

Located in the unceded territories of the Coast Salish Nation, the x<sup>w</sup>məθk<sup>w</sup>əy<sup>ə</sup>m (Musqueam), s<sup>k</sup>wx<sup>w</sup>ú7mesh (Squamish) and selíwítlh (Tseil-Waututh)

# šx<sup>w</sup>q<sup>w</sup>eləwən ct (One Heart, One Mind) Carving Centre Program Planning Report

Follow up to the 2014 Community Consultation Report

by Ellen Paterson  
Britannia Arts and Culture Programmer





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ŠX<sup>w</sup>Q<sup>w</sup>ELƏWƏN ct Carving Centre

## Executive Summary

**“Our mission is to develop, coordinate and support a wide range of excellent programs and services for Grandview Woodlands and Strathcona by working with community members, partners and local agencies”**

– Britannia Mission Statement

The findings from the 2014 consultations resulted in **11 key recommendations**, which focus on **3 core themes**:

Adhering to specific cultural **protocols**:

1. Acknowledge the traditional and unceded territories of the Musqueam, Squamish and Tsleil-Waututh.
2. Consult and involve Indigenous Elders
3. Showcase the history of First Peoples
4. Promote cross-cultural sharing and learning

Creating standards of **practice** that are in keeping with the community’s desired values:

5. Build effective governance
6. Make the Carving Carving Centre a gathering place
7. Practice inclusivity & embed low-barrier protocols

Designing a wide range of **programs** that promote Indigenous arts and culture, and provide opportunities for intercultural and intergenerational learning and sharing:

8. Create a community carving project
9. Create for-credit opportunities
10. Showcase Indigenous art
11. Offer programs beyond carving

**Next steps** following the consultation process:

- Circulate the report to site partners: City of Vancouver, Vancouver School Board, Vancouver Park Board, and Vancouver Public Library. **COMPLETED**
- Convene an Elders Advisory Council. The role of the Elders is to provide guidance on protocol matters, start by consulting with local Indigenous leaders. **BRITANNIA SENIORS, ELDERS AND ADVOCATES COMMITTEE TO PROVIDE GUIDANCE UNTIL FORMAL COUNCIL HAS BEEN IDENTIFIED**
- Establish a Britannia Committee to guide and do the work of planning and programming for the Carving Centre. This includes creating policies and guidelines. **BRITANNIA ARTS AND CULTURE COMMITTEE EMPOWERED TO GUIDE THE WORK IN CONSULTATION WITH COMMUNITY AND SEA COMMITTEE.**
- Plan an opening ceremony that reflects the values expressed in the report. **HOSTED COAST SALISH NAMING CEREMONY.**
- Research and initiate an inaugural project that reflects the values and recommendations of the report. **THERE WASN'T AN INAUGURAL PROJECT BUT WERE A NUMBER OF SMALLER COMMUNITY CARVING PROJECTS.**

This report will provide an update on the recommendations proposed in 2014 and provide a programming plan for the use of the šx<sup>w</sup>q<sup>w</sup>eləwə<sup>n</sup> ct Carving Centre as a cultural gathering and knowledge sharing centre.

In three years there has been a mindful progression to activate šx<sup>w</sup>q<sup>w</sup>eləwə<sup>n</sup> ct Carving Centre for the community and with the community, while there has not been as much programming as hoped there has been good community development to ensure the appropriate use of šx<sup>w</sup>q<sup>w</sup>eləwə<sup>n</sup> ct Carving Centre. The highlights include;

- Naming ceremony;
- Established \$100,000 in dedicated project funding;
- Drafted operating guidelines and oversight;
- Held Youth Paddle Project in partnership with the VSB Street Front program, and;
- Hosted intercultural gatherings like Sukkot;
- Hosted a number of workshops such as Pow Wow Dancing, cedar weaving and carving;
- Hosted artist in residence James Harry and Lauren Brevner;
- Host on going weekly men's drumming circle and Elders and senior activities, and;
- Plans to host sk̓wx̓wú7mesh (Squamish) Nation youth camp.

The programming plan includes;

- Governance and accountability to community;
- Communication and information sharing protocol;
- Commitment to outreach and engagement with residents, community organizations and site partners;
- Direction to build relationships with local Coast Salish nations and local Indigenous communities to facilitate aspirations and ideas for use and ownership of ŠX<sup>w</sup>Q<sup>w</sup>eləwən ct Carving Centre;
- Aspiration to host community cultural production projects up to 12 months long;
- Goal for special event use that are intercultural and/or Indigenous in nature such as annual artisans market or one time community dinners;
- Explore other programs such as Elders in Residence, Artist in Residence and Canoe family;
- Ongoing weekly programs such as drumming, cedar weaving and Elders circle;
- Creation of education materials in collaboration with community and schools, and;
- Host cultural and knowledge sharing opportunities such speaker series and talking circles.

2018 programs;

- Weaving Our Cultures Together (WOCT) men's drumming circle and traditional salves – in partnership with REACH;
- Cedar weaving artist talk presented by the Britannia Art Gallery in conjunction with an exhibition;
- Nature workshop in partnership with Alternative Creation Studio;
- Food gathering and foraging in partnership with Grandview Woodland Food Connection
- Summer seniors programming in July and August – teas, crafts, circle, etc.
- Saturday Artisan's Market – one time event with vendors, workshops and performances;
- August speaker series;
- 3<sup>rd</sup> Annual Reconciliation in Action on Tuesday September 25;
- Working with VSB Indigenous Education to develop school programming for 2018-2019 and establish regular engagement;
- Support Calder Cheverie as ŠX<sup>w</sup>Q<sup>w</sup>eləwən ct Carving Centre interim steward to take care of the facility, equipment and tools. As a settler Calder is expected to work with s̓k̓w̓x̓w̓ú7mesh (Squamish) Nation.

## Context

**Britannia is a dynamic community hub** offering a wide range of **community-based recreation, education, and social** services in the east side of Vancouver.

The site boasts two public schools (Elementary and Secondary), a Vancouver Public Library branch, and a recreation centre that includes a pool and skating rink. Additionally, in collaboration with personnel from the Vancouver School Board, the Vancouver Public Library, and the Vancouver Board of Parks and Recreation, the BCSCS maintains an active Teen Centre, Pre-Teen Centre, Seniors Centre, childcare services, community gardens, and numerous other programs. These different partners at Britannia often collaborate to improve and fine-tune service provision to the diverse members of this community. Through its many arms, Britannia provides community education, recreation, arts, and outreach programs to patrons of many ages and backgrounds.

This dynamic centre is the result of a rich history of grassroots community organizing in East Vancouver. The Grandview Woodlands and Strathcona neighbourhoods have long been home to a diverse and multiethnic community, with a range of needs and concerns. Noticing a major deficiency in core services in the area during the 1960's, different community groups – from Britannia High School students, to local activists, to community developers – worked together to advocate for change. The result of this locally driven activism was the creation of an integrated services centre, what we know today as Britannia.

Britannia was founded based on the principle of **local governance for local issues**, ensuring that **community** is at the centre of all operations (Davitt & Martin, 2001).

Grandview Woodland and Strathcona is home to many Indigenous Peoples, while the 2% of City population identify as Indigenous, these neighbourhoods have a significantly higher percentage of Indigenous peoples 8% for GW and 12% for Strathcona. This also applies to school demographics – 30% of Britannia secondary school students identify as Indigenous and 60% of elementary school students identify as Indigenous.

The Grandview Woodlands and Strathcona neighbourhoods that make up Britannia's service catchment are home to the **highest concentration of Indigenous families in Vancouver** (VSB, 2012).

In order to have a resilient and thriving community, all individuals must feel welcome and valued. For some individuals, certain social factors may negatively impact their successful community engagement, health, and psychosocial wellbeing. The health of Indigenous Peoples in Canada is inextricably connected to Canada's history of colonization, the Indian Act, and the residential school system (Mikkonen & Raphael, 2010). The lasting impacts of this are evident in the current income, education, and health disparities that exist between Indigenous and non-Indigenous Canadians. Compared to non-Indigenous residents, the Indigenous population in Vancouver is younger, has higher unemployment rates, lower education and income levels, and higher rates of youth living in a single-parent household (Environics, 2011).

Given this, Britannia is committed to the unique interests and needs of Indigenous individuals and families being served through the site. In 2013, Britannia formed an Ad Hoc Indigenous Services Committee – an advisory group made up of internal and external community partners that provide direct services to Indigenous students and families. The role of the Committee is to address the need for more culturally rich and relevant programs and services. In particular, the committee has identified the need to address the critical disengagement of some Indigenous youth on site. Richmond and colleagues explain:

Unlike youth in northern, rural, and remotely located Indigenous communities, urban youth are much less likely to benefit from extended family support, informal sharing networks, and wider community support systems that may act to protect and improve health and social realities. (2012, p. 3)

**For 5 years 2008 to 2013**, the BSCS hosted community Indigenous carving projects in a tent shed located adjacent to the Secondary School entrance. This has been used by carvers in residence for a number of projects which started with Master Carver Mervyn Child and the A'wila canoe and includes the Dreamweaver pole by Master Carver Frances Horne, standing atop the Skwachàys Lodge on W Pender Street; and the Welcome Post by International Squamish Carver Aaron Nelson-Moody at the Britannia Arena. These activities have resulted in incredible opportunities for education, community development, and cultural and cross-cultural exchange.



Photo: GONORTH!

Given the recent history of Indigenous carving on site, as well as the identified need to culturally enrich Britannia programs and services, **the vision for a permanent carving facility was born.**

In keeping with Britannia's philosophy of community-centred initiatives and approaches, the Šxʷqʷeləwən ct Carving Centre was conceptualized as a culturally relevant and inclusive space for the community. The centre will feature and integrate Indigenous cultural traditions and art forms in the community – both visibly highlighting this through the presence of the facility, and more importantly, by providing community programs that focus on cultural traditions and teachings. Based on a recent national survey, we know that Indigenous peoples in Vancouver place a high value on customs and traditions, family values, ceremonies, art, language, and spirituality as important aspects of Indigenous culture to be passed on to future generations (EnviroNics Institute, 2011). These are values that can benefit all residents of the city. In addition, cultural connectedness is found to be associated with positive outcomes in Indigenous students, such as feeling connected to school, and exercising regularly (McCreary Centre Society, 2012).

The goal of the Carving Centre is to promote cultural awareness of – and student and community involvement in – the rich heritage that Indigenous Peoples offer in their traditional practices. This permanent multi-use facility will act as a cultural bridge to the community at large and build a pride of culture and sharing within the student body, the urban Indigenous community, and the broader community in the traditional territories of the Squamish, Musqueam, and Tsleil-Waututh First Nations. Given the diversity of community members accessing services at Britannia, the Carving Centre will be a new focal point for cross-cultural learning and sharing for Indigenous and non-Indigenous people of all ages. Grounded in Reconciliation in Action, Šxʷqʷeləwən ct Carving Centre is a place to benefit all in the community through learning about each other, respecting and understanding histories, sharing and actively building relationships within community.

The Carving Centre was built through a partnership with the City of Vancouver, Vancouver School Board and the Britannia Community Services Centre Society in a collaborative planning process involving the community through community engagement. Funding was provided by the City of Vancouver, Britannia Community Services Centre Society, Vancouver School Board, Government of Canada, VanCity, Central City Foundation and Vancouver Native Housing.

This project would not have been possible without the vision of Don Fiddler, former VSB Aboriginal Education Principal, Geoff Taylor, former principal of Britannia Secondary School and Joe Wai, who was the architect who designed the building. Joe also provided strong leadership and clarity of the concept for the building. Most importantly he guided this unique project through the City permitting process, sharing much needed experience with the Vancouver School Board and BCSC.

## Community Consultation and Engagement

There was a continuum of strategies used for community development to define Community Carving Centre design and vision. Community-based participatory research (CBPR) was used as a methodological framework in gathering information. In CBPR, the community strengths and resources are built upon, and the community is collaborated with in as many stages of the research as possible. CBPR is a cyclical and iterative process, where the eventual findings and knowledge gained are disseminated widely to various stakeholders, and translated into action for community benefit (LaVeaux & Christopher, 2010). Community

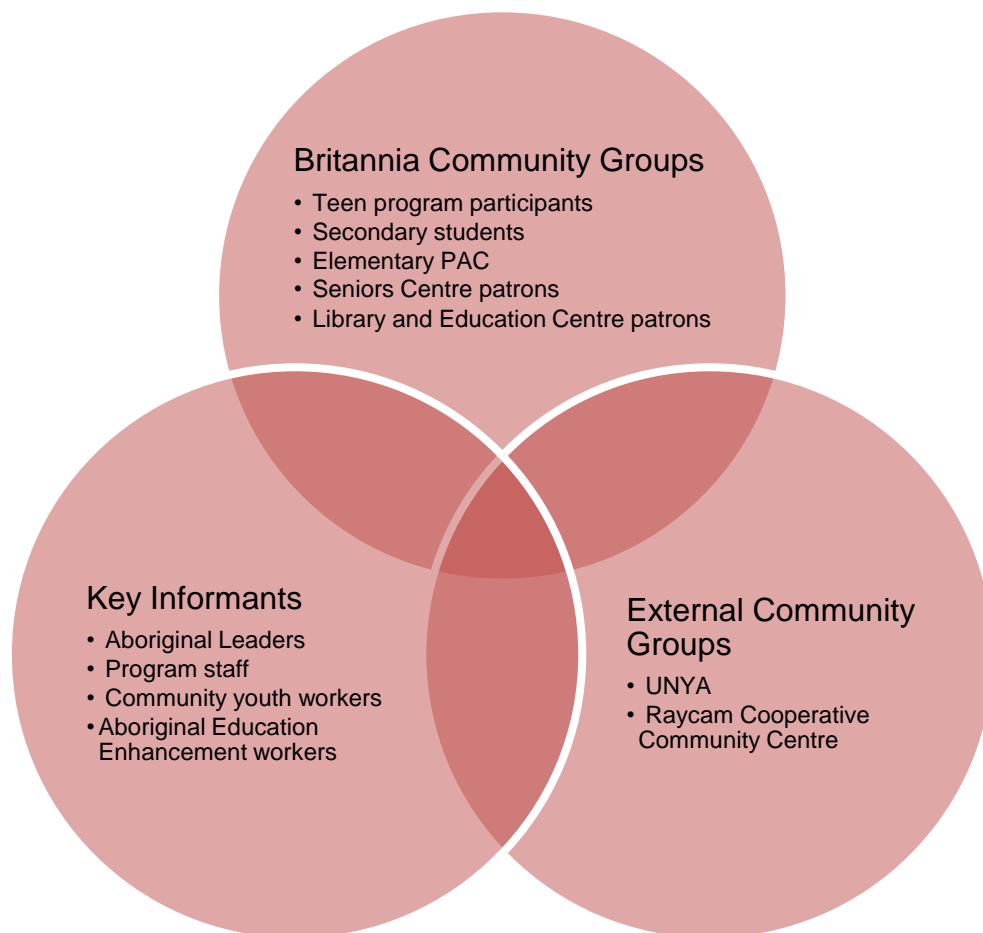


consultation and engagement will continue to be part of the core value in the activation of the Centre.

The 2014 Britannia Carving Pavilion Program Planning Report was the result of **community meetings, focus groups, interviews, and surveys** conducted by the student research-practitioner to **gather feedback on current plans and input needed for conceptualizing the design and programming of Šxwq<sup>w</sup>eləwən ct Carving Centre.**

### Community stakeholders

Various community stakeholders were consulted, including community groups from Britannia and outside organizations, and both internal and external key informants:



**“A strong First Nations presence through such a Carving Centre will be a welcome cultural reference point for all of our students, First Nations and others alike.”**

– Survey respondent

### **Key Feedback:**

**Inclusivity:** An important value for many participants was that of inclusivity. Participants envisioned creating a place where all are welcome, but particularly those who may typically experience barriers to participation (youth who are marginalized or disengaged came up frequently). This will be explored further in the recommendations.

**Culture-sharing:** Most participants, both Indigenous and non-Indigenous, were eager to see Indigenous cultural traditions be featured and recognized through the activities and displays of the Carving Carving Centre. Some groups were concerned whether this would be a space exclusive to Indigenous community members, with some being in favour, and others in opposition to this idea. Many suggested that while programs should focus on Indigenous culture, that they be offered to the broader community. Some participants suggested that other non-Indigenous carving techniques be shared as well, to reflect the diversity of the community and to promote cross-cultural sharing.

**Intergenerational:** In many Indigenous cultures, Elders hold important roles in their community as knowledge keepers, and the Carving Carving Centre could support opportunities for positive, reciprocity-focused intergenerational relationships. Older adults who were consulted were especially interested in creating opportunities for seniors in the community to participate in activities with young people. Parents also suggested making the space accessible for children by have a play area, or child friendly garden to allow for experiential learning and play for children, or by offering traditional arts that are child-friendly such as bracelet-making.

**Experiential learning:** There was considerable interest amongst participants in opportunities to experience hands-on training and education in traditional Indigenous arts and crafts, particularly carving, but many other activities were suggested. Basket-weaving, soapstone carving, beading and jewelry making, button blankets, dream catchers

**Long-term carvers in residence:** Participants has some reservations about the idea of more long-term, large scale carving projects. Some community members suggested that projects be on a definitive time-line to ensure the mixed use of space. Others suggested that the carvers in residence be brought on as community mentors, with expectations that they offer certain times (and receive appropriate compensation) for workshops, project collaboration, and youth mentorship.

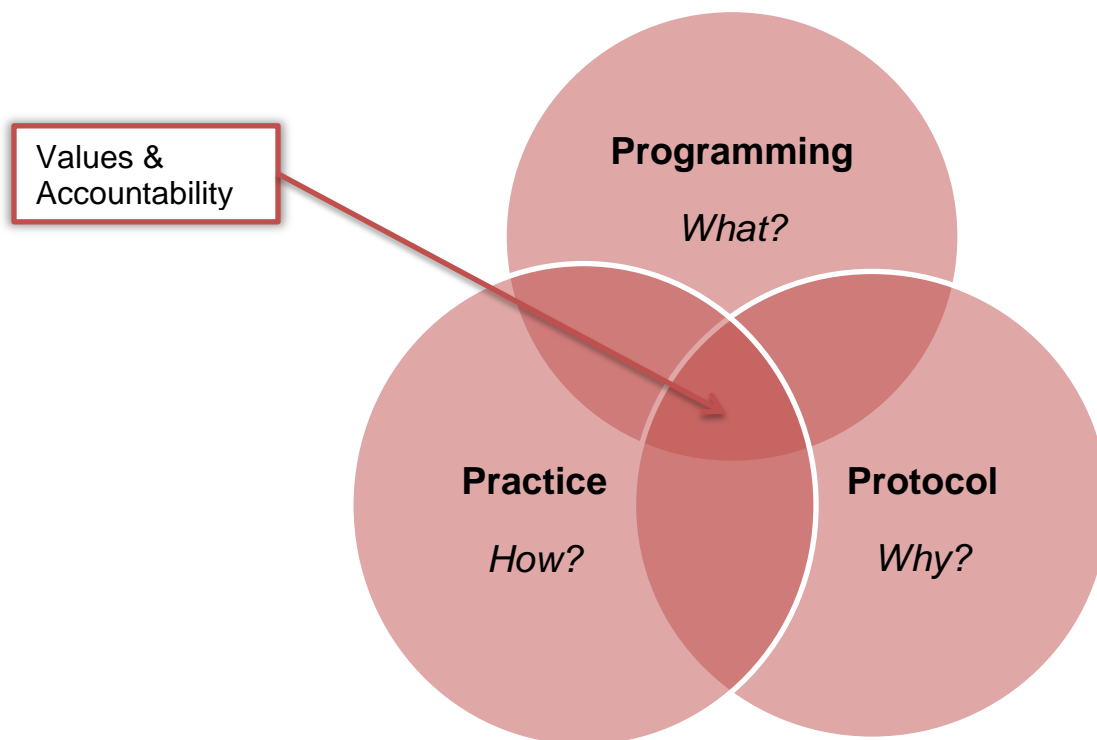
**Indigenous cultural events, ceremonies, and/or celebrations:** Participants were very interested in seeing the Carving Carving Centre space be used for cultural events, ceremonies, and celebrations. Some mentioned the importance of allowing spaces for smudging as an honoring of cultural tradition. Others were excited about the prospect of sweats and traditional dances being hosted in the space.

**Elementary and Secondary School class projects and/or activities:** Based on the survey feedback, involving students in projects or activities at the Carving Carving Centre received the most positive response of all suggested programs and activities. Student focus groups at Britannia’s alternative secondary school programs, Outreach and 8J9J, also expressed this interest – particularly in gaining school credit for their involvement.

**Art:** Many people mentioned an interest in seeing artwork around the new facility. Interest exists for both traditional and modern, Indigenous and non-Indigenous; however, particular emphasis was often made on seeing Indigenous work displayed. This could be the work of community artists, and could also highlight student work.

**Landscaping:** A common response in the surveys and focus groups included interest in Indigenous plants – particularly those used for food, medicine, or crafts. Some participants were concerned about the unnatural location for the Carving Centre, and suggested having lots of trees and plants, and perhaps a stone or pebble walkway, to help to soften the surrounding landscape. Interest also exists in seeing an integrated Indigenous garden corridor, which could connect the Carving Centre to other nearby community gardens on site.

**Signage:** Many participants indicated support for having ample signage with information about the Carving Centre, and about Indigenous cultural traditions and languages.



## Recommendations

### Protocol

#### 1. Acknowledge the traditional and unceded territories of the Musqueam, Squamish and Tsleil-Waututh Nations

- This recognizes the First Peoples of this land, the colonization of this land and the legacy that First Peoples have created for those that now live here.

#### 2. Consult and involve Indigenous Elders

- An essential step in the planning and implementation of new culturally specific programs and events will be to consult with and involve Indigenous Elders from the community. The benefits to this approach include **intergenerational relationship-building, acknowledging appropriate cultural protocol, and increasing broader community involvement** in programs and events at the facility.
- This recommendation must go beyond the potentially ‘tokenizing’ protocols of inviting Elders to ceremony. Much interest and groundwork has been built to **create an Elder(s) in Residence program at Britannia**, which would integrate Indigenous Elders more holistically into programs and services.
- It is also imperative that Elders be appropriately compensated for their time, contributions, and teachings.

#### 3. Showcase the history of First Peoples

- The Carving Carving Centre has the unique opportunity to honor and recognize the history of the land and peoples of Vancouver through this new community space. This can be done through ample **signage, art, and interactive educational information** surrounding the site. For example, one survey respondent suggested that the Carving Centre use *“traditional language signs with English pronunciation on projects and buildings”*. It should also be reflected in **programming that focuses on traditional Indigenous cultures and arts**.
- It is especially important to **note the cultural diversity amongst the many Indigenous groups** being represented at Britannia, both in terms of those Nations whose unceded traditional territories are now occupied by Britannia, and of the many diverse Indigenous individuals and families who call Vancouver home.

#### 4. Promote cross-cultural sharing and learning

- Because Britannia serves an incredibly diverse community, the Carving Carving Centre should serve as a space for community members of various socio-cultural backgrounds to learn more about Indigenous culture from an experiential learning approach.
- In addition, the Carving Centre can highlight arts and cultural traditions from non-Indigenous groups to foster connecting across differences and valuing our rich cultural diversity.

## Practice

### 5. Build effective governance

- **Create an executive advisory council of Indigenous leaders** in the initial planning to ensure external stakeholders are ‘on board’ with the plans, to mitigate unintentional overlap of services, and to collaborate where appropriate.
- Continuously **consult with a representative council of community members** (particularly Elders, youth, and families) as well as **service providers**, to ensure that programming and practice are reflecting the values and needs of the community.

### 6. Make the Carving Carving Centre a gathering place

- This could be achieved through **hosting community events** and **sharing circles**, particularly ones centering on **food** (noted frequently by the community as a great way to bring people together) and **cultural celebration**. Some interest was also brought forth for the Carving Centre to host broader community dialogues, forums, and guest presentations.
- This should also be reflected in the **physical and spatial design**, by adding elements such as a fireplace, and warm and inviting seating areas. Many students also suggested that they would be interested in the Carving Centre being a **‘hangout’ space** they can spend their lunch hour or afterschool time, much like the playground for younger children.

### 7. Practice inclusivity & embed low-barrier protocols

- Integrating low-barrier protocols will better allow the Carving Carving Centre to be an inclusive and inviting space for all community members, families, and particularly marginalized individuals. This can be achieved through strategies such as **making all programs free or low-cost, offering food and childcare services** whenever possible and/or appropriate, and designing the Carving Centre as a **wheelchair accessible space**.
- Creating **best practice strategies for addressing problem behaviours**, which emphasize the reintegration of individuals and the strengthening of community relationships, rather than punitive measures that isolate individuals and weaken their relationship to the community, can fulfill this recommendation. We can look to a **Restorative Justice** model as a guide, “based on traditional communal culture and values, some Indigenous people historically utilized a concept of justice akin to what we now refer to as Restorative Justice” (Department of Justice Canada, n.d.) Specifically, this will mean **changing the practice of banning students** or other individuals who have engaged in problem behaviours, and looking to create ways of reintroducing them to programs and spaces in productive and inclusive ways.

## Programming

### 8. Create community carving projects

- To bring the values of inclusivity, experiential learning, and culture-sharing together, the Carving Carving Centre could engage the community in **collaborative carving projects**. The finished products would be a large piece to display either as part of the Carving Centre, or as landmarks elsewhere on site.
- As the Carving Centre design includes multiple large posts that support the main structure, an addition suggestion would be to **designate each post to an interested community group** (from Britannia or an external organization or group), to design a simple carving or inscription, and have the posts dedicated to each group in this way. This would allow the community to literally “put their stamp” on the new facility.

### 9. Create for-credit opportunities

- Students and teachers alike showed considerable interest in the development of for-credit secondary school opportunities for students. This could be achieved through the **development of a specific arts or cultural studies course curriculum** for the Secondary students, by offering **individual student mentorship opportunities**, and by **involving the Elementary schools** in projects and activities.
- Credit-based academic courses with cultural relevance have been shown to be highly successful in **fostering Indigenous youth engagement** (Crooks, et al. 2010).

### 10. Showcase Indigenous art

- This could be achieved through displaying carvings, murals, and/or sculptures, or possibly having a **rainproof display** for print-making, bead and textile work, weaving, drawing, painting, etc.
- Many community members expressed excitement at the possibility of an **arts and crafts fair highlighting Indigenous work**. Such an event could be held in the parking lot, much like the popular local farmers markets. A program such as this could build a sense of pride and community, and could be a source of income for artists. The location of the Carving Centre could provide an excellent focal point for such an event.

### 11. Offer programs beyond carving

- Many youth in particular would like to see **other types of Indigenous art workshops** or classes be offered in the space. This will likely engage a wider demographic, and may be more space- and cost- effective than large-scale community carving projects. Some suggestions from the community have included beading, basket-weaving, and print-making.
- There is much interest in seeing an **Indigenous plant garden** – this could be integrated into community workshops or student-involved gardening projects. This would complement the value of recognizing traditional Indigenous cultures, and would connect the Carving Carving Centre to other gardening initiatives currently taking place on site at Britannia.

## Outcomes to date

1. **Acknowledge the traditional and unceded territories of the Coast Salish Nation, the x<sup>w</sup>məθk<sup>w</sup>əyəm (Musqueam), sk<sup>w</sup>xwú7mesh (Squamish) and selílwitulh (Tsleil-Waututh)**
  - Territory acknowledgement has been included as part of the guidelines for use.
2. **Consult and involve Indigenous Elders**
  - Oversight of šx<sup>w</sup>q<sup>w</sup>eləwən ct Carving Centre has included consultation and engagement with the Britannia Seniors, Elders and Advocates Committee who will review and comment on monthly reports.
3. **Showcase the history of First Peoples**
  - Temporary display boards were approved by the x<sup>w</sup>məθk<sup>w</sup>əyəm (Musqueam), sk<sup>w</sup>xwú7mesh (Squamish) and selílwitulh (Tsleil-Waututh), these boards were created and posted at special events.
4. **Promote cross-cultural sharing and learning**
  - Consultation and engagement with partners and Elders to develop governance model has been an exercise in learning and cross-cultural sharing.
  - There have also been a number of special events such as the Coast Salish Naming Ceremony, cultural workshops and community meals that support cross-cultural sharing and learning.
  - Within the guidelines and governance cross-cultural sharing and learning is an expectation for the use of šx<sup>w</sup>q<sup>w</sup>eləwən ct Carving Centre.
5. **Build effective governance**
  - Created operational guidelines for šx<sup>w</sup>q<sup>w</sup>eləwən ct Carving Centre that includes governance, oversight and information sharing between site partners.
  - šx<sup>w</sup>q<sup>w</sup>eləwən ct Carving Centre will be manage and operated by the Britannia Community Services Centre Society with programming oversight by the Britannia Arts and Culture Committee with and guidance from the Britannia Seniors, Elders and Advocates Committee
  - Establish an accountability framework represented in the Britannia organizational chart see attached Appendix
  - See attached Appendix
6. **Make the Carving Centre a gathering place**
  - The operational guidelines define the values and goals for use of šx<sup>w</sup>q<sup>w</sup>eləwən ct Carving Centre include the expectation that the centre will be used as a gather place.
  - Open studio principle is also included as a requirement.

- There have been a number of gatherings hosted in the centre - naming ceremony, community dinners, workshops and circles.

#### 7. Practice inclusivity & embed low-barrier protocols

- Britannia has established a fund for projects in Šx<sup>w</sup>q<sup>w</sup>eləwən ct Carving Centre to lower financial barriers.
- Programs are expected to be inclusive.
- Request for use will not be attached to financial obligations but to ensure that the activities meet the programming guidelines.

#### 8. Create a community carving project

- There have been a number of community projects
- Kyachtan Figure Carving with Darren Yelton
- Dug out canoe project with Ray Nataro.

#### 9. Create for-credit opportunities

- Worked with VSB Street Front to host a carving and outdoor education project, youth created coast salish style canoe paddles as part of the class work

#### 10. Showcase Indigenous art

- The projects held in Šx<sup>w</sup>q<sup>w</sup>eləwən ct Carving Centre are primarily Indigenous art by Indigenous artist.
- Intercultural gatherings have strong and intentional Indigenous partnership to showcase Indigenous culture and values

#### 11. Offer programs beyond carving

- Creation of an Indigenous garden around Šx<sup>w</sup>q<sup>w</sup>eləwən ct
- Program offerings include – cedar weaving, drumming, pow wow dancing, Indigenous plants, etc.

### Next Steps

Share the report and have Šx<sup>w</sup>q<sup>w</sup>eləwən ct Carving Centre Programming Strategic Directions endorsed by site and community partners.

Convening Šx<sup>w</sup>q<sup>w</sup>eləwən ct Carving Centre programming working group to implement strategic directions.



## 2019 – 2024 Šx<sup>w</sup>q<sup>w</sup>eləwən ct Carving Centre Programming Strategic Directions

Maintain a gathering space for the community with the community.

1. Implement guidelines and governance model in a collaborative and inclusive manner.
2. Establish an advisory body where Elders and Indigenous knowledge keepers are featured prominently – this advisory body could be integrated into the whole centre operations
3. Develop an outreach protocol that supports participation by the most marginalized
4. Establish a positive communication and collaborative relationship with VSB Indigenous Education
5. Host the following annually;
  - i. 6 Special Events – Dinners, Cultural events, Craft fairs, etc.
  - ii. 1 Indigenous Ceremony & Celebration
  - iii. 500 hour of programming – weekly drumming, one time workshops, speaker's series, etc.

Spend a minimum of \$30,000/year to support programming activities.

6. Oversee the current Šx<sup>w</sup>q<sup>w</sup>eləwən ct Carving Centre Program Fund to ensure sustainability

Create a showcase to highlight the history of First Peoples.

7. Work with community and directly with x<sup>w</sup>məθk<sup>w</sup>əyəm (Musqueam), s<sup>k</sup>w<sup>x</sup>wú7mesh (Squamish) and selílwitulh (Tseil-Waututh) to create permanent displays.
8. Initiate a community based project to support residents to highlight history relevant to the neighbourhood.

Ensure accountability to the community.

9. Develop and implement a collaborative programming plan which includes a robust information exchange.
10. Provide reports on Šx<sup>w</sup>q<sup>w</sup>eləwən ct Carving Centre activities every two years and make these reports available to the community.

## Key Roles and Responsibilities

Staff from site partners responsible for integrated programming in ŠX<sup>w</sup>Q<sup>w</sup>ELƏWƏN CT to ensure that these activities are connected to district wide and city wide initiatives.

Ellen Paterson, Britannia Arts and Culture Programmer

Responsible for implementing strategic direction

Accountable to Arts and Culture Committee and other committees

Responsible for booking and activating facility

Establish and share monthly calendar

Point person for programming activities and collaboration with community partners

Ensure facility, equipment, tools and supplies are maintained in good order

Trudi Harris, VSB Indigenous Education

Contact person for Indigenous Education

Responsible for VSB programming in ŠX<sup>w</sup>Q<sup>w</sup>ELƏWƏN CT

Kyle Ross, Britannia Secondary Aboriginal Enhancement Education Teacher

Contact person for Britannia Secondary School

Responsible for school programming in ŠX<sup>w</sup>Q<sup>w</sup>ELƏWƏN CT

Tricia Rooney, Britannia Elementary School Principal

Contact person for Britannia Elementary School

Responsible for school programming in ŠX<sup>w</sup>Q<sup>w</sup>ELƏWƏN CT

Pauline Preston, Vancouver Public Library Britannia Branch

Contact person for Board of Parks and Recreation

Liaison for Vancouver Public Library programming and integration of ŠX<sup>w</sup>Q<sup>w</sup>ELƏWƏN CT in VPL initiatives

Marie Lopes, Vancouver Park Board Arts, Culture and Environment

Contact person for Board of Parks and Recreation

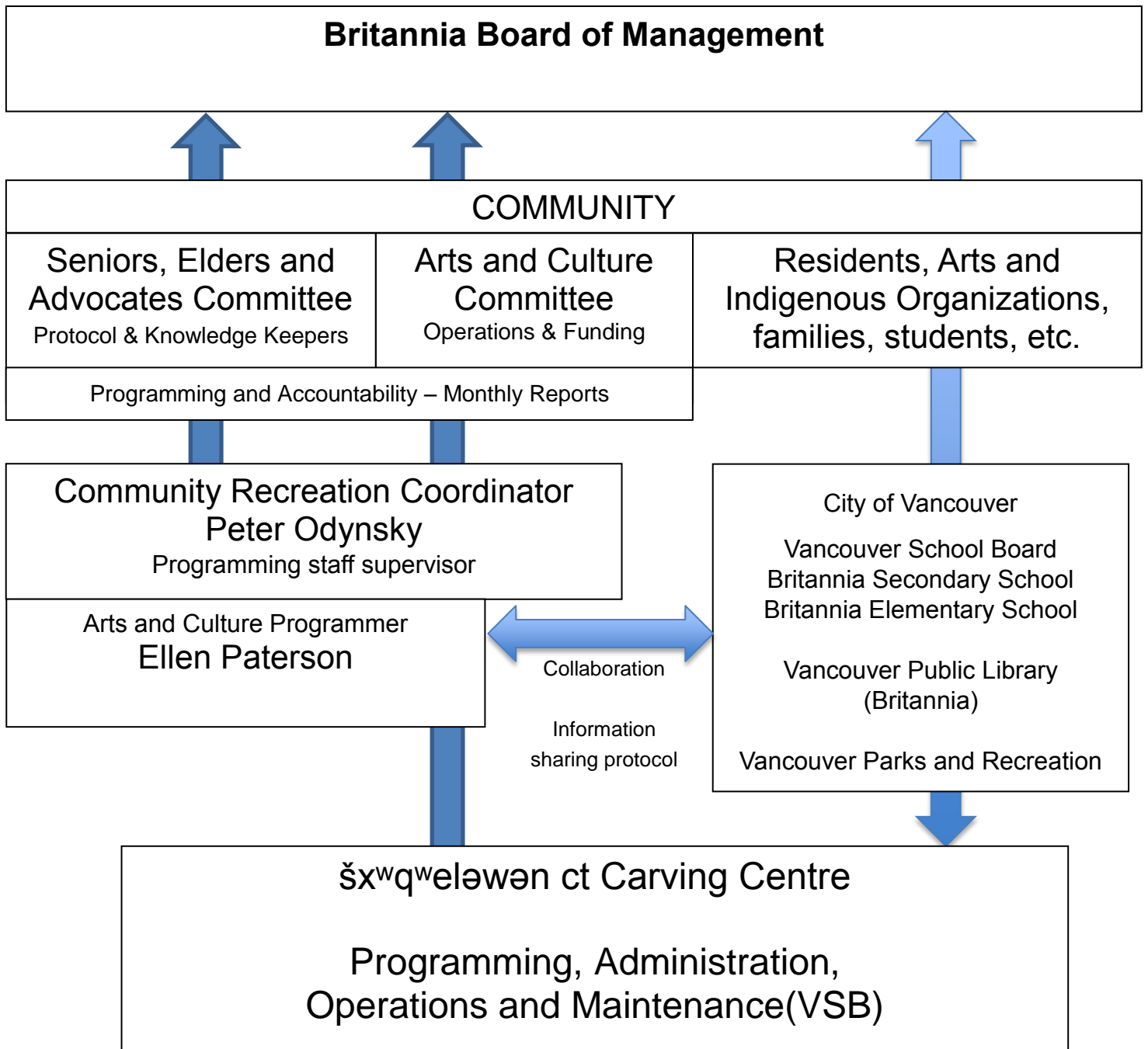
Liaison for Park Board programming and integration of ŠX<sup>w</sup>Q<sup>w</sup>ELƏWƏN CT in Park Board initiatives

Leslie Campbell, City of Vancouver Planner

Contact person for City of Vancouver Community Services

Liaison for City activities and integration of ŠX<sup>w</sup>Q<sup>w</sup>ELƏWƏN CT in City initiatives

## Appendix A – Šxwq<sup>w</sup>eləwən ct Carving Centre Governance Chart



## Appendix B – Information Sharing Protocol

This protocol describes the principles, policies and procedures in relation to communication and information sharing between and within the individuals, institutions, organizations and groups invested in the success of Šx<sup>w</sup>q<sup>w</sup>eləwə<sup>n</sup> ct Carving Centre.

The principles are grounded in collaborations, accountability and transparency.

Good **collaboration** requires open and broad communication so that all parties have access to the same information and opportunities to be engaged and involved. All parties responsible providing information, receiving information and circulating information.

**Accountability** is defined as the process of assessing, evaluating and reporting on achievements based on the 11 recommendations. As a society Britannia is responsible to the members of the society, through Britannia's by-laws and constitution the Society is responsible to the communities of Grandview Woodland and Strathcona. Through contracts and agreements Britannia is accountable to the City of Vancouver, site partners, funders and other institutions.

**Transparency** is defined as a commitment to make information free and open to ensure that decision making and financial expenditures are fair and clear to all and open for verification.

The Britannia privacy and information sharing policy forms the legal and contractual obligation under the Freedom of Information and Privacy.

The practice in relation to Šx<sup>w</sup>q<sup>w</sup>eləwə<sup>n</sup> ct Carving Centre is as follows;

Ellen Patterson (or designate) is the point person to document, distribute and coordinate information sharing – reports, meetings & meeting notes, comments, community consultation, partner programming collaborations, etc.

Monthly calendars are to be maintained and distributed monthly to committees, site partner staff, available online and in hard copy at the front desk.

Meeting notes are distributed to meeting participants, committees, site partner staff, available on request and hard copies at the front desk (Šx<sup>w</sup>q<sup>w</sup>eləwə<sup>n</sup> ct Carving Centre folder).

The booking calendars are to be distributed to committees and site partner staff.

Monthly activity reports to the Board are available online and in hard copy at the front desk.

Biennial reports to be distributed to committees, site partners, available online and in hard copy at the front desk.

## **Appendix C – Šx<sup>w</sup>q<sup>w</sup>eləwən ct Carving Centre Project Fund**

## Appendix D – ŠX<sup>w</sup>q<sup>w</sup>eləwən ct Carving Centre Guidelines