember that our objective is to assist as many groups as possible with the funds available.

APPLICATIONS:

All applications for funding should be clearly marked "Cultural Festivals and Events Grant Application" and be submitted in one of the following ways:

By Mail:

c/o Culture and Heritage Department
City of Nanaimo
455 Wallace Street
Nanaimo, BC V9R 5J6

In Person:

c/o Culture and Heritage Department
Service & Resource Centre
411 Dunsmuir Street, Nanaimo

For more information, please contact the Culture and Heritage Department at 250-755-4483 or cultureandheritage@nanaimo.ca.

APPLICATION TIMELINE:

DEADLINE: Applications for the following year must be received by **October 31st** of the current year.

Applicants will receive written notification of Council's decision within 90 days of the application deadline date. Applications received following the submission deadline will be considered in the next evaluation review. Late applications will not be considered.

GRANT CONDITIONS:

ELIGIBILITY:

1. Generally, organizations requesting funding will be established, non-profit organizations with experience in organizing events or festivals and managing funds. Groups or individuals that do not fit these criteria have an opportunity to receive funding at the discretion of the Culture and Heritage Commission and it is understood that new events often need seed money to get started. Those groups that have received funding in the past are not guaranteed funding for the current year.
2. Applicants must be able to demonstrate a broad community and visitor participation or significant potential audience.
3. Applications will be assessed on the following criteria:
 - **Merit:** eg. Describe the context which the project will take place, including objectives of the project and how these objectives will be carried out. Describe all elements of the events including artists, artworks and/or other major components in the project.
 - Evidence of benefit to the community.
 - Demonstration of community support for arts, cultural and festival events as measured by volunteer participation, membership, and/or audience participation.
 - **Impact:** eg. What is the intended impact of the project? Provide information of economic impact (past and projected).
 - Evidence of competent management and fiscal responsibility (i.e. proven track record, business and marketing plan, sound financial controls and performance).
 - Secured commitment from other funding sources.
 - Potential financial impact (i.e. jobs created, spending, number of visitor days created and how this information might be tracked).
 - Public recognition of the municipal contribution.
 - **Relevance/ Feasibility:** eg. Provide schedule of activities, including research and planning. Provide promotional or marketing plan. Provide any further information that describes how the project addresses the stated objectives of the project. Attach any examples of promotional or marketing materials.
 - Level of event profile and media exposure.

ELIGIBLE PROJECTS:

1. The event or festival must have a good potential for attracting both residents and visitors to participate in Nanaimo events that will promote Nanaimo as an arts and cultural centre. A cultural sport, heritage and / or celebration focus or component is also acceptable.
2. The event or festival should give consideration to showcasing local arts and cultural talent.
3. The event or festival should demonstrate a good potential for an economic impact on Nanaimo.
4. Preference will be given to events or festivals that will be ongoing and have potential as a good long-term investment for the City (i.e. - a yearly cultural event or festival that has good potential for growth). Events or festivals that run more than one day and / or have realistic plans to attract greater numbers will also be given priority.

5. This grant is designed specifically to assist events or festivals that utilize services and facilities within the City of Nanaimo.
6. The applicant must adhere to sound standards of corporate governance.
7. Funding for capital expenditures will not be considered.

DEFINITIONS:

Festivals: A festival is an event ordinarily staged by a community, centering on and celebrating some unique aspect of that community and its traditions, often marked as a local or national holiday or mela. Festivals often serve to meet specific purposes, especially in regard to commemoration and/or thanksgiving. They are associated with celebration and may also provide entertainment.

Festivals that focus on cultural or specifically ethnic topics may seek to inform visitors or attendants of their traditions and the involvement of the community sharing stories and experience that can provide a means.

Events: An event is a gathering of people who have been invited by a host for the purposes of socializing, conversation, recreation or as part of a festival. Some events are held in honor of a specific day such as a birthday, a recognized calendar event such as St. Patrick's Day. Events of this kind are often called "celebrations". An event is not necessarily a private occasion.

REVIEW PROCESS:

The Culture and Heritage Commission assesses applications and makes recommendations to Council for the distribution of funds.

HOW FUNDS ARE DISTRIBUTED:

- The amount requested cannot be more than 25% of the total event budget.
- Any unallocated funds in a given year will be carried over to the next budget year.
- Regardless of funding approval, if City of Nanaimo facilities are used, these facilities are provided to non-profit and community organizations at subsidized rates.

HOW TO APPLY:

- Complete the attached application form.
- Applications cannot be longer than 10 pages, inclusive of application form.
- All pages must be single-sided with a font size of 10 points or greater, unstapled.

PLEASE NOTE: Organizations will not be eligible for funding if they have received other funding assistance through the City of Nanaimo for this event.

APPEALS:

Statement of Purpose:

The mandate of the Grants Advisory Committee is to review appeals for process issues only. That is, to determine whether the original Assessment Committee had all the correct information and used the appropriate criteria to make their recommendation. The Grants Advisory Committee will not revisit the actual decisions, i.e. whether the correct amount was granted.

Criteria for Allowing an Appeal:

- Was the original assessment committee's decision based on the application for not meeting certain criteria or submitting incomplete or incorrect information? Did the advisory committee misinterpret some of the information submitted?
- Did the original committee notify the applicant of its recommendations two weeks before it was sent to the next level (either to Council or to the Culture and Heritage Commission), thereby giving the applicant time to respond?
- Does the applicant believe that the recommendation was based on incorrect or incomplete information? Does the applicant believe its information was misinterpreted?
- Did the original committee determine the application should be reconsidered based on this new/different information?

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CULTURAL FESTIVALS AND EVENTS GRANT

GUIDELINES AND APPLICATION

DEADLINE FOR APPLICATIONS IS OCTOBER 31.

DRAFT

WHERE TO SEND YOUR APPLICATION?

By Mail:

c/o Culture and Heritage Department
City of Nanaimo
455 Wallace Street
Nanaimo, BC V9R 5J6

In Person:

c/o Culture and Heritage Department
Service & Resource Centre
411 Dunsmuir Street
Nanaimo, BC

For more information, please contact the Culture and Heritage Department at
250-755-4483 or cultureandheritage@nanaimo.ca.

DEADLINE FOR APPLICATIONS IS OCTOBER 31.

CULTURAL FESTIVAL AND EVENTS GRANT – APPLICATION

DEADLINE FOR APPLICATIONS IS OCTOBER 31.

1. ORGANIZATION DETAILS:

LEGAL NAME OF ORGANIZATION:			
EVENT NAME:			
MAILING ADDRESS:		POSTAL CODE:	
PHONE:		FAX:	
EMAIL:			
CONTACT PERSON:			
POSITION:			
SOCIETY REGISTRATION NUMBER			
IS YOUR SOCIETY IN GOOD STANDING WITH THE REGISTRAR?		YES	NO
FISCAL YEAR FOR GRANT:	TOTAL GRANT REQUESTED FOR FISCAL YEAR:	TOTAL BUDGET FOR FISCAL YEAR	

2. CURRENT GRANT REQUEST:

3. PREVIOUS GRANT:

Has your organization applied for other City of Nanaimo funding? If so, please list the type and amount of funds requested for next year.

NAME OF GRANT:	AMOUNT:	APPROVED:

In your application, please answer the following questions and include the information requested:

4. EVENT DETAILS:

NAME OF EVENT:	
TIMES & DATES OF EVENT:	
LOCATION:	
AGE OF PARTICIPANTS:	

From where will participants come? (use last year's actual numbers if event was held previously. For new events – estimate)

	ESTIMATED # ATTENDING
TOTAL FROM ALL AREAS:	

Does your event currently take place in Nanaimo? ____ YES ____ NO

Is this a new event? ____ YES ____ NO

What events in the past has your organization produced/sponsored?

	YEAR	EVENT AND LOCATION	# ATTENDING
1.			
2.			
3.			
4.			

5. CHECKLIST:

Have you included the following information:

- ☐ Organization Details (section 1).
 - ☐ One typed page outlining a summary of your organization and the organization history
 - ☐ Organization Mandate and structure (a list of the event organizers identifying the roles and names of the people in those roles/functions.)
- ☐ Current Grant Request (section 2).

- ☐ Previous Grant Information (section 3).
- ☐ Event Details (section 4). Please also include the following:
 - **Merit:** eg. Describe the context which the project will take place, including objectives of the project and how these objectives will be carried out. Describe all elements of the events including artists, artworks and/or other major components in the project.
 - **Relevance / Feasibility:** eg. Provide schedule of activities, including research and planning. Provide promotional or marketing plan. Provide any further information that describes how the project addresses the stated objectives of the project. Attach any examples of promotional or marketing materials.
 - **Impact:** eg. Intended impact of the project. Provide information of economic impact (past and projected).
- ☐ For what purpose do you plan to use this City fund? Please be specific and note that capital expenditures are not permitted.
- ☐ A detailed budget of the proposed event, outlining all revenues including sources and expenditures (see attached budget forms).
- ☐ A financial statement for your organization for the previous calendar year (sample statement attached).
- ☐ A final report and financial statement must be submitted within 60 days of the conclusion of the event. **Failure to do so may result in rejection of any new application** (1 – 3 pages maximum).

SIGNATURE AND DECLARATION:

I hereby certify that the information included with this application is complete, and is true and correct to the best of my knowledge, and that I have been authorized by the Board of Directors to make this declaration and to submit this application on behalf of the above-named organization.

Signature

Position

Date

HOW TO SUBMIT YOUR APPLICATION:

Please submit your completed application forms **NO LATER THAN OCTOBER 31.**

By Mail:

c/o Culture and Heritage Department
City of Nanaimo
455 Wallace Street
Nanaimo, BC V9R 5J6

In Person:

c/o Culture and Heritage Department
Service & Resource Centre
411 Dunsmuir Street, Nanaimo

For more information, please contact the Culture and Heritage Department at 250-755-4483 or cultureandheritage@nanaimo.ca.

DEADLINE FOR APPLICATIONS IS OCTOBER 31.

Event / Festival Revenue Budget

Name of Event: _____

Sponsored by: _____

- Please provide your best estimate of the revenues and costs of the event for which a grant is requested. Additional headings to better describe your revenues and expenses for your particular activity are permitted. You may use either your own budget form or this one.
- Definitions: Earned revenues are usually generated directly by an event and often include income from booth, table, rentals, sales of advertising in a program, admission tickets or on-site cash donations from the public, and the net proceeds of concessions or sales.
- Fundraising revenues are usually generated from sponsorships, in-kind supplies and services, individual donations before or after the event.

YEAR		YEAR
Actual 20____ (Previous Year if applicable)	Revenue Item	Projected 20____ To be completed for application
	<i>Earned Revenue</i>	
	Admissions/Ticket Sales	
	Concession/Merchandise Sales (net)	
	On-site cash donations	
	Advertising income	
	Rentals	
	Other	
	Total Earned Revenue	
	<i>Fundraising Revenue</i>	
	Individual Donations	
	Cash Sponsorships	
	Fundraising Events	
	Other	
	Total Fundraising Revenue	
	<i>Government Revenue</i>	
	Municipal Grants	
	Provincial Grants	
	Federal Grants	
	Other	
	Total Government Revenue	
	Total Revenues	Line A



CULTURAL FESTIVALS AND EVENTS GRANT

FINAL REPORT

DEADLINE FOR FINAL REPORTS IS OCTOBER 31.

HOW TO SUBMIT YOUR FINAL REPORT:

By Mail:

c/o Culture and Heritage Department
City of Nanaimo
455 Wallace Street
Nanaimo, BC V9R 5J6

In Person:

c/o Culture and Heritage Department
Service & Resource Centre
411 Dunsmuir Street
Nanaimo, BC

For more information, please contact the Culture and Heritage Department at
250-755-4483 or cultureandheritage@nanaimo.ca.

DEADLINE FOR FINAL REPORTS IS OCTOBER 31.

CULTURAL FESTIVAL AND EVENTS GRANT – FINAL REPORT

1. APPLICANT AND GRANT INFORMATION:

LEGAL NAME OF ORGANIZATION:			
EVENT NAME:			
MAILING ADDRESS:		POSTAL CODE:	
PHONE:		FAX:	
EMAIL:			
CONTACT PERSON:			
POSITION:			
SOCIETY REGISTRATION NUMBER			
IS YOUR SOCIETY IN GOOD STANDING WITH THE REGISTRAR?	YES	NO	
FISCAL YEAR FOR GRANT:	TOTAL GRANT REQUESTED FOR FISCAL YEAR:	TOTAL BUDGET FOR FISCAL YEAR	

a. CURRENT YEAR GRANT RECEIVED: _____

b. PREVIOUS GRANT:

Has your organization applied for other City of Nanaimo funding? If so, please list the type and amount of funds requested for next year.

NAME OF GRANT:	AMOUNT:	APPROVED:

In your final report, please answer the following questions and include the information requested:

2. PROGRAM ASSESSMENT

- a. NAME OF EVENT: _____
- b. TIMES AND DATES OF EVENT: _____
- c. LOCATION: _____
- d. AGES OF PARTICIPANTS: _____
- e. Please attach a summary of the activities undertaken, noting any changes to the original application and why.
- f. From where will participants come?

PARTICIPANT INFORMATION	Estimated # Attending	Actual Attendance
From Mid Vancouver Island (from Duncan to Courtney)		
From other areas of Van. Is. (north of Courtney, south of Duncan)		
From BC Mainland		
From outside B.C.		
TOTAL PARTICIPANTS FROM ALL AREAS:		
SPECTATOR INFORMATION	Estimated # Attending	Actual Attendance
From Mid Vancouver Island (from Duncan to Courtney)		
From other areas of Van. Is. (north of Courtney, south of Duncan)		
From BC Mainland		
From outside B.C.		
TOTAL SPECTATORS FROM ALL AREAS:		

- g. Does your event currently take place in Nanaimo? ____ YES ____ NO
- h. Was this a new event? ____ YES ____ NO
- i. **MARKETING AND PROMOTION** – Was there sufficient publicity for the event (i.e. posters, radio, display ads, etc.).

- j. **EQUIPMENT** - Did you have enough materials and equipment to meet your needs?

- k. LOCATION - Was the location appropriate for the event? If you used City property do you have any recommendations to improve the area for your event?

- l. FACILITY - Was the facility appropriate for the event? If not, what were the problems? If your event was held on City property do you have any recommendations to improve that area for special events?

- m. ENTERTAINMENT - Was the entertainment appropriate for event participants?

- n. Were there any unforeseen problems in entertainment arrangements?

- o. STAFF/VOLUNTEERS – How many staff and/or volunteers were used, as well as how many volunteer hours, to make your event successful? Did you have enough?

- p. FUNDS - Were there sufficient funds? If not, in what area were funds lacking and by how much?

- q. SERVICES - Were the services provided by Parks & Recreation, Public Works, Police, Fire, and any other City Department adequate? If not, how could they be improved?

- r. EVENT STRENGTHS/WEAKNESSES - Please list.

- s. FUTURE - Please outline what your plans are for continuing your event next year and beyond.
-
-

3. FINANCIAL AND STATISTICAL INFORMATION:

- a. Using the budget template provided, complete the actual event and festival revenues and expenses in comparison to the original proposed event or festival budget.

4. ADDITIONAL INFORMATION:

- a. If available, you may also include documentation of the project which may include a brochure, media coverage, a publication, CD or DVD.

SIGNATURE AND DECLARATION:

I hereby certify that the information included with this report is complete, and is true and correct to the best of my knowledge, and that I have been authorized by the Board of Directors to make this declaration and to submit this application on behalf of the above-named organization.

Signature

Position

Date

HOW TO SUBMIT YOUR FINAL REPORT:

Please submit your final reports **NO LATER THAN OCTOBER 31.**

By Mail:

c/o Culture and Heritage Department
City of Nanaimo
455 Wallace Street
Nanaimo, BC V9R 5J6

In Person:

c/o Culture and Heritage Department
Service & Resource Centre
411 Dunsmuir Street, Nanaimo

For more information, please contact the Culture and Heritage Department at 250-755-4483 or cultureandheritage@nanaimo.ca.

DEADLINE FOR FINAL REPORTS IS OCTOBER 31st.

Event / Festival Revenue Budget

Name of Event: _____ **Sponsored by:** _____

Please provide the revenues and costs of the event for which a grant is received. Additional headings to better describe your revenues and expenses for your particular activity are permitted. You may use either your own budget form or this one.

Definitions: Earned revenues are usually generated directly by an event and often include income from booth, table, rentals, sales of advertising in a program, admission tickets or on-site cash donations from the public, and the net proceeds of concessions or sales.

Fundraising revenues are usually generated from sponsorships, in-kind supplies and services, individual donations before or after the event.

YEAR Actual 20 <small>(Previous Year if applicable)</small>	Revenue Item	YEAR Projected 20 <small>To be completed for application</small>
	<i>Earned Revenue</i>	
	Admissions/Ticket Sales	
	Concession/Merchandise Sales (net)	
	On-site cash donations	
	Advertising income	
	Rentals	
	Other	
	Total Earned Revenue	
	<i>Fundraising Revenue</i>	
	Individual Donations	
	Cash Sponsorships	
	Fundraising Events	
	Other	
	Total Fundraising Revenue	
	<i>Government Revenue</i>	
	Municipal Grants	
	Provincial Grants	
	Federal Grants	
	Other	
	Total Government Revenue	
	Total Revenues	Line A

If you are receiving in-kind support not included above, please identify the source donor and include an estimate of the dollar value:

<u>Source</u>	<u>\$ Value</u>
_____	_____
_____	_____
_____	_____

Event / Festival Expenses

YEAR Actual 20____ (Previous Year if applicable)	Expense Item	YEAR Projected 20____ To be completed for application
	Administration and Communication Costs	
	Event Co-ordinator: including estimated hrs. worked	
	Office Staff: including estimated hrs. worked	
	Event Insurance Costs	
	Fundraising expenses (please specify)	
	Volunteer expenses (please specify)	
	Marketing and publicity (please specify)	
	Other (please give details)	
	Total Administration and Communications Cost	
	Production and Events Costs	
	Facility / Venue Rental	
	Equipment rental (tents, stage, lights, sound, etc)	
	Artists, performers, cultural program contributors: fees or honoraria	
	Technical Staff	
	Materials and Supplies	
	Permits	
	Municipal Services	
	Police Costs	
	On Site costs – signs, garbage cans, toilets, power, etc.	
	Performer and on-site volunteer services; travel, food, t-shirts etc.	
	Other (please give details)	
	Total Production and Events Costs	
	Total Expenses Line B	
	Net (Line A minus Line B)	

Updated: 2013-AUG-17

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ATTACHMENT B

Grant Program Name

Meeting Dates: SEE LAST PAGE OF THIS AGENDA PACKAGE FOR A LARGE SCALE VERSION OF THIS CHART

Rank / Rang	Tab / Onglet	File Number Numéro de dossier	Applicant Candidat	Purpose Objet	Amount Requested Montant demandé	Amount Granted Montant accordé	Result Résultat	Total Score Ponmage total	NAME				NAME				NAME				NAME				NAME			
									Merit (30%)	Relevance/Feasibility (30%)	Impact (40%)	TOTAL	Merit (30%)	Relevance/Feasibility (30%)	Impact (40%)	TOTAL	Merit (30%)	Relevance/Feasibility (30%)	Impact (40%)	TOTAL	Merit (30%)	Relevance/Feasibility (30%)	Impact (40%)	TOTAL	Merit (30%)	Relevance/Feasibility (30%)	Impact (40%)	TOTAL
1	1		NAME	PURPOSE	\$0			0.0				0.0				0.0				0.0				0.0				0.0
2	2		NAME	PURPOSE	\$0			0.0				0.0				0.0				0.0				0.0				0.0
3	3		NAME	PURPOSE	\$0			0.0				0.0				0.0				0.0				0.0				0.0
4	4		NAME	PURPOSE	\$0			0.0				0.0				0.0				0.0				0.0				0.0
5	5		NAME	PURPOSE	\$0			0.0				0.0				0.0				0.0				0.0				0.0
6	6		NAME	PURPOSE	\$0			0.0				0.0				0.0				0.0				0.0				0.0
7	7		NAME	PURPOSE	\$0			0.0				0.0				0.0				0.0				0.0				0.0
8	8		NAME	PURPOSE	\$0			0.0				0.0				0.0				0.0				0.0				0.0
9	9		NAME	PURPOSE	\$0			0.0				0.0				0.0				0.0				0.0				0.0
10	10		NAME	PURPOSE	\$0			0.0				0.0				0.0				0.0				0.0				0.0
11	11		NAME	PURPOSE	\$0			0.0				0.0				0.0				0.0				0.0				0.0
12	12		NAME	PURPOSE	\$0			0.0				0.0				0.0				0.0				0.0				0.0
13	13		NAME	PURPOSE	\$0			0.0				0.0				0.0				0.0				0.0				0.0
14	14		NAME	PURPOSE	\$0			0.0				0.0				0.0				0.0				0.0				0.0
15	15		NAME	PURPOSE	\$0			0.0				0.0				0.0				0.0				0.0				0.0
16	16		NAME	PURPOSE	\$0			0.0				0.0				0.0				0.0				0.0				0.0
17	17		NAME	PURPOSE	\$0			0.0				0.0				0.0				0.0				0.0				0.0
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City of Nanaimo
REPORT TO THE CULTURE AND HERITAGE COMMISSION

DATE: 2014-SEP-03

AUTHORED BY: CHRIS BARFOOT, CULTURE AND HERITAGE COORDINATOR
CULTURE AND HERITAGE DEPARTMENT

RE: TEMPORARY PUBLIC ART PROGRAM – CALL FOR ARTISTS 2015

STAFF RECOMMENDATION:

That the Culture and Heritage Commission receive the report for information.

PURPOSE:

To provide the Culture and Heritage Commission with an update regarding the 2015 Temporary Public Art project and “Call for Artists”.

BACKGROUND:

Using the process outlined in Nanaimo’s *Community Plan for Public Art (2010)*; a “Call for Artists” for the 2015 Temporary Public Art project will be released on Friday 2014-SEP-09. Submissions will be accepted until Tuesday, 2014-NOV-18.

Previously, this process was advertised as a “Request for Proposal (RFP)”. Based on artist and staff feedback, the 2015 submissions will follow a “Call for Submissions” process, allowing greater flexibility for artists wanting to participate. Differences between a “RFP” and “Call for Submissions” include the ability to accept late submissions and proposals submitted in a variety of mediums.

The City of Nanaimo is in its fifth year of displaying temporary outdoor public art throughout the community, with the majority of the pieces displayed downtown and within the Maffeo Sutton Park outdoor gallery.

Temporary public art displays are a common method for municipalities to animate outdoor spaces and parks. Viewing of the changing art pieces provides people a reason to attend the parks and gives Nanaimo citizens and visitors the opportunity to encounter art in public spaces as part of an everyday experiences in our community. Because the art pieces are not permanent, they can also be conservative or controversial, yet advance public art programs at a low cost to the municipality.

Strategic Plan Considerations

Nanaimo’s *2012-2015 Corporate Strategic Plan* recognises **Culture Vitality**, as one of the four pillars of sustainability in the City of Nanaimo. The Temporary Public Art project supports The *2014-2020 Cultural Plan for a Creative Nanaimo* as an important tool that the City can use to support “Cultural Vitality” and its overall goal to ensure that “*Nanaimo will have a strong and*

vibrant culture which evolves with a coordinated and collaborative effort leading to greater popularity as a place to visit, live, work and play.”

As well, it forms part of the implementation strategy to provide small venues that are accessible (affordable) to emerging artists and to improve the waterfront enhancement through public art.

Respectfully submitted,

Chris Barfoot
CULTURE & HERITAGE COORDINATOR
CULTURE & HERITAGE DEPARTMENT

Drafted: 2014-AUG-19
File: 8020-20-T01 Temporary Public Art Program
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City of Nanaimo
REPORT TO THE
CULTURE & HERITAGE COMMISSION

DATE OF MEETING: 2014-SEP-03

AUTHORED BY: CHRIS SHOLBERG, CULTURE & HERITAGE PLANNER
CULTURE AND HERITAGE DEPARTMENT

RE: ACTIVITY UPDATE FOR JUNE / JULY / AUGUST 2014

PROJECT UPDATES

25 Victoria Road – RFP Process:

An RFP to manage the Community Performing Arts Centre at 25 Victoria Road was issued on 2014-Apr-11. A mandatory meeting and building tour was held for prospective proposal call respondents on 2014-Apr-23. Eight persons attended representing 3 non-profit and one for profit arts organization. The proposal response deadline was pushed back from 2014-May-09 to 2014-May-23. One submission was received from the Harbour City Theatre Alliance and a License of Use agreement was completed with this group under the name "Harbour City Theatre Society" to continue management of the theatre. Keys to the theatre were officially provided to the Society on 2014-Jun-30. Since this date the Society has repainted the building interior and made a number of other minor improvements to the facility. In addition, they have continued booking the theatre for live performance events (Blues Festival and Fringe Festival being examples of events that have occurred so far).

Port Theatre – Community Performing Arts Centre (CPAC) Community Consultation Process:

The Port Theatre consultation process was completed in July, and included the following events:

Event #1: Introductory Open House, 2014-MAY-24

Approximately 150 people went through the Port Theatre lobby between 4:00 pm and 8:00 pm on 2014-MAY-24 to review project information including presentation boards and floor plans, and to speak with and ask questions of the Port Theatre Board members and staff, as well as the project Architect.

Event #2: Panel Discussion, 2014-JUN-05

The Panel Discussion attracted approximately 80 people to a dialogue facilitated by Sandra Thompson. Speakers shared their knowledge of the project, experiences working within the performing arts sector, and perspectives on the need for this type of space in Nanaimo.

Questions from the public focused on rental rates, the capital campaign model, the operating and booking model, available resources and equipment, accessibility for different groups and

needs, programming possibilities, performance configurations, how to show support for the project, potential for community partnerships or co-presentations, and the benefits to the community.

Over 27 individuals were recorded as speaking throughout the evening (asking questions, sharing ideas and expressing support for the project).

Event #3: Design Jam, 2014-JUN-19

A Design Jam was hosted by the Nanaimo Design Nerds, an energetic group of creative professionals. Over 60 people gathered to co-create and share their vision for original exciting programming that would help position the centre as a unique, professional and inclusive venue for Nanaimo and the region. Jam participants connected through creative play, game storming, and group performances.

Online Survey

The Port Theatre released an on-line survey on 2014-July-03 to gather additional input and gauge support for the proposed Community Performing Arts Centre. Response to the survey was strong with over 814 surveys being completed by 2014-July-18. 81.7% of survey respondents supporting building the proposed Arts Centre.

Next Steps

Assuming Council supports the proposed Arts Centre, the Port Theatre Society will continue to implement its capital fundraising campaign, finalize grant applications and work to finalize the Arts Centre's design and program plans.

The results of the community consultation process will be summarized and presented to City Council in report form at its September 8 regular meeting. In addition, the Port Authority will be presenting a business and fundraising plan for the project, and making a formal request to Council for project support and a funding commitment.

Heritage Brochures:

- Old City Neighbourhood Heritage Walk (Design and 1,000 Copy Print Run) – working to develop in partnership with the Old City Neighbourhood Association.
- Cemetery Heritage Drive (Design and 1,000 Copy Print Run) – working to develop in partnership with the Nanaimo Museum.
- Heritage Bike Tour – City Core (Design and 1,000 Copy Print Run) – working to develop in partnership with ACES, as a spin off from Bike to Work Week.
- Re-print of existing brochures for Newcastle, Harewood, and Nob Hill complete (1,000 copy print run for each).

Heritage Interpretive Signs:

- Wellington Pioneers/Jimmy Claxton (Early Black American baseball player born in Wellington) – Interpretive Sign for placement (Design and installation) – working to develop in partnership with Wellington Neighbourhood Association and Nanaimo African

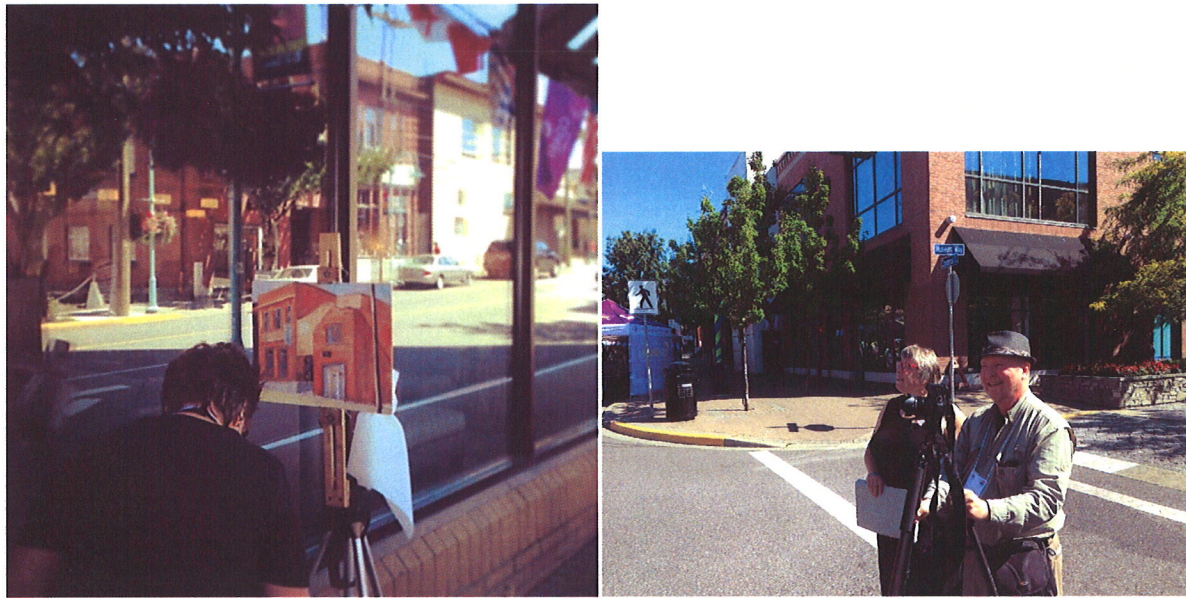
Heritage Society, the sign will provide information on the history of the Wellington Area, plus a special section on Jimmy Claxton.

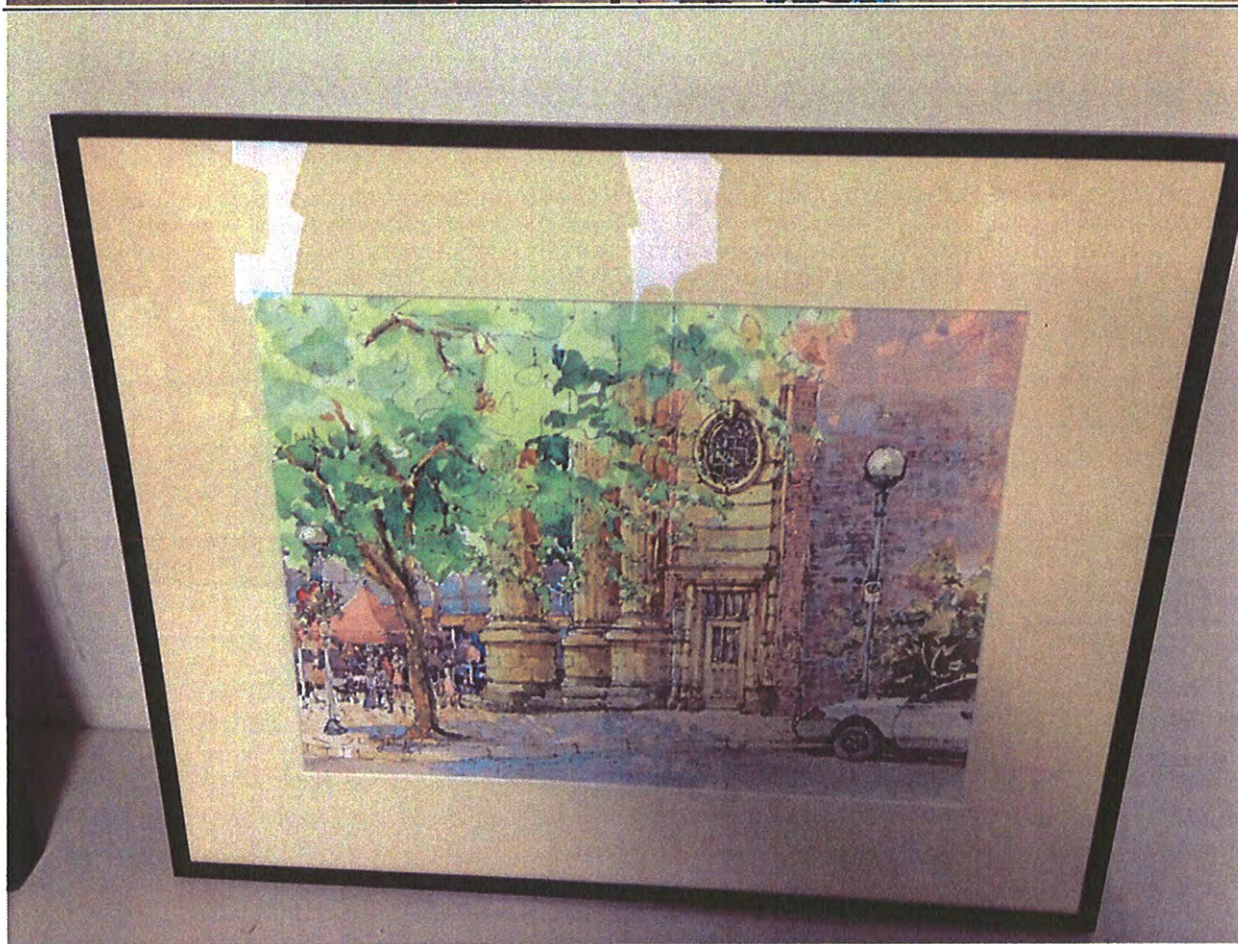
- Westwood Lake Heritage Interpretive Sign (Design and installation) – working in partnerships with descendants of the Westwood family and the City's P,R&E Dept. the informational sign will provided information on Westwood Lake park, and its connection to the Westwood family, and the early settlement of this area of Nanaimo.

EVENTS

2014 Paint-Out/Shoot-Out:

The 2014 Paint-Out/Shoot-Out was held on July 27 in tandem with the Bathtub Festival street fair. 13 Local artists and photographers were randomly assigned a heritage building located in the downtown core, primarily along Commercial Street, to paint or photograph on a time limited basis. The event began at 10:00 a.m. and finish at 4:00 p.m. with judging and then awarding of cash prizes. The C&H Dept. provided a \$1,000 budget for prizes, as well as coffee/tea/cookies. In turn, the Arts Council organized the event, participant registration and promotion. The event successfully raised the profile of both downtown heritage and the arts during the Bathtub Festival street fair.





Plaque Unveiling – 100th Anniversary of War Measures Act & First War Internment

At its regular meeting held 2013-Sep-23, Council directed staff to work with the Ukrainian Canadian Civil Liberties Association to install a plaque marking the 100th anniversary of the War Measures Act (enacted 1914-Aug-22) and the start of Canada's WWI internment operations.

An unveiling ceremony for two plaques took place at St. Michael the Archangel Ukrainian Catholic Church at 4017 Victoria Avenue (off Norwell Drive) on Friday, 2014-Aug-22 at 11:00 a.m.. The unveiling formed part of a national unveiling event from coast to coast, one hundred years to the day on which the War Measures Act was announced. One of the plaques was installed on the church grounds, while the other will be installed in the near future on an existing memorial cairn erected in 1997 and located on the downtown waterfront walk (near the site of the internment camp that operated in Nanaimo from 2014-Sep-20 to 1915-Sep-17).



2015 Culture and Heritage Awards

The heritage awards (including the John Thomson Memorial Award) will be held in combination with the Culture Awards in 2015, and thereafter on a yearly basis in the Spring. The request for nominations for the John Thomson Memorial Award will be released along with the request for Cultural Award nominations by early September, with a deadline to receive nominations by 2014-Oct-15. The awards ceremony will be held at the Port Theatre on 2015-Apr-09.

COMMUNITY DEVELOPMENT:

Heritage Register:

No recent nominations. Currently a number of nominations approved by the Heritage Commission waiting to go to Council for official placement on the Heritage Register. Waiting on resolution of demo status related to Manson's Store and House (236-240 Haliburton Street) and Woodward/Harrison Residence (215 Newcastle Avenue). Last register update completed on 2013-Apr-22 – historically, have done updates to register in batches every 1-2 years.

Heritage Façade Grants:

See attached grant program summary. One projects in process:

- 1) \$10,000 grant for Free Press Building (223 Commercial Street) rehabilitation and renovation project (Pending – project near completion).

Mail out completed in June notifying eligible property owners of grant program and to encourage application submissions.

Heritage Home Grants:

See attached grant program summary. All recently approved projects complete. No new applications pending (mail out completed in June notifying eligible property owners of grant program and to encourage application submissions).

Heritage Tax Exemption Program:

See attached tax exemption program summary. One project in process:

- 1) 10 year tax exemption for Free Press Building (223 Commercial Street) rehabilitation and renovation project. Project nearing completion. Currently working on registering required Heritage Conservation Covenant. Heritage Tax Exemption Bylaw will be introduced to Council on Sep. 8, with ultimate adoption anticipated in October – exemption will then come into effect from 2015-2024.

OTHER:

None

File: 0360-20-C02
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Heritage Façade Grants Paid or Committed (as of 2014-Mar-24):

Location	Amount	Private Investment (Total Project Expenditure)	Status	Year
1. Free Press Building (223 Commercial Street)	\$5,100	\$10,200	Paid	2003
2. Modern Café (221 Commercial Street)	\$5,400	\$10,800	Paid	2003
3. Old Fire Hall (#2 – 34 Nicol Street)	\$7,366	\$16,088.78	Paid	2003
4. Hall Block (37 Commercial Street)	\$1,770	\$3,540	Paid	2003
5. S&W Apartment (403 Fitzwilliam Street)	\$10,000	\$41,152.20	Paid	2004
6. Rawlinson and Glaholm Grocers (437 Fitzwilliam Street)	\$6,839	\$14,161.78	Paid	2004
7. Earl Block (Grassicks) (2 Church Street)	\$10,000	\$22,737.88	Paid	2004
8. B.C. Telephone Exchange (70 Bastion Street)	\$1,180	\$2,360	Paid	2004
9. B.C. Hydro Building (13 Commercial Street)	n/a (\$1,500)	n/a	Application Withdrawn	2004
10. A.R. Johnstone Block (174 Commercial Street)	\$7,661	\$15,322.67	Paid	2004
11. Commercial Hotel (121 Bastion Street)	\$12,063	\$304,364.95	Paid	2004
12. Angell's Trading (426 Fitzwilliam Street)	\$4,031	\$8,062	Paid	2005
13. Dakin Block (93-97 Commercial Street)	\$8,516	\$19,867.80	Paid	2005
14. Halse Block (200-206 Commercial Street)	\$1,980	\$3,960	Paid	2005
15. Gusola Block (120 Commercial Street)	\$20,000	\$1,189,965.49	Paid	2006
16. Mitchell Market (411 Fitzwilliam Street)	\$10,000	\$48,795.84	Paid	2006
17. Merchants Bank (499 Wallace Street)	n/a (\$20,000)	n/a (\$66,500)	Committed – did not proceed	2006 (renewed for 2008)
18. Great National Land Building (17 Church Street)	\$1,719	\$3,437.69	Paid	2006
19. Brumpton Block (489 Wallace Street)	\$10,000	\$46,384.61	Paid	2006
20. St. Andrew's United Church (315 Fitzwilliam Street)	\$20,000	\$84,477.59	Paid	2007
21. Ranger's Shoes (306-314 Fitzwilliam Street)	\$10,000	\$26,933.28	Paid	2007
22. Willard Service Station (291-299 Wallace Street)	\$20,000	\$41,048.69	Paid	2008
23. Provincial Liquor Store (25 Cavan Street)	\$10,544	\$21,088	Paid	2009
24. Modern Café (221 Commercial Street)	\$10,000	\$70,000	Paid	2009
25. E&N Railway Station (321 Selby Street)	\$10,000	\$2,269,566	Paid	2010
26. Nash Hardware (19 Commercial Street)	\$17,000	\$47,657.86	Paid	2010/2011 – two grant phases
27. Harris House (375 Franklyn Street)	\$3,000	\$10,290.00	Paid	2010
28. Palace Hotel (275 Skinner Street)	\$10,000	\$47,566.40	Paid	2012
29. St. Andrew's United Church (315 Fitzwilliam Street)	\$10,000	\$50,008.00	Paid	2012
30. Free Press Building (223 Commercial Street)	\$10,000	\$1,987,238	Committed	2013
31. St. Paul's Anglican Church (100 Chapel Street)	\$20,000	\$260,197.35	Paid	2013
Total Grants:	\$274,169	\$6,677,272.20		
<i>Total Budget for 2003</i>	<i>(\$20,000)</i>			
<i>Total Budget for 2004</i>	<i>(\$50,000)</i>			
<i>Total Budget for 2005</i>	<i>(\$20,000)</i>			
<i>Total Budget for 2006</i>	<i>(\$60,000)</i>			
<i>Total Budget for 2007</i>	<i>(\$50,000)</i>			
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<i>Total Budget for 2010</i>	<i>(\$20,000)</i>			
<i>Total Budget for 2011</i>	<i>(\$20,000)</i>			
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<i>Total Budget for 2013</i>	<i>(\$20,000)</i>			
<i>Total Budget for 2014</i>	<i>(\$20,000)</i>			

Heritage Home Grants Paid or Committed (as of 2014-Mar-24):

Location	Amount	Private Investment	Status	Year
1. Garland Farm House (467 Eighth Street)	\$1,600	\$3,435.57	Paid – gutter replacement and rear façade/deck improvement	2006
2. Western Fuel Company House (#24–715 Farquhar Street)	\$2,500	\$12,987.66	Paid – roof repair	2006
3. Sullivan Residence (673 Selby Street)	\$2,500	\$8,600	Paid – roof repair	2006
4. Newbury Farmhouse (678 Second Street)	\$2,500		Committed – siding repair and repaint - canceled	2006
5. Dykes Residence (639 Kennedy Street)	\$2,500		Committed – front porch repair completed, but application cancelled by new owners	2006
6. Newbury Residence (39 Milton Street)	\$2,500	\$5,749.30	Paid – roof repair	2007
7. Hall-Layer Residence (115 Machleary Street)	\$2,500	\$7,000	Paid – repaint	2007
8. Gulliford Residence (285 Wall Street)	\$2,500	\$6,340.47	Paid - repaint	2007
9. Van Houten Residence (185 Mt. Benson Street)	\$2,500	\$7,167.72	Paid – repaint	2007
10. Wilkinson Residence (305 Kennedy Street)	\$2,500	\$7,500	Paid – fireplace repair/reconstruction	2008
11. Parrot Residence (411 Machleary Street)	\$2,500	\$6,357.75	Paid – repaint	2008
12. Sharp Residence (261 Vancouver Avenue)	\$2,500	\$8,550.83	Paid – porch repair/reconstruction	2008
13. Wells Residence (904 Wentworth Street)	\$2,500	\$10,400	Paid – roof repair	2008
14. Spence House (746 Railway Avenue)	\$2,500	\$7,795.98	Paid – repaint	2009
15. Bird Residence (461 Vancouver Avenue)	\$2,500	\$8,950	Paid – repaint	2009
16. Girvin Avenue Residence (797 Girvin Avenue)	\$2,500	\$6,562.50	Paid – repaint	2009
17. Newbury Farmhouse (678 Second Street)	\$2,500	\$6,579.14	Paid - Recommitment from approval in 2006 – project now complete – siding repair and repaint	2009
18. Garland Farmhouse (467 Eighth Street)	\$900	\$8,436.50	Paid – roof repair	2010
19. Harrison Residence (546 Prideaux Street)	\$2,500	\$30,450	Paid – exterior repair and repaint	2010
20. Isherwood Residence (421 Victoria Road)	\$2,272.41	\$4,651	Paid – porch repair/reconstruction	2011
21. Victoria Road Residence (413 Victoria Road)	\$2,500	\$8,567.05	Paid – roof repair	2011
22. Booth Residence (302 Victoria Road)	\$2,500	\$7,957	Committed – remove vinyl, restore wood siding, repaint – Canceled (no covenant)	2011
23. Land Residence (167 Irwin Street)	\$2,500	\$93,500	Committed - relocate building, repair and restore siding – Canceled (no covenant)	2012
24. McCourt Residence (750 Franklyn Street)	\$2,500	\$10,300	Paid – restore wood siding and repaint	2012
Total Grants:	\$49,772.41	\$184,338.47		
<i>Total Budget for 2006</i>	<i>\$12,000</i>			
<i>Total Budget for 2007</i>	<i>\$12,000</i>			
<i>Total Budget for 2008</i>	<i>\$12,000</i>			
<i>Total Budget for 2009</i>	<i>\$12,000</i>			
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<i>Total Budget for 2013</i>	<i>\$12,000</i>			
<i>Total Budget for 2014</i>	<i>\$12,000</i>			

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Downtown Residential Conversion Tax Exemptions Approved (as of 2014-Mar-24):

Property	Total Years of Property Exemption	Value of Exemption	Private Investment (Total Project Expenditure)
Commercial Hotel/Painted Turtle Guesthouse (121 Bastion Street)	5 years	2005-2009: \$70,955.26	\$304,364.95
Gusola Block (120 Commercial Street)	10 years	2007-2010: \$54,064.27 2011-2016: \$85,000.00 (estimate)	\$1,189,965.49
E&N Train Station (321 Selby Street)	10 years	2013-2022: \$300,000.00 (estimate)	\$2,269,566.00
Free Press Building (223 Commercial Street)	10 years	2015-2024 (Likely exemption period) - Awaiting project completion: \$350,000.00 (estimate)	\$1,987,238.00 (estimate)
Total Exemptions	35 years	\$860,019.53	\$5,751,134.30

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City of Nanaimo
REPORT TO THE
CULTURE & HERITAGE COMMISSION

DATE OF MEETING: 2014-SEPT-03

AUTHORED BY: CHRIS BARFOOT, CULTURE & HERITAGE COORDINATOR
CULTURE AND HERITAGE DEPARTMENT

RE: ACTIVITY UPDATE FOR JUNE / JULY / AUGUST 2014

PROJECT UPDATES:

Culture and Heritage Website Pages:

The Culture and Heritage website pages have all been updated. Recent changes and additions to the pages are Culture Award videos highlighting the most recent award recipients, a new Culture portal with links to a community events calendar and a stronger connection and flow between the various Culture and Heritage initiatives.

Poet Laureate:

The City of Nanaimo and Nanaimo Daily News have collaborated to create a monthly poetry column that will encourage Nanaimo writers to celebrate poetry. To date there have been 43 poetry submissions from various writers of all ages. Naomi, Staff and the selection committee have been very pleased with the calibre and number of submission received throughout this process and look forward to building on this success.

Please see **APPENDIX A** for a list of Naomi Beth Wakan's upcoming readings

EVENTS:

Cultural Awards:

The 2015 Cultural Awards will be held Thursday 2015-APR-09. Revisions to the nomination form have been made. These revisions will now include the specific responsibilities of both the recipient as well and will include the date of the event.

The updated nomination form as well as videos of the most recent award recipients can now be viewed on the Culture and Heritage pages on the City of Nanaimo website.

Please see **APPENDIX B** for a copy of the updated nomination form

The Nanaimo Cultural Awards Program has been an important program for community building and partnerships since 1998. It brings awareness to the breadth and variety of the cultural activity in our community. It also builds pride in the cultural accomplishments of individuals and organizations and pride in our community. This program also encourages and gives inspiration to aspiring young artists and future cultural leaders of our community.

Culture Days, September 26, 27, 28:

Culture Days is scheduled for September 26, 27, and the 28th. The City of Nanaimo will be collaborating with the Nanaimo Arts Council on creating a Culture Days "Hub". The "hub" will be located at the Diana Krall Plaza and the Vancouver Island Regional Library on Saturday September 27th from 11-3pm. The purpose of the "hub" is to create a venue of activities for those culture groups that currently lack a venue to run their activity and also for visitors to come and enjoy a wide variety of activities at one location.

Culture Days is a collaborative movement to encourage awareness, participation and engagement of all Canadians in the arts and cultural life of their communities. It is committed to reaching the goal of having all Canadians in every community say "I Love Culture" and making culture a daily habit. Now in its fifth year, this Canada-wide celebration represents the largest-ever public participation campaign undertaken by the arts and cultural community in this country. Culture Days will feature free hands-on activities that invite the public to participate in the "behind-the-scenes" world of artists, creators, historians, architects, curators, and designers at work. Through this exchange, artists and creators have a unique opportunity to engage people of all ages in their creative practice. Culture Days will take place September 26th-28th, 2014, in all provinces and territories.

Park(ing) Day:

Park(ing) Day has been scheduled for Friday, 2014-SEP-19, to recognize International Park(ing) Day. There will be 5 organizations represented in this inaugural event such as VIU, Parks, Recreation and Environment, Vancouver Island Regional Library and more that will set up temporary Cultural Spaces from 11-2pm at predetermined parking spaces along Commercial Street.

Park(ing) Day is an annual open-source global event where citizens, artists and activists collaborate to temporarily transform designated parking spaces into "PARK(ing)" spaces: temporary public places. The concept began in 2005 when a local San Francisco art and design studio, converted a single metered parking space into a temporary public park in downtown San Francisco. Since 2005, PARK(ing) Day has evolved into a global movement, with organizations and individuals (operating independently of this gallery but following an established set of guidelines) creating new forms of temporary public space in urban contexts around the world.

Vancouver Island Military Museum:

Staff will be assisting the Vancouver Island Military Museum on a small Centenary event on Remembrance Day to recognize and celebrate the Nanaimo Veterans Wall of Honor and the 100th Anniversary of the start of the First World War.

COMMUNITY DEVELOPMENT:

Nothing to report at this time

Respectfully Submitted,

Chris Barfoot
CULTURE AND HERITAGE COORDINATOR
CULTURE AND HERITAGE DEPARTMENT

APPENDIX A

Naomi Beth Wakan Schedule

- Recent Appearances – VIEX
- Upcoming Readings –
 - September 10th*, reading at Courtenay Public Library 2 pm.
 - September 11th*, reading at Qualicum Public library, 2 pm.
 - September 27th*, Opening poem for Nanaimo Cultural Days at Diana Krall square time to be announced.
 - September 28th*, Memoir writing workshop at Word Vancouver, Vancouver Public library 2 pm
 - September 30th*, Reading at Wordstorm Nanaimo at the Vault Cafe 7 pm.
 - October 16th*, reading at Central Saanich library at 2 pm.
 - October 18th* reading at fund-raiser for Gabriola Museum
 - November 15th* Launch of "Naomi in Nanaimo" at the downtown Nanaimo Art Gallery, 2 pm. Celebrating the first year as poet laureate.
 - November 20th*, reading at Poetry Gabriola at 7 pm at the Old Crow Café, Gabriola.

APPENDIX B

CITY OF NANAIMO CULTURE AND HERITAGE AWARDS 2015 NOMINATION FORM



Name of Individual or Organization (Recipient)					
Home Phone		Work Phone		Email	
Address			City		Postal
Name of Contact Person (Nominator)					
Home Phone		Work Phone		Email	
Address			City		Postal

☐ person or organization being nominated is available to attend the awards ceremony on **April 9th, 2015**.
☐ person or organization will make themselves available upon request for photo and video shoot.
☐ nominator will be available to communicate with event organizers to assist in gathering nominator information.

Excellence in Culture _____ **Honour in Culture** _____ **Emerging Cultural Leader** _____

John Thomson Heritage Memorial Award* _____

**Please submit nomination in the form of a letter that provides an outline of the nominees service related to promoting or preserving Nanaimo's heritage.*

Persons supporting this nomination (minimum of two)

	(print name)	(signature)	
1.			Phone
2.			Phone
3.			Phone
4.			Phone
5.			Phone
6.			Phone
7.			Phone
8.			Phone

Please attach all pertinent information/documentation that would support this nomination and assist the Review Committee in making its decision (a description of their background of up to 300 words, letters of support, etc.).
 For additional information please contact Chris Barfoot, 250-755-7522.

Please submit completed nomination forms to:

<u>By Mail:</u> c/o Culture & Heritage Department Culture and Heritage Awards 455 Wallace Street, Nanaimo, BC V9R 5J6 <u>By Email:</u> cultureandheritage@nanaimo.ca	<u>In Person:</u> c/o Culture and Heritage Department Service & Resource Centre 411 Dunsmuir Street, Nanaimo, BC
---	--

Deadline for submissions is 2014-OCT-31.

CITY OF NANAIMO CULTURE AND HERITAGE AWARDS 2015 CALL FOR NOMINATIONS



The City of Nanaimo's Culture and Heritage Commission recognizes outstanding organizations, groups or individuals in the arts, culture & heritage fields in Nanaimo. The public is invited to nominate organizations or individuals for the following award categories. This is your opportunity to recognize people and groups you believe have made a significant contribution to making Nanaimo a culturally vibrant city.

- **Excellence in Culture**

This award is presented to an organization or individual that has achieved regional and/or national recognition in the field of arts and must be recognized as a "Nanaimo Artist," demonstrated excellence in their field, and as being a significant inspiration to others. Previous recipients of this award include music teacher Brian Stovel, internationally acclaimed jazz pianist/singer Diana Krall, author/historian Lynne Bowen, Carole Martyn, Kirkwood Academy of the Performing Arts and Pat Coleman, international jazz musician and guitar instructor for the award winning VIU Music Department.

- **Honour in Culture**

This award is presented to an individual, group or corporation that is known for their dedication and support of the development of Nanaimo's cultural sector. Previous recipients of this award include literary arts supporter Thora Howell, The Nanaimo Theatre Group, Arts Alive Summer School of the Fine Arts, arts advocate Sandra Thomson, Ian Niamath, award winning architect and president of the Nanaimo Art Gallery Board.

- **Emerging Cultural Leader**

This award recognizes up-and-coming, Nanaimo-based cultural leaders. This award targets individuals under 30 years of age who have contributed significantly to the cultural life in Nanaimo. The recipient must be recognized by their peers and the community as a whole, to have given distinguished service in arts and culture and / or have been recognized for excellence in an arts or cultural field. Shayd Johnson was the recipient of this award in its inaugural year (2014).

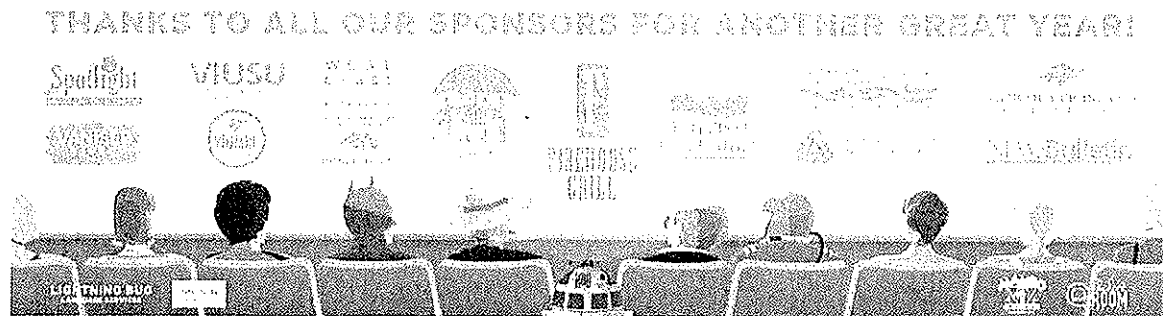
- **John Thomson Heritage Memorial**

This award was created in 1994 to honour individuals who demonstrate outstanding heritage service and dedication to the community. Past recipients of the award include Catherine Gisborne (1994), Elizabeth Norcross (1996), Daphne Paterson (2001), Pamela Mar (2003), David Spearing (2004), Clarence Karr (2005), Gino Sedola (2007), Parker Williams (2009), John Cass (2011) and Jill Stannard (2013).

Award nominations are reviewed by the Culture and Heritage Commission, with recommendations being made to City Council. Recipients are recognized at a celebration at the Port Theatre on April 9th, 2015.

Nomination forms are available online at <http://bit.ly/1AOcKv1> (www.nanaimo.ca > Departments > Culture and Heritage > Culture and Heritage Awards), at the Service & Resource Centre (411 Dunsmuir Street), or by contacting us directly at 250-755-4483 or cultureandheritage@nanaimo.ca.

Deadline for submissions is 2014-OCT-31.



Dear Mr. Pattje and the staff of the City of Nanaimo,

The team at the Vancouver Island Short Film Festival would like to take this opportunity to thank you again for your support of the 2014 festival. This was our most successful year yet, with over 560 in attendance, and 48 films submitted from around the world.

Of the artists who were selected for this year's performance, many are already moving forward with new and exciting projects. A few of the highlights are:

- Nanaimo director Raymond Knight (KRUPA) - Nominated Best Original Music - has just finished principle photography on his first feature film (Beyond Control) and is hard at work on postproduction.
- First time director Shimon Machida (Rain) - nominated Best Student Film, winner Best Technical - was thrilled to have his first film shown at the VISFF and win an award. He is hard at work on his next short with the help of his fellow students at Capilano University.
- UBC Film student Andrew Pollins took home 5 Goldies for his film Backwards Fall and is very excited to use all of his prize money towards his next short which he is currently filming in Vancouver. Backwards Fall was just nominated for 3 Leo Awards including best performance for John Taylor.
- Victoria's Graham Stark (Spring! & NASA Conspiracy) and his comedy troupe LoadingReadyRun just completed a successful Kickstarter campaign (\$186,459) to do an entire season of their sketch comedy online. They are also holding their first ever LRRCON convention in Seattle to celebrate 10 years of making short films on the internet.
- Alison Parker (The Magic Ferret) - Nominated Best Film - is in talks to turn her fan-favourite short into a feature film. Since its debut at the VISFF her film has been selected at 20 other festivals including LA, Seattle and TIFF. She recently won the Platinum Remi Award at the Houston Worldfest and was nominated for a Leo Award.
- Local star Cameron Bright (Floodplain) is currently starring in the NBC TV show Motive. Floodplain was recently nominated for 7 Leo Awards in the Short Drama category.

Your contributions support these and countless other artists, as well as providing a venue for audiences to see engaging new films. Thank you from the bottom of our hearts!

Sincerely,

Johnny Blakeborough, Festival Director



NEWCASTLE ISLAND SOCIETY

Newcastle Island Society is dedicated to enhance, protect and preserve the many historical and natural wonders of the Island, and to educate the public about these wonders.

Newcastle Island Society
Box 1136, Nanaimo, BC V9R 6E7

May 26th, 2014

City of Nanaimo Community Heritage Commission:
455 Wallace St.,
Nanaimo, B.C., V9R 5J6

Attn. Chris Sholberg, Culture & Heritage

Dear Members:

As Secretary to the Newcastle Island Society I have been asked to prepare this letter for your consideration regarding our City's historic photographic records.

Over the past 25 years our Society has accumulated a considerable and valuable collection of Newcastle Island historic photos. Most of this material was assembled for the production of the book **"Newcastle Island a Place of Discovery"** published by Heritage House. Since publication, our Society has continued to acquire additional photographic materials by donation and/or through our research. Our original intention, after looking at the repositories available, was that the Vancouver Island Public Library's Northwest Collection offered the best archival option. This opportunity evaporated when the Library divested itself of this asset.

Though the Nanaimo Community Archives is the designated repository for Nanaimo's photographic records, repeated offers of assistance (i.e. the purchase of a high quality scanner and archive quality storage materials) have elicited little response. The Nanaimo & District Museum likewise has assembled a sizable photographic collection that might also benefit from better archival storage.

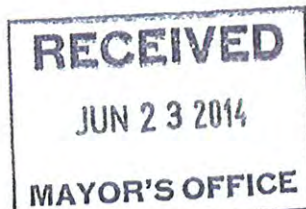
Our request to the Heritage Commission is to ask what direction you would recommend we follow for the long term preservation of our collection?

It would appear that one repository, actively managed to current archival standards, would be of considerable interest and benefit to our community. Should the Heritage Commission wish to proceed in this direction our Society would be willing to contribute resources towards this undertaking. Having a first class well documented collection of our city's photographic heritage would appear to be within the mandate of the Heritage Commission.

We very much look forward to your advice on this matter.

Yours truly,

Bill Merilees, Secretary



0530-01



LIBRARY of PARLIAMENT
BIBLIOTHÈQUE du PARLEMENT

Ottawa, 30 May 2014

Mayor John Ruttan
455 Wallace Street
Nanaimo, BC
V9R 5J6

Dear Mayor Ruttan:

I am writing in my capacity as Poet Laureate of Canada to express both my own gratitude and the appreciation of poets across Canada for your community's participation in the Mayor's Poetry City Challenge. The Challenge was issued by Mayor Michael Fougere of Regina at the request of the League of Canadian Poets and the Saskatchewan Writers' Guild. The goal is to have a local poet read a poem at the start of your Council meeting in celebration of UNESCO's World Poetry Day (March 21) and National Poetry Month in April. This is the third year of the Challenge and it has grown each year. At least forty communities are taking part this year. Several have hosted multiple events and poets.

The Mayor's Poetry City Challenge honours poets, publishers, and the contribution of the Arts to the vitality of our communities. Just as importantly, it celebrates communities that support the arts. Poetry gives a voice to people of all ages. It says what we love about our neighbourhoods and towns, our culture, language, and our human and natural spaces. It helps us to name our challenges with honesty and to face them with hope. It is often said that municipal government is the closest to the people. Your support for the Mayor's Poetry City Challenge reaffirms your commitment to the quality of life of your residents and the creative voices in your community.

Local governments of all sizes have responded. Some invited established poets and poets laureate to read at Council. Others have invited youth, emerging writers, and even Council members to read and participate. Several cities held their events in March this year to celebrate World Poetry Day. Others held their events in April, and some celebrated in both months. Whitehorse and Dawson City participated for the first time this year and were the most northern communities. As a writer working in French, I am especially pleased to recognize the participation of Quebec City and Caraquet, New Brunswick. There are several First Nations and Métis poets, and a diversity of cultures is represented.

The Mayor's Poetry City Challenge is unique in the World. It is a positive event that would not be possible without the leadership of so many individual Mayors, Councils and communities. A list of communities confirmed as of this date is attached. More may be added. Again, my thanks for helping to make this celebration of our poets, literature, and the spoken word such a success.

Yours truly,

Michel Pleau,
Parliamentary Poet Laureate of Canada

OTTAWA, CANADA K1A 0A9



LIBRARY of PARLIAMENT
BIBLIOTHÈQUE du PARLEMENT

Cc Mayor Michael Fougere, Regina
Dymphny Dronyk, President, League of Canadian Poets
Jeanne Alexander, President, Saskatchewan Writers' Guild
Joseph L. Rotman, Chair, Canada Council for the Arts

Attachment

MAYOR'S POETRY CITY CHALLENGE / LE DÉFI DE LA POÉSIE 2014

Communities and participating poets confirmed as of April 30
Villes et poètes participants au Défi de la poésie confirmés jusqu'au 30 avril

and reading date if known/ et date de la lecture si connue
(watch for updates/ vérifiez les mises à jour)

March / mars

Cobourg, ON	Ted Amsden, Poet Laureate - March 17/ le 17 mars
Dauphin, MB	Kay Slobodzian & Loreen Husband
Grand Prairie, AB	Naden Parker - March 24/ le 24 mars
Jasper, AB	Jim Bottomley – March 18/ le 18 mars
New Westminster, BC	Candice James, Poet Laureate, - March 17/ le 17 mars
Saint John's, NL	Mark Callanan and/et Danielle Devereaux - March 24/ le 24 mars
Quebec, QC	Isabelle Forest, March 17 / le 17 mars
Victoria, BC	Janet Marie Rogerss, Poet Laureate, March 14/ le 14 mars
Wainwright, AB	Randy Tizzard – March 18/ le 18 mars
Whitehorse, YT*	Khasha (Stephen Reid), Michael Reynolds, Joanna Lilley – March 31/ le 31 mars

April / avril

Barrie, ON	Bruce Meyer
Brantford, ON	John B. Lee, Poet Laureate – April 14/ le 14 avril
Calgary, AB	Kris Demeanor & derek beaulieu – April 28/ le 28 avril
Caraquet, NB	Claude Le Bouthillier – April 7/ le 7 avril
Charlottetown, PEI	Dianne Hicks Morrow – April 14/ le 14 avril
Creighton, SK	Donna Champagne – April 23/ le 23 avril
Dawson City, YT	Riel Martin, Councillor Stephen Johnson – April 8/ le 8 avril
Edmonton, AB	Mary Pinkoski, Poet Laureate – April 29/ le 29 avril
Flin Flon, MB	Glenda Walker-Hobbs – April 15/ le 15 avril
Fredericton, NB	Phillip Crymble - April 28/ le 28 avril

Gander, NL	Christopher Kelly – April 30/ le 30 avril
Guelph, ON	Nadhur Ananad – April/avril
Halifax, NS	El Jones, Poet Laureate - April 1 / le 1 avril
La Ronge, SK	poet and date tba / poète et date à déterminer
Moose Jaw, SK	Greg Siminon – April 21/ le 21 avril
Nanaimo, BC	Naomi Beth Wakan, Poet Laureate - April 28 / le 28 avril
Nelson, BC	Susan Andrews Grace, Emily Hoff (youth poet/étudiante) April 7 / le 7 Avril
New Glasgow, NS	Sheree Fitch – April 14/ le 14 avril
Norfolk County, ON	John B. Lee, Poet Laureate – April 8/ le 8 avril
Oshawa, ON	J. Graham Ducker – April 7/ le 7 avril
Regina, SK	Katherine Lawrence – April 14/ le 14 avril
Powell River, BC	Alenor Boyd (youth/ jeunesse), Allen Brown – April 3/ le 3 avril Mitchell Clements (youth/ jeunesse), Roger Whittaker – April 17/ le 17 avril
Swift Current, SK	Anthea Loran – April 28/ le 28 avril
Toronto, ON	George Elliot Clark, Poet Laureate, April 1 / le 1 avril
Vancouver, BC	Evelyn Lau, Poet Laureate – April 29/ le 29 avril
Victoria, BC	Janet Marie Rogers, Poet Laureate, Apr 11/ le 11 avril
Wainwright, AB	poet and date tba / poète et date à déterminer
Whistler, BC	Sandra Cairns & Caroline Carter – April 15/ le 15 Avril
Windsor, ON	Marty Gervais, Poet Laureate - April 7 / le 7 avril
Yorkton, SK	Dale Winntoway – April 14/ le 14 avril

Declared World Poetry Day and National Poetry Month / ont déclaré la Journée de la poésie de l'UNESCO et le mois national de la poésie:

Dauphin, MB
Prince Albert, SK
Saskatoon, SK
Victoria, BC

The colour of music

2014 JUNE - 14

Painted pianos will add to Oak Bay streetscapes

AMY SMART
Times Colonist

The leafy avenues of Oak Bay are about to get a little more musical with the installation of ready-to-play pianos at three locations.

But the organizer behind the project is hoping the instruments add more than music. Barbara Adams has commissioned three local artists to transform them into art.

Crystal Heath, Robert Amos and Deryk Houston are painting the pianos this week.

The pianos, which will be installed for July and August, will be placed on Oak Bay Avenue at Foul Bay Road; at the end of Oliver Street on Beach Drive; and at the end of Estevan Avenue on the Esplanade.

Although they are temporary, Adams hopes they give residents a taste of what it would be like to have more public art in the neighbourhood.

It's Adams's first step toward bigger plans as the municipality's "first arts laureate," a position she began in January.

"I'm working to enhance the profile of the arts in Oak Bay and my plan is for 25 permanent installations in the long term," Adams said.

"This is temporary, just to give everyone an idea of what it would be like."

Oak Bay is home to only one piece of public art, she said, referring to Mitsu Ikemura's *Symphony in the Sky*, a mobile in the Oak Bay Recreation Centre's lobby atrium.

"That's the only piece of public art we do have, of course, a fabulous heritage walk," she said, as well as organized studio visits. "But public art is something that



Artist Crystal Heath paints a piano that will be one of three painted by local artists that will be placed in public spaces around Oak Bay for July and August. DARREN STONE, TIMES COLONIST

can complement that."

Adams is also the co-organizer of Artishow, a summer series of rotating residencies for local artists at Victoria hotels. She is a "hobbyist" silversmith and taught art at Monterey School, where she started an artist-in-the-school program.

In addition to the three pianos, Adams has also organized three other outdoor art installations.

The first is by Nathan Scott on the front lawn of the Oak Bay

Municipal Hall; the second is a piece by Chris Paul in the Oak Bay Marina parking lot; and the third is by Ilarion Gallant at Lansdowne Road and Beach Drive.

Each of the three installations stands on its own.

But Adams sees them as precursors to what she calls "art spaces."

Ideally, she said, each art space will include a sculpture or installation, a place for onlookers to sit and a space for artists to work in

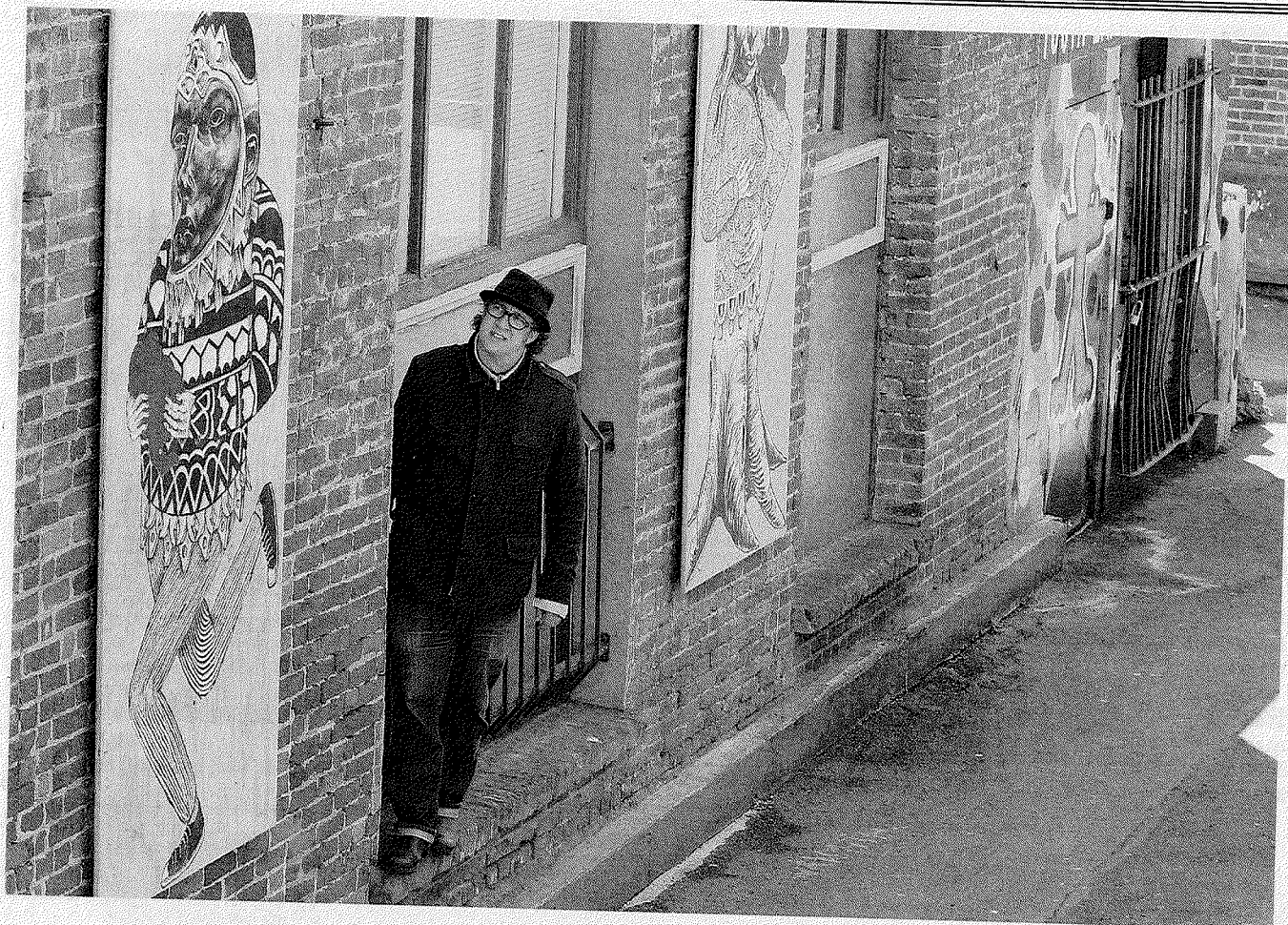
front of the public.

Each artist is receiving an honorarium, and any public art commissioned becomes the property of the municipality, she said.

Adams is working with a budget of \$7,500, thanks to \$2,500 contributions from the municipality, the Oak Bay Business Improvement Association and Tourism Oak Bay.

She said she hopes to turn Oak Bay into a destination for the arts. asmart@timescolonist.com





Program co-ordinator Doug Jarvis hangs out in Commercial Alley with Victoria's latest pieces of public art. A series of panels by San Francisco artist Troy Lovegates depicts four black and white figures punctuated by bold red shapes.

BRUCE STOTESBURY, TIMES COLONIST

Public art is right up their alley

AMY SMART
Times Colonist

Victoria's newest art gallery doesn't have an address. It isn't a small white room. And it hasn't hosted receptions as often as it has garbage-can gatherings.

The City of Victoria unveiled its newest piece of public art on Friday in Commercial Alley — a venue it plans to continue using for future exhibitions — in partnership with artist-run centre Open Space.

Mayor Dean Fortin said there's a sense of adventure involved in putting art in nooks and crannies.

"Some people come to find [the art] because they know where it is. Other people will find it through discovery," Fortin said.

"They'll just say, 'I'll take a shortcut through this

downtown alley,' and say, 'Oh my goodness, I expected waste containers and got this amazing experience.'"

Artist Other, also known as Troy Lovegates, has painted a figure on each of the four plywood panels. Lovegates is a Canadian artist based in San Francisco, and came to Victoria in April for an exhibition with OuterSpace Gallery and the Reclaim the Streets symposium on art and public spaces.

His work will be on display in the alley, which runs between Yates Street and Bastion Square, until mid-August, when a new series of panels by a local artist will be installed.

The idea is to present works by artists living in the capital region that respond to "the unique conditions and context of the alleyway."

Friday was the deadline to submit proposals for the next exhibit.

The selected artist will be paid \$1,500 to create the work, which will be displayed Aug. 15 through Feb. 15.

The artist will be selected by a panel including representatives from the city, Open Space and the Victoria Youth Empowerment Society, which owns the brick wall.

"Our plan is to keep it rotating, keep it temporary and fresh and interesting," said Open Space executive director Helen Marzolf.

It won't be Open Space's first engagement with public spaces. The organization hosted a projection just a few metres down the same alley in 2010 by artist Azin Seraj. In 2011, it worked with the Hostelling International Victoria to put up a

mural by Shelley Miller made of sugar panels, which gradually dissolved.

And after the city asked Open Space to deal with graffiti on its own property in Helmcken Alley, the organization invited local artist Cameron Kidd to create a mural.

"We're wanting to activate more of these spaces," said program co-ordinator Doug Jarvis.

The work of Lovegates and the next artist will act as pilot projects, but organizers are optimistic about future exhibits.

"Art helps define who we are as a society," Fortin said.

"It really adds to the vibrancy of our city and who are as people. And we're proud to be a cultural capital, as much as we are a provincial capital." asmart@timescolonist.com

June 26, 2014

Susan Samborski
City of Nanaimo
455 Wallace Street
Nanaimo, BC
V9R 5J6

RECEIVED

JUL 28 2014

CITY OF NANAIMO
CULTURE & HERITAGE DEPARTMENT

RE: THANK YOU FOR THE SUPPORT!

The Men's Centre would like to thank you for the generous support in the way of approving the Art, Cultural and Festival Events Grant Funding for the "Fathers Day in the Park" event at Maffeo Sutton Park in Nanaimo on June 15th this year.

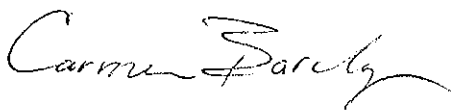
This free event was well received by the community. We estimate 250 people, despite the heavy rains, attended the event, this includes children, moms and dads and extended family members at the celebration.

There was music, art displays, hotdogs, fire truck with firemen, a roving magician, Steve Marshall Ford, BC Summer Games, Electro Recycle and fun activities for the children... the favourite being face painting by Bee Bop. We also had prizes for the Excellence in Fathering awarded to two outstanding fathers, and an honouring father's circle.

All in all, it was a very busy time and we really appreciate the kind community support that you have shown with donations such as this. I am enclosing a certificate of appreciation for you to display in your office as a testament to your community spirit!

Thank you very much from everyone at The Men's Centre! We hope we may count on your support again next Father's Day.

Sincerely,



Carmen Barclay
Event Coordinator

Fathers Day 2014
Revenue and Expenses

EXPENSES

Name	Amount	
Carmen dollarama exp.	47.61	
staples posters etc	42.25	
voodoo dave	200.00	
marimba band	600.00	
brent beadle (magician)	275.00	
Brenna Sherlock	125.00	
City of Nanaimo park rental	28.00	
Advertising facebook ads	44.00	
Carmen total hours 74 hrsx 20	1480.00	
thriftys foods	59.96	
Arbutus Music sound system	125.00	
McGuffy News	94.50	
Coffee News	135.45	
Theo expenses (cream)	9.38	
Theo Expenses other	115.45	
wages other 8 X 16	128.00	
Total Expenses	3509.60	
REVENUES		
City of Nanaimo Grant	1250.00	
Donations	314.00	
Total revenues	1564.00	
Cost	1945.60	

Nanaimo Men's Resource Centre

Certificate of Appreciation



418D Fitzwilliam Street, Nanaimo, BC, V9R 3A7
Phone: 250-716-1551
www.themenscentre.ca
Facebook: Nanaimo Men's Resource Centre

City of Nanaimo

This certificate is presented to you in recognition
of your valuable contributions to the annual
Father's Day in the Park event 2014
Your participation helped to create a successful and
fun time for everyone attending!

Theo Boers, Executive Director

A stylized signature of Theo Boers.

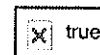
Date

June 15/14

Naomi Wakan promotes poetry's next generation

Nanaimo's first poet laureate has stopped writing, but has been busy dispensing advice

BY MARY ANN MOORE, SPECIAL TO THE SUN JUNE 27, 2014



Around the same time as Alice Munro received a phone call from Sweden to be told she was being awarded the Nobel Prize in literature, Naomi Beth Wakan became Nanaimo's inaugural poet laureate. Both writers had declared they had stopped writing.

This was something Wakan pointed out to me when I went to have a chat with her at her home on Gabriola Island where she has lived with her husband, sculptor Elias Wakan, for almost 20 years.

A writing group had enjoyed her book, *A Roller-Coast Ride: Thoughts on Aging* (Wolsak and Wynn, 2012), and wanted to put her name forward for the newly formed position.

After some fretting and a "load of inner dialogues," 82-year-old Wakan relied on the tools she had to work with as a former therapist and former Buddhist.

"The deeper I dug the more reasonable and ordinary the situation seemed," she said.

Her first function of a three-year term was in January when Wakan spoke to a Grade 12 class at Nanaimo and District Secondary School. She told the students about the pros and cons of self-publishing versus traditional publishing. Wakan has done both with over 50 published books to her credit.

Nanaimo has a new cultural plan which states that "communities with a rich arts and cultural component thrive and attract success and a rich quality of life." Wakan will be encouraging people to appreciate the written and spoken word by reading her poetry, often especially composed for the occasion, at public events.

Wakan is used to doing public readings as she's been promoting her own books for 20 years. Also, she has "drummed up poems for many community events" on Gabriola Island and for 12 years organized summer celebrations featuring haiku writers from Canada and the U.S.

The role has given her fresh energy as she reads at civic events like the New Immigrants Welcoming Reception, the Nanaimo Cultural Awards, and at the reopening of the downtown Nanaimo Art Gallery.

In April, Wakan initiated the publication of a poem a month in the Nanaimo Daily News. A committee chooses the poems sent in by Nanaimo residents, including students, and Wakan writes some comments about each poem. She plans to create a chapbook of them called *Naomi in Nanaimo*.

Beginning with the June issue of What's On Nanaimo magazine, Wakan is writing about and featuring the poem of a Nanaimo poet. She can think of at least 20 poets who could have been poet laureate and plans to introduce them to the city in this way.

Wakan spent a busy spring also giving readings and tips on writing a memoir. Her latest book, *Some Sort of Life* (Pacific-Rim Publishers) is a series of recollections, in the form of essays and poems. As for being chronological, Wakan says it doesn't have to be.

"You don't need to follow the king's instructions. For memoirs you may begin wherever you want, and may even go in circles if you choose."

Wakan was born in Walthamstow, Essex, in England where she was "dragged out whimpering" two hours after her twin sister Ruth. Her parents were of Jewish descent, her father attending shul on the high holidays; her mother and two half-sisters described as atheists.

Raised in Blackpool, the sisters attended the University of Birmingham where Wakan earned a degree in social work.

In 1954, Wakan married Peter Deutsch and the couple had two children in Toronto. Wakan was a psychotherapist there during the '70s. She married Elias Wakan in 1977.

A former schoolhouse followed by an "earth-sheltered" house in Brighton, Ont., were home for Naomi and Elias before travelling the world. They lived in Victoria for a couple of years before spending some time in Ashiya, Japan. Pacific-Rim Publishers was founded in 1986 when the couple returned to Vancouver.

They downsized the publishing business "to its eventual extinction, helping Eli set up a workshop and studio to get going as a sculptor" on Gabriola Island in 1996. Rather than quietly settling down, Wakan says: "I ran myself ragged trying to establish an English lady's garden in the first year."

She's been writing for the past two decades and her latest book, to be released in July, is called *Poetry That Heals* based on her years as a therapist and Buddhist writing haiku, tanka and renku. It's her way of thanking the masters in Japanese poetry form.

Wakan told me she's very puritan as she works all day long.

"I zonk in the evenings with DVDs," Wakan says. She's curious about how the films are made and looks at the "garbage" too.

As she reached for the chicken in the oven for the lunch she had prepared for us, Wakan said: "All the exotic places I've been and I could have stayed at home and washed the dishes. Everything is meditation.

"The most important thing for me is growing," Wakan says.

Naomi Beth Wakan will be reading at Maffeo Sutton Park on Canada Day and at the opening of the Vancouver Island Exhibition in August, both in Nanaimo. Mary Ann Moore is a Nanaimo poet and writer

whose book of poetry, *Fishing for Mermaids*, was published in the spring. She writes a blog at apoetsnanaimo.ca.

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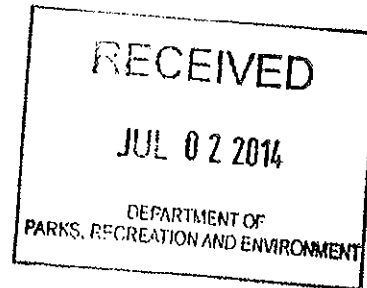
L'Association des francophones de Nanaimo

À VOTRE SERVICE DEPUIS 1978 - SERVING YOU SINCE 1978

Suzanne Samborski

Manager Recreation and Culture Services

Nanaimo Parks, Recreation and Culture
500 Bowen Road
Nanaimo, BC
V9R 1Z7



L'Association des francophones de Nanaimo, would like to extend its gratitude to **The City of Nanaimo** for its kind support of 2014's operating costs. This fiscal year was once again successful because of your generosity.

The numerous services and activities we offer to the public throughout the year could not have been made possible without your continual support. Our community has grown over the years and our success in meeting the needs and expectations of the Francophone/Francophile population is measured by numerous supporters like you who enjoy bringing a special *joie de vivre* to our community year round.

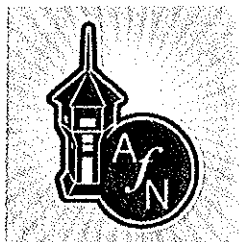
We hope that our final report meets your satisfaction. We welcome any further inquiries or suggestions that you may have by contacting Catharine Keown at (250) 729-2776 or by email at catharine@francophonenanaimo.org.

We look forward to your support for our 37th year in existence 2015!

Yours sincerely,

Catharine Keown
Directrice générale/Executive Director

Enclosed: Examples of publicity distributed throughout the year



L'Association des francophones de Nanaimo

À VOTRE SERVICE DEPUIS 1978
SERVING THE COMMUNITY SINCE 1978



CULTURAL OPERATING GRANT

FINAL REPORT 2013 - 2014



L'Association des francophones de Nanaimo

A VOTRE SERVICE DEPUIS 1978 - SERVING YOU SINCE 1978

L'Association des francophones de Nanaimo (AFN) continues to adhere thoroughly to the Global Development Plan of the Francophone Community of British Columbia 2009-2014. The objectives of our program of activities for 2013/2014 described in the Plan, address the following major activity sectors:

- Arts and Culture
- Social and Health Services
- Communications
- Education and Development
- Community Development
- Support

Arts and Culture Sector

Maple Sugar Festival du Sucre d'Érable 2014, 13th edition. This year we brought back our School program in full swing with the talented group Bon Débarras. We visited 3 schools and welcomed 9 schools on Festival Site. Throughout the two and half days open to the general public, we had a continuous stream of talented musicians, dancers and performers whom delighted the crowds at the Beban Social Centre. Traditional French foods were served as well as the ever so popular, mouth-watering toffee on snow. As part of our ongoing sustainability goals, our enthusiastic volunteers demonstrated due diligence as they sorted recycling, waste, and compostable materials.

St-Jean Baptiste Celebration, June 2013. Every year this event takes place at a different location. We celebrate with a traditional bonfire, cake, activities for children and live music which has always been a great success. This year the event was held at the Westwood Lake Campground.

Corn Roast, September 2013. This annual gathering of members and guests was held at the Westwood Lake Campground. We served hot dogs, hamburgers and scrumptious, delectable corn on the cob, after our traditional corn shuck competition, to over 35 participants, while enjoying our live entertainer.

French Resources Fair, November 2013. With the participation of "Oui for Kids" out of Victoria, L'AFN held this event during the parent/teacher interviews at Nanaimo District Secondary School. Many parents browsed our table while waiting to speak with their child's teachers. Purchases were made by many including the Schools library for the second year in a row.

Christmas Celebration, December 2013. Year after year this event is a great success, held in the gymnasium of the École Océane, this celebration brings an average of 90 participants. An afternoon full of crafts, games, entertainment, a visit from Santa Claus, followed with a succulent traditional French supper and door prizes.

Communications Sector

The majority of our communication is made through our Electronic Newsletters sent to our members and the Francophone/Francophile population regularly. We have continued to maintain our Website and Facebook page throughout the year by extraordinary volunteer work. L'AFN also continues to promote activities via telephone, through schools, local newspapers, French/English radio, Shaw television, flyers and the Harbour Living website.

Community Development Sector

Library – Purchased and received donations of books for children and adults, for use/loan by members	(ongoing)
Video Library – Purchased new videos for adults and children for rent by members	(ongoing)
Virtual Library – Internet access to members and public for books search and borrowing	
Support of the Francophone Seniors group of Nanaimo – meet monthly	(ongoing)
Support of Réseau-Femmes group – meet monthly	(ongoing)
Meet and Greets (5à7) – Monthly social gatherings to promote use of the French language and Culture	(ongoing)
Movie Night – Members and guests enjoy a French film and popcorn once a month	(ongoing)
Presentation of a French film – L'AFN in partnership with Cinéma Québécoise presented the movie Louis Cyr - Strongest Man in the World in French with English sub-titles to the community at the Avalon cinemas.	(Annual)
Participation at other Festivals in town, such as the Multi-Cultural Festival and the African Heritage Society's Arte de Carnivale, through an interactive booth.	(Annual)

The AFN is a member of the following Provincial Francophone organisations:

The Francophone Federation of BC, Francophone Foundation of BC, Francophone Cultural and Artistic Council of BC, AFRAC and the Society of Economic Development of BC

L'AFN also maintained memberships with the following local organizations:

The Greater Nanaimo Chamber of Commerce, Volunteer Nanaimo, and the Port Theatre.



L'Association des francophones de Nanaimo

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Social Services and Health Sector

L'AFN continues to offer **translation services** to people requiring them; the demand for these services is ongoing.

L'AFN continues to distribute the F.F.C.B annual **French directory** and our **Newcomers Guide**, which we are currently in the process of finishing its updates. This guide offers vital information to ease integration into our community.

L'AFN continues to distribute multiple provincial and federal help guides such as the French version of the **BC Health Guide** and so many others to numerous to list here.

Education and Development Sector

L'AFN offers the **Mini-Franco Fun** program on a weekly bases, in the library of l'École Océane. This activity is for parents and their children 0-5 years of age to participate in crafts, stories, songs and games while interacting or being introduced to the French language.

L'AFN resumed the **French Summer Day Camp** for school age children from July 2nd to August 16th 2013 at l'École Océane. The participants had a very active summer through sports, swimming, games, arts, crafts, cooking and speaking French.

L'AFN holds 3 levels of **French Courses** continuously throughout the year based on demand. These courses are held in our office, Beginner, Intermediate and Advanced.

L'AFN has also helped parents throughout the year find **French tutors** for their children.

Support Sector

Memberships:

There is a continuous increase in memberships throughout the past couple of years and L'AFN is always looking to build partnerships to increase awareness of the French population in our region.

Operations:

Executive Director – Catharine Keown

Office Hours: Monday through Friday 10am -12pm and 1pm - 4pm

Investments:

L'AFN still has a balance of \$30,102.33 which guarantees us a line of credit and the remainder of monies, \$56,633.04 are in a guaranteed term deposits which offer the highest rate of interest possible under these conditions.

Financing generated by AFN activities:

L'AFN continues to sell cultural products (music and videos) as well as Maple Sugar products.

Memberships and activity fees such as French Courses also contribute to our finances.

For our 2014 Maple Sugar Festival we received in-kind donations of approximately \$58,750.00

Volunteer Appreciation Night, March 2014:

This community event commemorated the special moments we all shared throughout the year as well as the great community spirit of the City of Nanaimo and its region. Our volunteers enjoyed 2 games of bowling followed with pizza, a big thank you cake for dessert, and door prizes drawn randomly.

Each volunteer who requested a certificate was provided with a record of their volunteer hours worked, mainly for students to apply towards graduation requirements.

L'AFN continues to work tirelessly to obtain the maximum results from development opportunities brought forth throughout the year.

We owe a great deal of gratitude to the devoted members of the Board and all of our dedicated volunteers whom are the main source of where the success of our organization stems from.

Catharine Keown
Executive Director

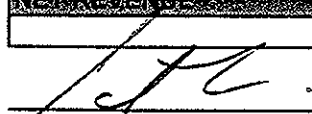
2013-2014

Revenue / Expense Sheet

[illegible]

2013-2014
Revenue / Expense Sheet

		Total Expense	Canadian Heritage	City of Nanaimo	BC Gaming	L'AFN
Food purchases		808.51			15.52	792.99
Bar purchases		-				
Cultural product purchases		2,724.95	336.00		388.86	2,000.09
Hydro- Electricity service		771.53	300.00		410.26	61.27
Fax and Phone services		1,412.10	500.00		621.90	290.20
Insurance		4,059.00	1,000.00		2,067.00	992.00
Alarm services		380.69	300.00			80.69
Office supplies		1,318.91	400.00		771.85	147.06
Photocopieuse		2,408.06	800.00		1,253.40	354.66
Mail and delivery		682.72	229.00		253.60	200.12
Legal and accounting fees		5,832.84	2,575.00	250.00	2,075.00	932.84
Banking fees		942.45				942.45
Line of credit interest		-				
Administration fees						550.94
Rent		10,411.28	2,981.00		6,929.56	500.72
Spaces rental, venues for activities		1,856.48	900.00		656 \$	300.48
Maintenance fees		1,016.45	400.00		220 \$	396.45
Memberships-Various organisations		1,299.00	689.00		10.00	600.00
Internet service		1,088.30	400.00		351.89	336.41
Artists		670.00			670.00	
Salary + employee +Benefits		58,107.80	40,915.00	4,250.00		12,942.80
Contractuals		7,206.23	4,500.00	1,200.00	404.94	1,101.29
Travel expenses		1,130.48	500.00		168.80	461.68
Miscellaneous		127.80			64.80	63.00
Activities Registration		775.00	275.00			500.00
Marketing and publicity		3,663.01	1,500.00	250.00	1,487.89	425.12
Materials and accessories		1,329.37	500.00	250.00	372.46	206.91
Storage		459.20			274.70	184.50
Appréciation						150.50
Human resources- Volunteer time		2,955.00				2,955.00
		-				
TOTAL	112,231 \$	143,138.60	60,000.00	6,200.00	19,468.43	28,370.17
NET REVENUE		11,907.44				


Catharine Keown, Directrice générale

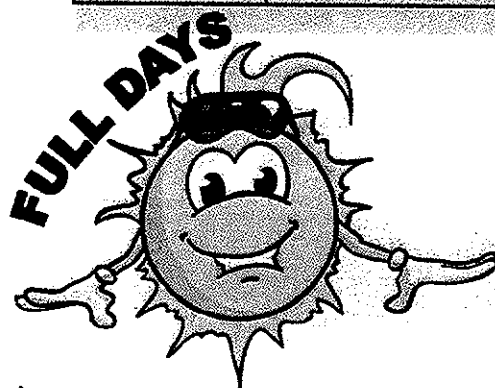
Presented by "L'Association des francophones de Nanaimo"

Programmation/Programming

- **Activités sportives/Sports:** soccer, basketball, volleyball, handball, baseball, hockey boule, frisbee, acrogym, athlétisme, ballon chasseur, etc.
- **Grands jeux/Games for all:** jeux impliquant tous les campeurs/ Fun games that include all the campers
- **Jeux collectifs/team games:** ballon canadien, cowboys, drapeau, jeux de tag, etc.
- **Activités de table/table games:** speed stacks, jeux de cartes, bricolage, dessins, air hockey/ Card games, crafts, drawing etc.
- **Cirque/circus:** balles de jonglerie, maquillage, balloune/ Juggling, balloons, make-up, etc.
- **Cuisine/Cooking:** biscuits, bonbons, plat amérindien (banik)/ cookies, treats, traditional dishes etc.
- **Olympiades/Olympics:** thématiques spéciales/Special Themes
- **Jeux d'expressions/Express yourself:** improvisation, caricatures, mimes, etc.
- **Baignade, jeux d'eau/Swimming and water games**
- **Activités spéciales possible/ Others special activities that may be possible:** plage, cinéma, parcs de jeux, pique-nique en plein air/ beach,

Exemple d'horaire pour une semaine/Example of one weeks schedule

Heures/ Hours	Lundi/ Monday	Mardi/Tuesday	Mercredi/ Wednesday	Jeudi/Thursday	Vendredi/ Friday
8h30-9h15	Service de garde (Jeux libres)/Care service (Leisure Time)				
9h15	Rassemblement/Assembly				
9h30-10h15	Activités et jeux/Activities and games				
10h15-10h30	Collation/Snack				
10h30-12h	Activités sportives/Sports				
12h-13h00	Dîner/Lunch				
13h00-14h15	Grands jeux/Games for all	Baignade au parc Bowen et activités/ Swimming at Bowen Park and activities	Grands jeux/Games for all	Baignade au parc Bowen et activités/ Swimming at Bowen Park and activities	Grands jeux/Games for all
14h15-14h30	Collation/ Snack		Collation/ Snack		Collation/ Snack
14h30-15h45	Cirque/ Circus		Cuisine/ Cooking		Olympiades Olympics
15h45	Rassemblement/Assembly				
16h00-16h30	Service de garde (Jeux libres)/Care service, (Leisure Time)				



FRENCH IMMERSION

Tarifs/Costs

Semaine 1/First week (4 jours/4 days): 120\$
 Par jour/per day: 35\$
 Par semaine/per week: 150\$ (rabais de 25\$)
 2 enfants/2 children: 125\$ (chaque/each)
 Plus que 2 enfants/more than 2 children:
 100\$ (chaque/each)

Camp de jour francophone

Viens t'amuser en français au camp de jour de Nanaimo. Ce camp de jour offre plusieurs activités amusantes pour les amateurs de sports, de bricolage, de plein air, d'aventures et de jeux collectifs.

Nous accueillons des jeunes entre 5 et 13 ans. Les groupes seront divisés en deux, soit, de 5 à 8 ans et de 9 à 13 ans (des ajustements peuvent être faits.)

Les activités se dérouleront à l'école Océane (1951 Estevan Road, Nanaimo). Le camp sera ouvert de 8h30 à 16h30 à partir du 2^e juillet jusqu'au 9 août 2013.

French summer camp

Join the 2013 French Summer Camp in Nanaimo for a multitude of fun activities: sports, outdoor/indoor activities, adventures and games.

We welcome children between 5 and 13 years old who will be assigned to 2 different age groups, 5-8 and 9-13 (adjustments can be made).

The camp will be held at l'école Océane (1951 Estevan Road, Nanaimo) and will run weekdays from July 2nd to August 9th (8h30 to 16h30).



Pour information et
INSCRIPTION
contactez-nous:

Téléphone/Phone number
(250) 729-2776

Ou/Or

Email/Courriel:

afn@francophonenanaimo.org

Please contact us
for information and
REGISTRATION

Adresse/Address

#30-1925 Bowen Road
V9S 1H1

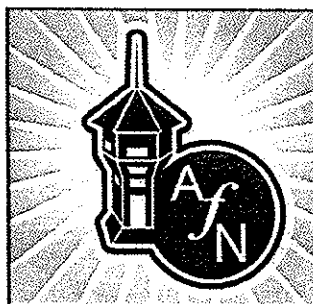


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BRITISH
COLUMBIA
The Best Place on Earth



L'Association des
francophones de Nanaimo

À VOTRE SERVICE DEPUIS 1978 - SERVING YOU SINCE 1978

ÉTÉ/SUMMER 2013

2 juillet au 9 août

July 2nd-August 9th

**CAMP DE JOUR EN
FRANÇAIS /
FRENCH SUMMER CAMP**



**2013 French Summer Camp
in Nanaimo**

Nanaimo's most comprehensive events and activity guide



FREE - TAKE ONE

Whatson

NANAIMO

FEBRUARY 2014

whatsondigest

ISSUE 2:6 Take One - FR

MAPLE SUGAR
Festival
DU SUCRE D'ÉRABLE
NANAIMO, BC

JOIN US AT THE
BEBAN AUDITORIUM
2300 BOWEN ROAD



OUR SERVICES AND ACTIVITIES

Francophone Resource Fair: Held yearly in the Fall at Nanaimo District Secondary School.

Meet and Greet: Join us for dinner, win door prizes, and chat in French. Guaranteed fun!

Réseau-Femmes: Meets once per month. Réseau-Femmes is a network of regional groups that organize their own activities. There are seven groups in BC that make up Réseau-Femmes, including our Nanaimo circle. This network fosters interaction among Francophone women in British Columbia.

Senior Gatherings: Members who are 55+ meet once a month to socialize and the occasional sharing a potluck meal.

Maple Sugar Festival du Sucre d'Érable

Maple Sugar Product Sales

Christmas Party

St-Jean Baptiste Celebration

Canada Day Celebration

Library: A large variety of books and magazines, as well as DVD rentals, in French.

MINI FRANCO-FUN MEETINGS FOR CHILDREN AGED 0 TO 5

For parents and their children (ages zero to five) who wish to introduce their children to French in a fun-filled and playful environment, every Tuesday, from 10:00 to 11:30 am, in the Library of L'école Océane, 1951 Estevan Road in Nanaimo.

For more information, contact us:

afn@francophonenanaimo.org

#30 - 1925 Bowen Road, Nanaimo, BC V9S 1H1

Tel.: 250.729.2776 | Fax: 250.729.2777

FrancophoneNanaimo.org

MISSION

The AFN is a non-profit organization mandated to respond to the needs and expectations of the Francophones and Francophiles population of the Nanaimo region.

FRENCH LANGUAGE COURSES and Evaluation of Knowledge of French

Course Length: Eight weeks (12 hours of lessons), taking place in the evenings or on weekends. Reduced cost for members. Those wishing to have their knowledge of French evaluated can do so at no charge by contacting L'AFN.

BECOMING A MEMBER OR VOLUNTEER

You can become a member or renew your membership by downloading the registration form at francophonenanaimo.org, filling it out, and bringing it in or mailing it to our office with your payment.

To volunteer for L'AFN, please give us a call or email us.

Merci! / Thank You!



*On vous souhaite
la bienvenue!*



*Welcome to
L'Association des
francophones de Nanaimo!*





L'Association des francophones de Nanaimo

ASSOCIATION DES FRANCOPHONES DE NANAIMO - ASSOCIATION DES FRANCOPHONES DE NANAIMO

Pour plus de renseignements, contactez-nous: afn@francophonenanaimo.org
#30 - 1925 Bowen Road, Nanaimo, BC V9S 1H1 | Tél.: 250.729.2776 | Téléc.: 250.729.2777
FrancophoneNanaimo.org



MISSION

Répondre aux besoins et aux attentes de la population francophone et francophile de la grande région de Nanaimo.

NOS SERVICES ET ACTIVITÉS:

Foire des ressources francophones: une fois par année à l'automne à Nanaimo District Secondary School.

Rencontres 5 à 7: Venez-vous joindre à nous pour partager un repas, gagner des prix de présence, et jaser en français. On va certainement avoir du plaisir!

Réseau-Femmes: se rencontre une fois par mois. Réseau-Femmes est avant tout un réseau composé de regroupements situés en région qui organisent leurs propres activités. Ce réseau compte actuellement sept regroupements répartis à travers toute la Colombie-Britannique dont Nanaimo. Réseau-Femmes permet, notamment à travers ses regroupements régionaux, de briser l'isolement et de favoriser les échanges entre les femmes francophones dans toute la province.

Regroupement des aîné(e)s: permet à nos aînés de se rencontrer une fois par mois, briser l'isolement, socialiser, partager un bon repas (potluck).

RENCONTRE DES MINIS FRANCO-FUN POUR LES 0 À 5 ANS:

Pour parents et enfants de 0 à 5 ans, nous offrons les Mini Franco-Fun, tous les mardis, de 10h00 à 11h30, à la Bibliothèque de l'École Océane, 1951 Estevan Road à Nanaimo. Pour échanger, rire et jouer en français.

COURS DE FRANÇAIS et Évaluation du niveau de français

Durée des cours: huit semaines (12 heures de cours) soit en soirée ou les fins de semaine. Prix réduits pour membres. De plus, les personnes désirant faire évaluer leur niveau de Français, pourront recevoir ce service gratuitement en contactant L'AFN.

On remercie nos partenaires gouvernementaux
We thank our government partners



Patrimoine Canadien Canadian Heritage

Canada



Gaming Commission



Maple Sugar Festival du Sucre d'Érable

Vente de produits de l'érable

Fête de Noël

Fête de la St-Jean Baptiste

Fête du Canada

Bibliothèque: vaste panoplie de livres et revues en français. Possibilité aussi de louer des DVDs.

DEVENIR MEMBRE OU BÉNÉVOLE:

Devenez membre de L'Association des francophones de Nanaimo ou renouvelez votre abonnement en trois étapes faciles:

1. Téléchargez le formulaire d'inscription à www.francophonenanaimo.org
2. Remplissez-le.
3. Apportez-le ou postez-le à notre bureau accompagné de votre paiement.

Pour devenir bénévole à L'AFN, contactez-nous par téléphone ou courriel.

Merci!

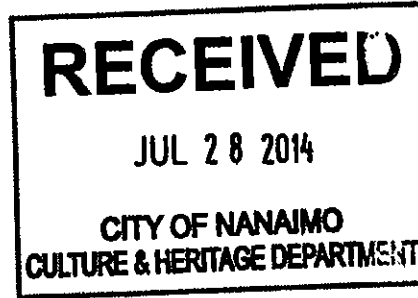


Friends of Nanaimo Jazz Society

c/o 205 Scarborough Place
Nanaimo B.C. V9T 5L3
Telephone (250) 758-9191 local 702
FriendsOfJazz06@hotmail.com

Friends of Nanaimo Jazz Society
205 Scarborough Place
Nanaimo, B.C.
V9T 5L3
July 15, 2014

City of Nanaimo Cultural Committee
Nanaimo Parks, Recreation and Culture
2300 Bowen Road
Nanaimo, B.C.
V9T 3K7



To Whom It May Concern:

Regarding: Final Report to the Arts and Cultural Committee for Events Grant

On behalf of the *Friends of Nanaimo Jazz Society*, I would like to thank the City of Nanaimo Cultural Committee for supporting *Jazz Affair at the Coast 2014* with a grant of \$1900.00. *Jazz Affair at the Coast* was held May 29 and May 30 at the Coast Bastion Hotel, a sold-out event drawing audience members from the island and lower mainland. It was a spectacular evening of Jazz. We are so grateful to have support of the City of Nanaimo Cultural Committee for this annual event.

A Jazz Affair is an annual fundraising event which offers live jazz all evening, and great food. Headliners this year included John Clayton, Brad Turner, Kelbie MacNayr and the Nanaimo Musicians' Association. Student bands and combos from Vancouver Island University and Wellington Secondary stepped onto the stage as well. Attendees participated in fundraising activities including a silent auction with over 100 business donations from our community.

Local businesses were most generous in offering support for sound equipment, food services, and reduced print costs. A team of seventy-five volunteers including parents of music students, teachers and students came together to create a wonderful event for the two hundred twenty-five people in attendance. Please find attached a financial summary as prepared by Ms Lisa Desprez, treasurer.

Funds raised at this event support young musicians in our community. The *Friends of Nanaimo Jazz Society* offered Artists in Residence to provide workshops and clinics, individual lessons and performance opportunities for students. The *Society* also provided two \$650.00 scholarships to Grade Twelve students pursuing post secondary music studies, five \$100.00 scholarships to Grade Seven students choosing to take band classes in secondary school, and eight summer school scholarships for jazz students pursuing further studies.

We thank the City of Nanaimo Cultural Committee for supporting the mission of the Friends of Nanaimo Jazz Society~ to foster the development of young jazz musicians in the City of Nanaimo. Your financial support brings our community together to honour our young musicians and over the

years has brought Nanaimo Jazz to the international stage. We look forward to planning *A Jazz Affair 2015*.

Yours truly,

A handwritten signature in cursive script that reads "Andruski-Collins".

Sharyn Andruski-Collins
President

City Report

REVENUE ITEM

2013 ACTUAL	REVENUE	2014 ACTUAL	
\$3,961.00	Admission Ticket Sales	\$3,477.81	
\$2,811.68	Concessions	\$0.00	food & alcohol revenues went to hotel
\$4,376.56	Silent Auction	\$3,370.75	
\$800.00	Program Advertising Sales	\$450.00	
\$500.00	Donations	\$2,343.00	
\$495.00	Gaming	\$677.00	
\$1,840.00	City of Nanaimo Grant	\$1,900.00	
\$14,784.24	TOTAL REVENUES	\$12,218.56	
2013 ACTUAL	EXPENSES	2014 ACTUAL	
\$1,320.65	Concession Supplies	\$0.00	food & alcohol costs covered by hotel
\$1,256.10	Facility Rental	\$364.00	
\$5,014.07	Performers	\$6,696.86	
\$334.54	Permits	\$109.56	SOCAN
\$65.30	Advert/Acknowledgements	\$50.00	
\$228.20	Program Printing	\$285.60	
\$531.68	Decorations	\$172.55	
\$8,750.54	TOTAL EXPENSES	\$7,678.57	
\$6,033.70	NET	\$4,539.99	





June 11/14

Co-Chairs Fred Pattje / Diane Brennan
Cultural Committee
455 Wallace Street
Nanaimo, BC V9R 5J6

Dear Chairs & Members of the Cultural Committee:

Please find enclosed TheatreOne's Final Report for funding through the City of Nanaimo Cultural Grant for our 13/14 season.

On behalf of the Board of Directors and staff of TheatreOne we would like to thank the City of Nanaimo & Cultural Committee for its support of our activities over the years.

If you have any questions, please do not hesitate to give me a call at 250.754.7587.

Best regards,

Daurel Neve
General Manager

Centre for the Arts - 150 Commercial St. Nanaimo, BC V9R 5G6
Ph: 250.754.7587 info@theatreone.org www.theatreone.org

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Final Report to the Cultural Committee on the 2013-2014 Season

TheatreOne was awarded \$28,000 from the City of Nanaimo Cultural Grant Fund for the 2013-2014 season. This grant was used for the following programs:

MAINSTAGE: 30th Season

DECK or How I Instigated Then Overcame an Existential Crisis Through Home Improvement

"Cliv is a meticulous single parent of two who is forced to reassess his future after taking major losses in the recent recession. He embraces a new start in a small town, but his attempts at self-sufficiency are hijacked by a bad house buy and he is forced to try his hand at home improvement. Enter Andreas, the charismatic and free-wheeling carpenter who takes Cliv under his wing". It was hilarious!

TheatreOne was delighted to present 3 Mainstage shows this season to celebrate our 30th year anniversary. Our first show of the season was DECK presented Nov. 30-Dec. 1/13 at Malaspina Theatre.

We were very gratified with the response to DECK. Lucas Meyers, who wrote and acted the piece, was thrilled with his experience in Nanaimo and is eager to come back with another one of his shows. Our Artistic Director, David Mann, will be considering that in the next couple of seasons.

GRIM & FISCHER

"Death meets his match in Mrs. Fischer, a tenacious granny not ready to breathe her last. In this surreal work of imagination and whimsy, one woman's fight for survival takes fantastical flight in a showdown with Death himself!"

Our second show of the season was much edgier and a very different theatrical experience for Nanaimo audiences. The Wonderheads in GRIM & FISCHER brought Nanaimo audiences to their feet with standing ovations at every performance.

Wonderheads Theatre is a multi-award winning physical theatre company based in Portland, specializing in mask performance and exquisite visual storytelling. Their work is performed in "full-face mask," a wordless form that mixes European larval mask traditions with character mask styles, resulting in a craft rarely seen on North American stages. Audiences have described the experience as watching a living cartoon. In this distinct style of storytelling, with rich soundscapes, fantastical puppetry, timeless slapstick and masterful physical performances, Wonderheads make it their business to evoke a spirit of awe in even the most serious and respectable of adults.

We were thrilled that GRIM & FISCHER exceeded our box office expectations. This production was just simply marvelous theatre!

A H: "Such an awesome show! Totally worth the trek from Vancouver... go see it!"

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DOUBT by John Patrick Shanley

"I've set my story in 1964, when not just me but the whole world seemed to be going through some kind of vast puberty. The old ways were still dominant in behaviour, dress, morality, world view, but what had been organic expression had become a dead mask. I was in a Catholic church school in the Bronx, run by the Sisters of Charity. These women dressed in black, believed in Hell, obeyed their male counterparts, and educated us. The faith, which held us together, went beyond the precincts of religion. It was a shared dream we agreed to call Reality. We didn't know it, but we had a deal, a social contract. We would all believe the same thing. We would all believe." John Patrick Shanley

Directed by David Mann and featuring Norma Bowen, Julie McIsaac, Monice Peter and Frank Zotter

Lighting: Rebecca Johnson Set Design: Brian Ball Costume Design: Lorna McLellan Sound Design: Robin Boxwell

Complimented by VIU Theatre Department students

Artistic Director, David Mann, brought together a brilliant team of actors and designers. The set was particularly exciting in its simplicity and the use of the revolve which moved the actors seemingly from one scene to the next. Although the show did not meet our box office expectations we were 100% satisfied with all the production values. This was very good work from all the team.

LB: "We saw "Doubt" on opening night. Wow. We were with a large group and we stood outside the theatre afterwards debating about the guilt or innocence of the priest and the nun and being divided in our conclusions. The play is marvellously well written and powerfully acted".

HB: "Go to this. It is one of the best pieces of dramatic theatre produced in Nanaimo. The content is current and compelling, applicable in many ways, the acting is bang on brilliant, the set houses the events that unfold in perfect arms. I am still thinking about it and I have seen Doubt before. Today, Tonight and Tomorrow are your only chances. Go to this".

SL: "An excitingly strong opening show from a stellar ensemble cast. A must-see for all serious Island theatre goers-- seat belts recommended".

EMERGING VOICES: 8th Season

This season TheatreOne engaged Lantzville actor, playwright and dramaturg, Nicolle Natrass, to join us as our Artistic Associate in charge of the Emerging Voices series.

Gross Misconduct by Meaghan Gardiner on Jan. 22/14

Gross Misconduct is a hard-hitting new drama from Jessie Award-winning playwright Meghan Gardiner. This provocative and exciting piece explores the tense relationship between two inmates in Millhaven prison. In a world where authority does not always care about their best interests, they rely on outside memories and inspirations in order to survive. As a complicated bond slowly forms, the two men must re-evaluate how they see each other after the enormity of their crimes is revealed.

The reading featured regional actors Garry Davey, Garry Garneau, Amanda Lisman, and Adrian Hough. The first Emerging Voices of the season was well attended at the Nanaimo Centre Stage.

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Blue Heaven by Michael Armstrong on Feb. 19/14

The second Emerging Voices of the season was a smaller audience at the Nanaimo Centre Stage. However the audience participation and reaction was very engaged. The cast, featuring Garry Davey & Fran Gebhard were strong. Fran Gebhard is a seasoned professional as well as an Acting professor at University of Victoria. She was pleased to be a part of it- she is also a director and a dramaturge. Michael Armstrong, the playwright was very happy with the day and had two Vancouver playwrights come over to support him. They are also interested in submitting their plays to Emerging Voices.

Chicken in Mourning by Kim Clark on March 19/14

Imagine you're given the news that your body's only capable of six more orgasms. Mel has to decide what exactly to do about those last six big Os—while living with the challenges of progressive Multiple Sclerosis and singledom. Disease and desire are obnoxious bedfellows in this darkly humorous play.

Kim Clark, a first time playwright, was incredibly grateful to TheatreOne for the experience. She was so happy with the help, the feedback that she received. Chicken in Mourning has been optioned by a Vancouver film company to be made into a feature film and both director and producer from the company came over to support her.

The cast was strong with two new actors, Sarah Carle and Mathew Coulson both who came out to the general auditions for TheatreOne. (both based in Victoria). Also featured were Adrian Hough, Jessica Lowry and Erin Ormond. It was a great mix, the actors were very supportive.

Playwright Kim Clark: "Thank you all! Such a fantastic experience! TheatreOne is da bomb! Thanks, Nicolle! Fantastic work yesterday! I was absolutely blown away!" March 20

GINGER GOODWIN PROJECT:

TheatreOne moved ahead with further development of this new play project. Michael Stephen, the playwright, worked on a revised script and we worked on it over two workshops: an initial two-day workshop February 1 and 2; and a final three-day workshop March 13-15. The group of actors included some people who had worked on the project before. Accomplished local actors Adrian Hough, Jessica Lowry, Catherine Caines, Garry Davey and Leon Potter rounded out the team.

The 2 day workshop in February was very useful. Michael Stephen received some great feedback from the workshop cast.

The 3 day follow-up workshop of the play culminated in a public reading on Saturday March 15 at Nanaimo Centre Stage. Playwright Michael Stephen was given strong direction by our Artistic Director, David Mann. Over the course of the 3 days a coherent and cohesive script was developed. David encouraged the addition of a narrative voice (one of the characters who was a friend of Ginger Goodwin became the narrator) and the completion of some scenes that were identified as needed but not written yet. In addition, several scenes were combined into one longer scene, making the play less choppy and episodic. In the end, the reading was very well attended and generated some

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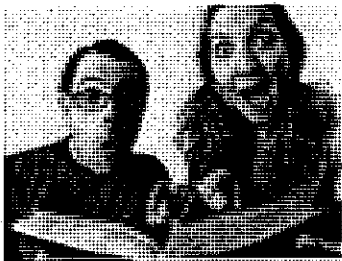
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interesting and positive feedback from the audience, many of whom had attended previous readings. We feel that the project was a success, in that a complete script was finally accomplished – a good first draft.

JUST KIDDING CHILDREN'S ENTERTAINMENT SERIES: 19th Season

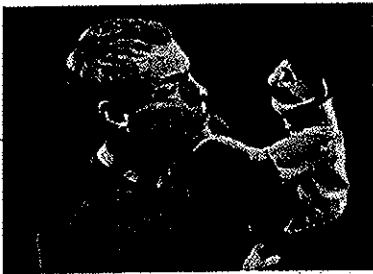
Just Kidding for Kids is a series for families and children aged 5-12. TheatreOne introduced Just Kidding in 1995 and has since presented over 70 innovative and award winning productions. The series has been effective in developing a children's audience and building relationships with the community through support from local organizations and businesses, as sponsors donate their tickets to local community outreach programs. The **2013-2014 season** featured three shows presented at VIU Malaspina Theatre on Saturdays at 1pm:



February 1, 2013: Monster Theatre's *Mini Masterpieces* written by Ryan Gladstone and Tara Travis. Each performance consists of three classics of literature (*Rapunzel* by the Brothers Grimm, *20,000 Leagues Under the Sea* by Jules Verne, and *Aesop's Fables*) miniaturized into 15 minute adaptations with puppets, songs, masks, dance, satire, physical theatre, and audience participation to get kids excited about reading!



March 15: *The Kerplunks* ~ Three time JUNO Award nominees ~ Children's Album of the Year! The Kerplunks are multi-award winning children's entertainers bringing high-energy and colourful performances to the stage. The Kerplunks played catchy tunes which got the kids engaged, singing along and joining in on the actions. This was a co-presentation with the Port Theatre.



April 12: Trent Arterberry's *The Secret Life of Walter Manny*

In a story of turning rejection into affection, *The Secret Life of Walter Manny* depicted a lonely eight-year-old boy whose hyperactive imagination gets him in—and out of—trouble. Ostracized at school, Walter escaped into high-octane reveries of racecar driving, firefighting and secret-agent spying. Fantasy collided with reality when a fire threatened the classroom and challenged Walter to use his imaginative skills to save his best friend's life. The children loved it—as did the parents!

FRINGE FLICKS: 14th Season

Fringe Flicks continues to enthrall our Nanaimo/Lantzville/Gabriola/Parksville/Qualicum Beach/Ladysmith audience. We have a loyal audience base of over 6000 patrons annually and presented 10 films with four screenings each in 13-14. Please see attached survey for audience responses.

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"Supporting local arts is a VERY good thing, and as a sponsor of Theatre One's Fringe Flick Series for 14 years, it has been a very rewarding engagement with a professional theatre".

Gord Halkett-Nanaimo Realtor

"I have always had season tickets and love Fringe Flicks because they always leave me thinking and pondering over the film for 2 or 3 days. Keep it up, Julian Smither." - MK, April 201

FUNDRAISING:

TheatreOne partnered again this year with The Tidesmen for two performances of "A Christmas Celebration". We had great crowds in both Nanaimo and Parksville.

The 21st Bite of Nanaimo on Oct. 18/2013 was our most successful Bite ever bringing in over \$18,000 to support our annual activities.

Marketing Committee:

This season TheatreOne formed a Marketing Committee to assist staff with brainstorming new marketing strategies. The committee is made up of Board members and members of the community. One new initiative we added this year was to mount 3 placards around the community advertising our Mainstage shows. We feel that these signs have given us wonderful exposure throughout the year and we will be continuing this in the seasons to come.

SUMMARY:

Overall we are very pleased with all of our results in our 13/14 season and look forward to bringing Nanaimo top notch professional shows in 14/15. As our fiscal year end is June 30th we will include our 13/14 financial statements with our Nov. 1/14 application.

Thank you for your ongoing support of our activities!

Submitted by Daurel Neve
General Manager, TheatreOne

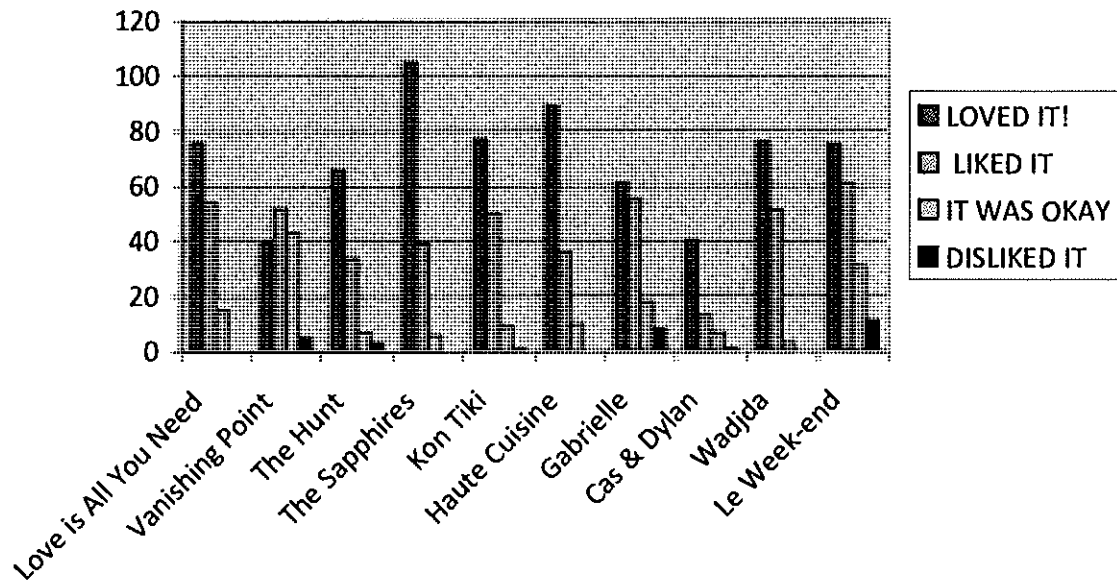
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13-14 Survey Results





Sept 26-27 2014
Cloverdale BC

Heritage Conservation
Cultural Tourism
Sustainability
Community Engagement.
Education & Training

GET ALL THE DETAILS
ABOUT SPEAKERS,
WORKSHOPS, TOURS &
HERITAGE MARKETPLACE!
REGISTER ONLINE TODAY

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Heritage BC



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www.heritagebc.ca

Heritage BC Annual Conference & Awards Gala

Building Bridges

Bringing it all together and building bridges across diverse interests, challenges and approaches to heritage conservation. Two informative and energizing days of speakers, workshops, award recognition, tours and more in Cloverdale – the historic centre of Surrey BC.

Friday September 26

- 7:30 - 8:30am Registration – Cloverdale Recreation Centre
- 8:30 - 9:00am Welcome and Opening Remarks
- 9:00 - 10:00am Keynote Speaker: Associate Professor Maged Senbel,
UBC School of Community and Regional Planning
- 10:00 - 10:15am Break
- 10:15 - 11:45am Member Reports: Share what's new in your organization
or community
- 11:45am - 1:15pm Lunch & Heritage BC Annual General Meeting
- 1:15 - 2:45pm Concurrent Workshops #1
 - 1A Heritage and Cultural Tourism
 - 1B Writing Statements of Significance & the Community Heritage Register
 - 1C Social Media Skills and Promoting your Non Profit
 - 1D How To Guide: *Standards and Guidelines for the Conservation of
Historic Places*
- 2:45 - 3:00pm Break
- 3:00 - 4:30pm Workshop Session 2
 - 2A Heritage and Sustainability
 - 2B Community Heritage Commissions (CHC) Information Session
 - 2C New Technology for Heritage and Cultural Planning
 - 2D Fundraising for Non Profits
- 8:30am – 4:30pm Heritage Marketplace

Awards Gala A Night at the Races!

We invite you to join us for an entertaining evening at the Clubhouse at Fraser Downs Racetrack and Casino. Our Annual Awards ceremony recognizes important contributions in heritage conservation, planning and awareness in BC. Delicious appetizers, a photobooth with traditional racing props to capture special moments, and our own racetrack teller on hand to place bets – it's set to be a night of roaring success from starting post to finish line.

6:30 - 9:00pm Heritage BC Awards Gala

9:00 - 10:30pm Live Horse Racing

Tickets \$35 (This is a 19+ event and 2 pieces of ID are required for all guests)





Register Online!

Conference Fees:

\$75 Students

\$125 Members

\$160 Non-members

Accommodation

VISIT US ONLINE FOR SPECIAL
CONFERENCE DISCOUNTS AT
THE HOLIDAY INN AND SUITES
IN CLOVERDALE AND
THE RAMADA HOTEL IN LANGLEY

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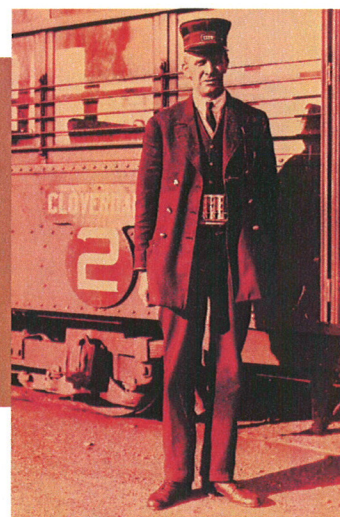


Heritage Marketplace

Do you have products, services and opportunities of special interest to the heritage conservation community in BC? Reach out directly with an information booth in the atrium of the Cloverdale Recreation Centre throughout our Annual Conference. Call us for details and booth rental.

8:30am - 4:30pm Friday Sept 26

8:30am - 1:30pm Saturday Sept 27



Saturday September 27

Cloverdale Recreation Centre and BC Vintage Truck Museum

7:30am - 8:30am Registration

8:30 - 10:00am Concurrent Workshops #3

3A Provincial Roundtable on Heritage Education and Training

3B Hands-on Timber Conservation Demonstration

3C Community Heritage Commissions (CHC) Reports

10:00 - 10:15am Break

10:15 am - 12:00 Concurrent Workshops #4

4A Snapshots of Surrey History

4B Student Projects

4C Hands-on Masonry & Traditional Plaster Conservation Demo

Saturday Talks & Tours:

On Saturday afternoon at 1:00 pm there will be an opportunity to experience the local heritage and history of Cloverdale BC – the historic centre of Surrey. We're still finalizing details – participants will be able to select their tours at the conference registration desk.

Surrey Museum: Every River Tells a Story

Explore the newest exhibit with the Exhibit Curator about how rivers have shaped our identity, followed by tea, treats and nostalgic music from days gone by.

Cloverdale Library Genealogy Talk

A talk about using ancestry and heritage quest to understand family history.

Downtown Cloverdale Walking Tour

Meet representatives from the local Historical Society for a tour about the history and development of Cloverdale.

BC Vintage Truck Museum Tour

View this fascinating vintage collection of trucks from the 1935 Hayes Trailer and Dodge Airflow to the 1946 Chevrolet Maple Leaf

Sponsorship Opportunities

Ask us about the many ways to support our Annual Conference and demonstrate the commitment of your company or organization to heritage conservation in BC– from event sponsorship, to providing student bursaries, and advertising and more.

Volunteers Wanted

We've got an exciting and expanded program this year and are looking for volunteers to help with registration, logistics and technology for workshops, tours, the Heritage Marketplace and the Awards Gala. Contact us to volunteer!

Don't miss this event – Register online now!

The 2014 Heritage BC Conference & Awards Gala is a great opportunity for building bridges and networking about heritage conservation in BC.

Grant Program Name

Meeting Dates:

Total requested		
Total demands		50
Total granted		
Total accorded		50
Number of applications assessed		111
Nombre de demandes évaluées		
Successful applications		0
Demands retenues		
% Successful applications		0%
% Demands retenues		