

**City of Vancouver
Board of Parks and Recreation**

UNITED IN PLAY:

**An Evaluation of
'In the Heart of a City'
The Downtown Eastside Community Play**

By
Victoria Marie, O.S.F.



**Strathcona Research Group
#105, 119 East Pender St.
Vancouver, BC V6B 1S5**



**MarieCo
1143 East Pender St.
Vancouver, BC V6A 1W6**

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1.0 BACKGROUND

In February 2003, The Vancouver Parks Board and their partners engaged the Strathcona Research Group to evaluate the Downtown Eastside Community Play Project as a community cultural development process. This project would support the people in the Downtown Eastside in developing capacity in the arts and to assist in breaking down barriers which divide the community. The project aimed to create a community play based on the Enderby and District Community Play model, which was derived and adapted from the British Colway Theatre Trust model. The project seeks to encourage the residents of the Downtown Eastside to celebrate their community's past, to portray its present in all its variety, and to share visions for the community's future.

The objectives of the project are:

- to mobilize community members to come together to celebrate their community
- to recognize the complexity of living in the DTES and, through an affirmation of the creativity of residents, work towards a healthier community
- to further develop the creative capacity among residents
- to document and celebrate lives lived
- to explore the events that have shaped the community
- to heal relationships among the different segments of the community, among people of different ages and cultures and among local agencies and arts organizations
- to demonstrate the vibrancy of the DTES to the greater Vancouver community
- to produce a play that involves many, tells a story of the struggles and triumphs of the neighbourhood and gives insights into creating a shared future

The Strathcona Research Group undertook this evaluation using a participatory methodology with the Community Play in order to ensure that it best meets the need of the Parks Board and its partners. Together the output and outcomes that needed to be achieved in order to accomplish the objectives set forth for the project. This report provides the result of the evaluation.

1.1 Context

The idea of using the occasion of the Carnegie Building's 100th Anniversary Celebration as an opportunity to establish a legacy fund for the arts was introduced in November 2001. A group of people interested in an arts school, endowment and "arts council" for the Downtown Eastside began meeting in early March 2001. Combining this idea with the 100th Anniversary celebration followed. "The vision is to celebrate the anniversary within the community and throughout the city with an emphasis on the arts. This will provide a programming structure as well as an avenue for raising funds for an ongoing endowment for the arts in the Downtown Eastside.

Workshops were held during the summer 2002 and from three main areas of community arts programming emerged: theatre; media arts; and sculpture park. Two of the brainstorming ideas that have direct bearing on the community play project were: (1) to secure a storefront for 2003 for ongoing media installation, live theatre, video and oral history and (2) to have a music program and theatre group, who would work collaboratively.

The Committee decided to find out more about community plays and how they work. In addition, immediate needs were identified including: getting the community involved; connecting and networking with groups; build leadership in the community; organizing an arts forum; developing an inventory of skills capacities and a list of what skills are needed; negotiating space for workshops; and, starting a communication plan so the entire community is aware.

1.2 This Report

All of the outputs agreed upon in the logic model were achieved. After Section 2, which describes the data collection methodology, this report is organized to show how each of the outputs indicators were met. However, they have been arranged as much as possible in their natural order as opposed to how they appear in the logic model. For example, the indicators for the output objective "Numerous special events and workshops that build towards the production," have been moved. The indicator "What cultural events were mutually promoted with the play?" has been made a subsection of "Community is aware of the play and a web of relationships is formed to support the play and ongoing cultural events". The second indicator, "Has the project inspired any spin-off projects" is discussed separately, not as a subsection.

2.0 METHODOLOGY

The evaluation entailed a fourfold methodology including: the participatory development of a logic model and evaluation plan, a review of project documents, an internet literature review, developing data collection tools, information gathering using the tools developed, and participant observation. The qualitative data was analyzed using Atlas-ti.

2.1 Logic Model and Evaluation Plan

In order to clearly identify achievable outcomes and ways these outcomes could be measured, a project logic model was developed collaboratively with the evaluation sub-committee. Once the logic model had been reviewed and agreed upon with the project management team, an evaluation plan was developed (see Appendix A). A work schedule was developed and modified to reflect the realities of the project. For example, different people were involved at different times during the project. Therefore, conducting longitudinal interviews with the same people at the start, in the middle and at the end of the process was modified to the conducting of interviews with the people involved at the different stages of the process.

2.2 Document and Literature Review

The consultant reviewed all project documents, reports and meeting summaries from November 11, 2001 until January 2004. These documents included reports from the Artistic Director and Producer, Outreach Coordinator Reports, documents referring to 100th Anniversary events, and play outreach and publicity documents. In addition, she performed a preliminary Internet literature review of community plays in Canada, England and the United States.

The literature review was useful in orienting the evaluator on the overall principles of community plays. But none of the literature discussed a community play project that entailed the breadth and scope of what was planned in this project. The Downtown Eastside Community Play director, who was also involved in the Enderby Project, stated that this play was the first of its size in cast and content.

2.3 Evaluation Tools and Protocols

Evaluation tools were designed from specific details in the evaluation plan using key evaluation questions and indicators. The tools included two questionnaires, and an interview guide.

The Participants Questionnaire (Appendix B) was distributed to members of the cast, crew and 'behind the scenes' community participants during the first week of rehearsals to be returned any time up until the postproduction party after the run of the play. The questionnaire was designed to capture data that can be quantified, as well as qualitative data. Respondents were encouraged to be as detailed and in-depth with their answers as they desired. Therefore, anecdotal and subjective information could be collected, which could tell the story of the impact of this experience on the lives of community members. Thirty-nine questionnaires were completed and returned.

The Artists Interview Schedule (Appendix C) was used initially with the writers whose roles, with the exception of Savannah Walling and Jimmy Fagan Tait, were complete by the time of rehearsals. Due to time constraints, it was not possible to interview everyone. Therefore post-production interviews were limited to Leith Harris, Savannah Walling, James Fagan Tait and Terry Hunter.

The Audience Feedback Form (Appendix F) was first tested on audience members who were known to the consultant but who had little or no contact with the Downtown Eastside. Then the forms were available for audience members to pick up as they entered or left the theatre. Finally, the forms were emailed to a UBC student list inviting anyone who had attended the play to complete the form. Sixty-four feedback forms were completed and returned.

2.4 Participant Observation

In the early stages of my involvement, I attended planning meetings and events such as the Carnegie 100th Anniversary Parade. I participated in the audition and casting process and was cast in the part of a First Nations Drummer in two scenes and played the drum in the orchestra. Attending rehearsals allowed me to interact with members of cast on a peer level as well as gain experiences, insights and a perspective of the play process to which I would not have had access otherwise.

2.5 Protocols for Analysis

The quantitative data from the data collection instruments have been tabulated and presented in percentage formats in accordance with the indicators in the evaluation plan. The qualitative data has been coded and sorted into themes using Atlas-ti, which match the

We tried to make each workshop an event in itself and to make it worthwhile so that if nothing else worked at least we had some good workshops.

Key Respondent

*Amazing eh?
Such a wealth of talent
Gleaming under those
lights
Like a buried treasure
chest
Suddenly flung open
A feast for the eyes and
ears and heart
Honoring our proud
history
In a perfect blend of
laughter and tears and
art
For almost two years
The Downtown Eastside
Community Play
Phoenix has been
rising from the flames*

From
“The DTES Community
Play” written by Leith Harris

indicators in the evaluation plan. Data that fall outside of the planned indicators are sorted by theme and are presented in the final chapter.

3.0 OUTREACH TO THE COMMUNITY

The community is aware of the play and a web of relationships is formed to support the play and ongoing cultural events.

3.1 Cultural Events Mutually Promoted With the Play?

Outreach to the community began with the Carnegie Open House in May 2002. The poster for the event invited people to an “open house of information, music and conversation about the creation of a community play for the Downtown Eastside,” which would be held the following month. During the rest of 2002, a partnership agreement was entered into with the Vancouver Moving Theatre. Together with Carnegie, a budget and timetable was prepared and James Fagan Tait (Jimmy) was appointed as the play’s Director. Links were made with other community groups to mutually promote events.

Between January and July 2003, 32 workshops were held and were well attended. The workshops included: Puppet making and choreography, which included the Phoenix and Dragon, used in the Chinese New Year’s Parade; Acting; Popular Theatre; Theatre Sports; Theatre Games; Singing; Métis Dancing; Hand Drumming; Flag; Banner; Baby Phoenix; and Mural Making. With the exception of the Mural Making Workshop, all the workshops were offered more than once at different venues including: the Carnegie Centre, SUCCESS, Strathcona Community Centre, Raycam Community Centre, Seymour School, Oppenheimer Park, Downtown Eastside Women’s Centre, Firehall Arts Centre, MacLean’s Park and the Lori Krill Housing Co-op.

In February 2003, History Walks and Talks were conducted where community members recounted stories of historical significance in the area such as, the Battle at Ballentyne Pier, stories of the Ukrainian Hall, Little Yugoslavia, and songs and stories of human rights struggles. Throughout the spring of 2003, information tables, banners and brochures were displayed at community events, such as the Cherry Blossom Festival in Oppenheimer Park on April 13th, the May 3rd Chinatown Cultural Fair, the Celebration of Community Spirit fund-raiser at the Seafood Floats Restaurant, and the Spirit of the Hearts 5 Km Walk. One of the highlights was the Sunday, April 27, 2003, “Heart of the City” Parade, which launched the celebrations for the 100th Anniversary of the Carnegie

Centre. The parade left Victory Square and proceeded down Hastings Street to Carnegie Centre. The participants in the parade were from all segments of the community.

Before the parade began, there were workshops including a workshop for people to make their costume and join the parade. The participants included stilt walkers, vintage vehicles and bicycles. Aboriginal drummers led the parade. Marching bands included Japanese drummers and the “Carnival Band”. The opening ceremonies included speeches from the former (Philip Owen) and present (Larry Campbell) mayor, Libby Davies, and other notables. Mayor Campbell declared “Carnegie Day” and a time capsule was buried out on the patio of the Carnegie Centre.

After the speeches and opening ceremonies, the Sawagi Taiko, the Carnival Band, the Solidarity Notes Choir and the Carnegie Chinese Seniors’ Choir, performed on stage at the entrance to the Centre. It was a truly positive community event. People from all segments of the community were present, First Nations, Latin American, African Canadian, EuroCanadian, Chinese, Japanese, people from agencies and churches, people who were employed, unemployed, young, old and all having a good time. One didn’t have to ask if people were enjoying themselves. The smiles going from one person to another was confirmation of the good mood of the diverse crowd.

There was great cross-cultural representation. I was really, really pleased. There were people from different backgrounds, street people, on welfare, single moms, families,... really interesting mix of people.

Terry Hunter,
Producer

3.2 The participants reflect the diversity of the community

Introductory workshops were attended by 35.9% percent of the respondents who completed questionnaires. Holding the workshops at different venues and putting posters up at various locations throughout the neighbourhood were successful strategies for recruiting participants from diverse age, ethnic, racial and socioeconomic backgrounds. While the majority of participants learned of the play through an association with the Carnegie Centre or friends, there was quite a variety of locations reported as where people first heard about the play. For example, school, the Arts Walks, Strathcona Community Centre, an invitation to one of the readings, Union Market, and through a brochure in the mail were some of the points of introduction to the play.

Two of the workshops that Mercedes Baines gave, for example, were on Theatre Games. One workshop was held at Seymour School and the twelve students who attended were an ethnic and cultural cross-section of 12 and 13 year olds. The other was held at the Downtown Eastside Women’s Centre and was attended by 3

It's well-known that there are many Métis people in the Downtown Eastside and this is the first time they have been culturally represented in this way.

On Métis Dancing
Workshop
Outreach Report July 2003

First Nations and 3 Euro-Canadian women, ranging in age from 30 to 50 years old. However, it was determined the Women's Centre was not the best venue for holding workshops because setting up the space in the basement was too much extra work for the Centre's staff and many of the women were uncomfortable going into the basement.

Scheduling workshops to correspond with the celebratory events of other groups and organizations was another strategy for encouraging the interest of diverse groups. For example, Yvonne Chartrand's Métis Dancing workshops were offered at Raycam Community Centre on consecutive Thursdays. The first was offered in the afternoon from 2:30 – 3:00 pm and was attended by 10-12 children and their mothers, ranging in age from 1 year to 35 years old. The attendees at this workshop were mostly Asian. On the following Thursday, the same was offered from 11:00 am – 1:00 pm, was attended by 50-60 people ranging in age from infant to 50 years old. The second workshop's participants was more representative of the area's residents and this workshop was better attended because it coincided with the end of the year party for the members of Raycam programs.

Data from document, interview and questionnaire sources indicate that a range of workshops were attended by people representative of the Downtown Eastside population but interestingly, the majority of workshop attendees participated in a behind-the-scenes capacity in the play. For example, Terry Hunter, the producer states:

When we did the workshops, we very consciously tried to make sure we touched...everyone we could. I think that paid off in the way that people were represented and participated in the auditions, reflected a wide cross-section. When we discussed Chinese themes we had translators... We also did outreach to the community...if they couldn't come and participate in the play, we tried to involve them on other levels.

The next section discusses the strengths and challenges of building on and maintaining the level of diversity developed through the outreach strategies.

3.3 Working Relationships

Working relationships are key to any group endeavor but with a community as diverse as the Downtown Eastside, it is crucial. At every stage of the process the organizers had to be mindful of the

Our efforts to get a broad cultural range of participants involved so that people could feel when coming here that they weren't, hopefully, the only person of their cultural background here.

Savannah,
Artistic Director,
Co-Writer

People can be quite reluctant because there's all kinds of people that come down here with their budgets and their plans to fix everything up. And they just come and go. I totally understand cause I feel the same way. I felt the same way at the beginning too. I didn't know how it was going to be. So I was suspicious as well, uncertain.

Leith Harris,
Outreach,
Participant Support

potential for perceived or actual exclusion and misunderstanding. For example, during one of the early rehearsals, two cast members, who are playing lumbermen in this scene, were supposed to be using a two man saw to cut down a tree. They were having a bit of trouble getting or keeping in sync. One began to tell the other what to do. Jimmy immediately stepped in and addressed all present and said that no one was to tell anyone else what to do on the set. He continued, that as director, it was his job and his alone to give instruction on what to do. Jimmy then began to work with both of them and in a gentle and respectful manner was able to get the two of them in sync. The significance of this incident is that it is an example of how the structure of a theatre production team can get people to work together. If left alone the exchange between the two could have come to an argument (or worse). Instead, Jimmy, as the only person “in charge,” was able to step in and get them to work things out without anyone feeling that they had won or lost or been belittled. This intervention enabled them to work together smoothly in character and out.

One fact, not readily apparent, was that the artistic team leaders were local residents. Savannah Walling (Savannah), the Artistic Director and co-writer on the project, made this very clear. She stated,

First, we're members of the community. So we're working with each other. Marina lives a block or two away. She is a member of the community that we were working with. A lot of the artists were coming from the Eastend. We were bringing on board the outreach team who are people who either lived in, or had a history in, the neighbourhood. We were working with people in the neighbourhood, who were then working with more people in the neighbourhood as we were working with them.

3.3.1 Recruitment

There was a conscious effort to recruit people who were representative of the community. In recruiting the artistic team, the Committee sought to create a cross-section “that had women in leadership roles, that had minority women involved who were from the neighbourhood” (Terry Hunter). The same energy was put into recruiting other participants in the project. Leith Harris, Outreach and Participant support, stated,

Because other theatrical projects have been too white there was particular attention paid to reaching

A lot of First Nations people down here have come from dysfunctional, residential school experiences. There's certainly lots of diversity of experience, where they came from, and the types of choices people make in regards to living down here. Some just got out of detox, others were social activists that went through that whole process, went through living on the streets, drugs and stuff, turned their lives around and have become very socially active in creating paths for people to get off the street.

Renaë Morriseau
Co-writer

out to the Asian and the First Nation's population and Spanish and Black, everyone in the community. That was quite a focus in what I was trying to do.

As shown above there were workshops and other events held to get people in the community interested in the play enough to want to participate.

We tried to be really out there at events and stuff so it would be people who weren't just already involved in something. So we could open it up to other people too. For sure, because I have lived in the community for almost 20 years and because I have affiliations with almost all the organizations, I used those contacts a lot. That was part of the idea, to try to pull the Downtown Eastside together (Leith Harris).

Despite the open and welcoming approach of the outreach workers and organizers, some community members were apprehensive about yet another project being done "on" or "about" the Downtown Eastside. For example,

I was doing a lot of meetings, partly for research for the play but also for the people who had questions or concerns about the play to try to explain it to them because there was a lot of suspicion, concerns and questions about the play. Some related to problematic experiences people had had in the past when some new big-scale activity coming in looking for volunteers. I was spending a lot of time on a familiarizing aspect answering people's questions about why we were doing it, why X was being asked to write or why B was asked to direct; trying to explain things in a way that would make sense to them. That was an important part (Savannah).

3.3.2 Strengths and Challenges of Working Together

Renaë Morriseau, co-writer, remarked that the Downtown Eastside is—

--diverse, rich, with a lot of history, and being anonymous works for a lot of people... The idea of coming here and creating another sense of family

brings with it diversity, some of it positive and some negative—depends on who I interviewed.

Sometimes there's been assumptions or concerns about the play itself. Sometimes I'll be listening to what the concerns are and finding ways to bridge them... Sometimes you're in situations where there is so much toxicity from previous relationships that you need to be able to just listen and let it pass through you.

Savannah
Artistic Director
Co-writer

The economic issues, mental health issues, alcohol and drug issues, the area where it was. Though the idea was that people could walk there it was quite a lonely, desolate area. That was challenging for people who didn't have cars.

Leith Harris
Participant Support

The reported strengths in working with community members in the words of the key respondents are:

There's a particular feeling in the Downtown Eastside. So there's a base that we share, certain sense of humor, a real caring. So, there were really good things. With community members there was more trust than would have been with people hired from the outside. There was a basic trust, "hey you survived here." Even though people might not like each other and so on, there was still that strength (Leith Harris).

Learning and sharing stories, getting a sense of specific perspectives on the community, helped in the writing of the play (Adrienne Wong).

I was really struck by the level of commitment that people brought to the project. As we went on you could feel the energy building, people were becoming more committed to the process and what they were trying to create, as all of the stuff started to fall into place, lights got put up, they saw the transit posters, people got very excited about what we were doing (Terry Hunter).

I was struck by the incredible strength and talent that was revealed in everyone there. In the beauty that's revealed when people are working at their fullest capabilities. It was such a reminder for me how every single human being contains that potential within her/him (Savannah).

The challenges of working with the community stemmed both from concerns of the artists with their own abilities and those situated with the non-professional community members.

One of the biggest ones for me was the responsibility of (writing) the stories in a way that was going to be truthful and respectful for the many different communities and that was going to be good theatre. I had this real fear of creating something that nobody could own. It was like being

If someone brought in great ideas and I could follow them down their path-- so I had a blueprint of where we were going to go-- but it could change. I was confident enough with the blueprint that it could be as malleable as it wanted to be depending on stuff that people brought it in terms of creation of character or whatever. People have different rhythms. So a rhythm of a scene can't necessarily follow what I have in mind. They have a different rhythm and you have to draw on the strengths of the group as opposed to sculpting someone into something that you want. It relies on them entirely. So it is good to come in with a really strong idea and then let it all go if need be or integrate who's in the room into that strong idea. So it's a malleable sort of floating kingdom. And if one is confident enough, its fun when you can know this will land us the scene but these are the people in the scene so this will land us the scene even more.

Jimmy,
Director, Co-writer

bound, buried under, carrying this huge, huge rock that was pushing me almost into the ground till we finally got the first draft finished. Another (challenge) for me was to be able to create a representative outreach, another to create an environment in the studio that was respectful, safe, and fun (Savannah).

For Renae, who was responsible for the First Nations component of the script the issue was, “to be really true to the source of getting the information that’s included in the development process and first draft of the script.” Adrienne Wong, responsible for the Chinese component “found it difficult to access and communicate with seniors in the community for whom English was not their first language.” Terry, self described as, “white guy, artist, Strathcona not Main and Hastings community, an outsider, middle class” found that--

-- because of my background, dealing with that perception and trying to understand where that was coming from. Not to respond in a negative way, stay positive about the project because of my need to work with them. Bridge building. Emphasis is often that we don't understand them (the Downtown Eastside community) but my experience is that the reverse is true too. They have their own barriers, their own perceptions of people that they put up to protect themselves. Overcoming those social economic perceptions is a real challenge.

Despite these challenges the majority of non-professional participants felt that they were taken seriously and were being heard.

3.3.3 Encouragement and Shared Decision Making

Almost eighty percent of the participants (31 out of 39) who completed the questionnaire felt that their suggestions and input were valued in the decision-making process. One participant stated, “Most definitely. I couldn’t believe it because the norm is, if I say something they say, yeah and that’s it.” Another said, “Yes, the director let me do what I suggested.” On the other hand one respondent felt that their suggestions were valued but qualified it with, “It seems that many things were already pre-planned, not much room for creativity.”

Eighty-seven percent (34 out of 39) felt that their knowledge and artistic talent was encouraged. As a participant observer, I suggest

The jam sessions with the band were fun for me to be a part of and fed my soul wanting to play more music; too bad I couldn't have played more or learned other instruments, as I would have liked to play more and learn new music!

Key Respondent

Jimmy, he's an amazingly encouraging, enthusiastic, dynamic person, very inspiring. Jimmy encouraged, made us feel good and comfortable to make mistakes and showed us new dimensions of learning.

Key Respondent

that the majority of the actors, singers, and musicians felt encouraged. The majority of my involvement at rehearsals and in the play was with the orchestra. Wickham Porteus, the Musical Director, and Joelysa Pankanea, Co-Musical Director, were both extremely encouraging. They gave confidence and support to the members of the orchestra and through that support we were able to play like we were adept and had been playing together for years. Advice was given in a nurturing and respectful manner and it was my sense that this was appreciated by all of the orchestra members.

Participants in other aspects of the play had the following comments regarding feeling encouraged.

I felt encouraged by/because:

- Just by having people there to inch me along and give me tips and advice
- I think I was encouraged to enjoy myself and not be afraid. I was also encouraged to sing
- I improved my singing skills
- Marina asked about the Native dress to be used in the play, if it was appropriate. Marina also asked for protocol as to the dress of Rita, the puppet
- The evident responses not only from the community play staff but by the others in the play
- Changing some of the scenes or lines
- In the responsibility placed upon me and the diversity of the characters I have been asked to play
- Never belittled for not performing well. Most encouraging
- When the workshop asked if I wanted to help and praised for what I did
- I am a musician but have never acted, I was encouraged.

Fifteen of the remaining responses explicitly credit the director with their feeling of encouragement. Here are some examples.

I felt encouraged by/because:

- A wide range of tasks to do in the workshop with ready guidance from professionals and room for personal ideas and process; adept casting and directing
- Everybody was encouraging, especially Jimmy, Leith, praising my performance and just being a great support
- I got one-on-one coaching on acting, diction, voice projection, blocking and so on by a very competent director and support from an equally competent staff

- More than encouraged by a very patient and calm director, Jimmy was exceptional.

A participant who filled out one questionnaire twice, first on November 6, 2003 before the play began responded to the question on feeling encouraged stating, "I am grateful for the solo because I have never sung a solo." On December 6th, during the run of the play the response to the same question was, "I'm sure being able to express my soul is a good thing."

3.3.4 *Changes That Occurred Over the Course of the Project*

Two types of changes occurred over the course of the project. The first, which had to do with participants, occurred for the most part quite early in the project.

Some people would choose to quit early. So we had a percentile that quit right off the top almost immediately within the first week and you have to let them go graciously. You know that it is not everyone's cup of tea and they can size up the group in the first reading and decide whether they really want to be a part of it, or whether the script is the kind of thing they want to get involved in. So we did lose some people right off the top and then we draw people into it over the next 3 or 4 weeks who replace those people. Some of those are already in the cast, some are friends of people in the cast. We have extra auditions in the middle point. So you know at the middle point just before it got to a lull we actually had this surge of energy because of the new people and the show itself builds (Jimmy).

The other change was in the rhythm of interest or the lull mentioned above. However, the director, who was familiar with Ann Jellicoe's model of the community play and his experience with the Enderby project, was prepared and states philosophically,

It's something that you face, you live with. You can't panic because there is a lull. It's just the way it is. It's fair enough. It's people who are half way there, who are getting tired of volunteering their time. Especially since the results are so in your imagination, not palpable yet. So it's a natural phenomena that you have to.... creators have to bite the bullet and just keep working steadily. That's all you can....you can't re-seduce them into believing it

or anything like that. Although if you keep working you are automatically doing that because the show improves, the show gets better.

All the actors and the teams of the makers that worked with the designers [were members of the community]. Some of which were the same in both. Then there were members of the community at large in the writing process. It was all community members except for the hired people. I call it the team leaders in each team- the design team, the music team. Everyone else was volunteer. That was the nature of the project.

Jimmy,
Director, Co-writer

4.0 ACTIVE COMMUNITY-BASED WORKING GROUPS

The completed questionnaires were representative of the participants in the play in that respondents were involved in most aspects of the project and six of the responses were from children ranging in age from 6 to 11 years old. Five of the children were cast members and one was involved in costuming and props. Slightly less than half of the respondents were involved in more than one aspect of the play. The following table is a breakdown of the number of respondents involved in each category.

WORKING GROUP	# OF RESPONDENTS
Cast	18
Cast (Child Actor)	5
Cast Costuming	4
Cast, Costuming, Props	1
Cast, Costuming, Puppets	1
Cast, Crew	1
Cast, Crew, Makeup	1
Cast, Orchestra	1
Cast, Props	2
Cast, Support	2
Costuming, Props (aged 10)	1
Support, Costuming	1
Support, Props	1

4.1 Documentation of Meetings

The meetings of the Artistic Team Leaders, Production Team, and the Outreach Team were documented through the minutes of those meetings. However, because of the voluntary nature of the workshops, no formal records were kept of who attended. The attendance at rehearsals was felt more than documented, in that if a person did not show up, someone else would have to fill in for

As soon as the set and the lights and costumes are in place you guarantee everyone's attendance because it becomes really palpable. Until then it's in everyone's imagination. You just have to keep working steadily and well, you know. That's all we did through the lulls. And you have to realize that they happen.

Jimmy Fagan Tait

The huge pull that it takes on us to do this because it's taking so much of our time and energy that it cuts into our family life. I'm feeling guilty because there are things that I'm not accomplishing. While I'm battling to ensure I have the time with my son for home schooling while writing the end of proposals and all the reports. I know we have to do it because it's such an enormous amount of information that has to be communicated. It's hard and draining at times to balance so many different needs and agendas.

Savannah

them. On several occasions, Dorothy Jenkins, the Stage Manager had to fill in for a number of people. When asked about the attendance at rehearsals, Jimmy replied,

They were asked to come to rehearsals two or three times a week. Some people who took on more roles than others would attend more. It would depend on how many scenes they were involved in. And they would predominantly show up for rehearsal. But there was a lot of absenteeism through the whole nine weeks. And that's to be expected. There was much less than there was in Enderby. Possibly because it was a shorter time period and possible because we were more efficient with how to reach them with rehearsal times and how to schedule because schedules for rehearsals were confusing in Enderby where you laid it out on paper- they didn't necessarily know that a scene was any different than an act. So you know just basic vocabulary things Dorothy and I managed to trouble-shoot a little better.

In addition, it has been remarked that considering the barriers many of the participants faced, it is amazing that attendance was as good as it was.

4.2 Barriers Faced by Participants and Team Leaders

For many, including the team leaders, time was a barrier. The team leaders often had more than one area for which they were responsible. For example, Terry Hunter, the producer had this to say:

It was all consuming. I worked from the 25th of August every day of every week. The first day I had off was December 19th. I worked 7 days a week for about 15 or 16 weeks. Those were very long days. I probably started work at 5 or 6 in the morning and finished at about 11 or 12 at night. Initially, Savannah and I had (we're a couple) decided that I was going to work Monday to Friday and she was going to work Wednesday through Sunday. I was going to stay at home on the weekend. The first weekend it became apparent that that wasn't going to work. because Saturday and the Sunday were full work days for the rest of the cast. They needed

supplies, food, there were meetings, all kinds of things that had to happen. I couldn't stop. It was one of those jobs that I realized that if I stopped working it would run over me because there were so many things to do, so many details, they had to be done now.

The time commitment was difficult for me, to go to all the rehearsals and performances meant less time with my husband and do the other things I like to do.

Key Respondent

Some of the participants were in school. Others had full time jobs. Still others were balancing home, school and a family. For at least two of the participants the time it took to travel back and forth from Richmond was exacerbated by their lack of funds for transportation because they were unemployed. One single mother, whose children were also involved in the play said transportation was a barrier and added, "I've spent a lot of money on cabs to and from my home with my kids." (Key Respondent). Another would have liked to be more involved, "Working a full time job limited my ability to dedicate even more time to helping with the props and costumes as I would have liked to help with these too!" One of the child actors said regretfully, "I really wanted to do backstage things but the people there didn't really take me seriously." The team leaders were aware and sensitive the problems participants faced.

Barriers to participation were economic. People trying to survive wouldn't have the time or energy to go to a workshop. Also it has to do with the suspicion that people feel. That they might be wasting their time or being used just to boost numbers. Childcare. Some workshops involved children. We never had money to have childcare but we did have food. Because the three of us had worked in the community we tried to get in as much food as possible. And always coffee (Leith Harris).

One barrier was the difficulty of organizing the whole event so that we weren't able to fine-tune a schedule that would match every single person's personal life. We had to call rehearsals at times knowing that certain members of the cast were not able to come. That was a barrier to participation. There were issues around safety. We had hoped to have the Chinese seniors choir join us but we were not able to provide transportation for the whole group of them. Safety became a barrier to their participation. Transportation became an issue in some cases. We tried to provide food but possibly

for some people we weren't providing enough food to make it possible for them to participate... We could see that people were coming up with things in their personal lives in terms of accidents, evictions, drug issues, plumbing problems, death, homelessness. These were barriers to their participation (Savannah).

One of them was creating a safe and welcoming environment to work in. That was a real priority for us. Having security at the door was important to a lot of people. Having a coordinator like Leith Harris listening to what people's concerns and needs were. Bringing in a director and a stage manager who had experience in community theatre. That was a really important part. They were totally committed to that and had personalities that could work in that kind of environment... We tried to help create an atmosphere where if people had problems with reading that it wouldn't become a barrier. We probably succeeded in some ways in that and maybe not in others I don't know

Savannah

Yet with all these impediments, people were much more focused on the supports to their participation than the barriers.

4.3 What Supported Participation in the Project

Over 80 percent (33) of the respondents answered the question regarding what supports their participation in the project. Following are a sample of responses verbatim, which are representative of the responses given.

- Being able to work with workshop people and learning how to work back stage.
- The experienced, patient, encouraging professionals and their humour; supplies available in the workshop; seamstresses available to make costumes; several time slots each week for workshops.
- Love of sewing, Marina, Tamara and the rest of the workshop team, meeting new friends, learning about the Carnegie Centre, family involvement
- The residents of the community, particularly those that I met for the first time at the play. Good way to get residents from different parts of the community together working on something we all have pride in.
- Community building by growing people's skills in the art of theatre; food (I'm very poor), great Director, Stage Manager and all supporting staff
- I love theatre and wanted to act in a play just to see what it's like and I found I loved it, both the process and the performance end of it
- I want to participate in this play because it has a good script and I want to help the people at the Carnegie Centre. I want to be one of the representatives of the Latin community in this play
- Went to school and grew up in Strathcona; I come back to my mother's home in Chinatown on weekends; Downtown Eastside is my home away from home. Meeting all the diverse people has been wonderful

- The fact that I'm a performer. I'm Latin American from Mexico and I love people of all creeds and nationalities
- Surroundings were mostly positive, stress was kept to a minimum. The people were friendly and honest
- The need to be around people in a healthy aspect, a common goal rather than having people around me for the reason, I have what they want or vice versa
- To stay out of trouble, take my frustration out in the play.

One respondent said that they had the support of their church, which wasn't a topic or indicator in the logic model but it is worth mentioning. There were several members of the cast who belonged to local churches and they served to support each other in several ways: offering rides home at night, letting team leaders know why a member could not attend a particular rehearsal but that they were still interested, and in publicizing the event in their respective churches. At one of the performances there were 13 nuns present from different religious orders in the city.

Participants appear to have honed their ideas as to what supported their participation as the play developed and were better able to articulate them. For example, one participant's response on November 5, 2003, to the question of what supported their participation was, "community building, supporting a common vision." On December 6, the response was,

Desire for connection to something greater than my small self. This connection results from communal cultural participation, a group of folks working towards a common goal in a fun environment (Key Respondent).

I have the responsibility on one hand to do my best to be sure that we reach out to as broad a community as possible and be sure that we are true to the concept of this community.

Savannah

"I want to participate in this play because it has a good script," as several respondents wrote may not have been the initial reason that many wanted to participate but from many of the participants that I spoke to during the course of the rehearsals, it was one of the primary reasons that people stayed. Once people could see complete scenes and begin to see the story unfolding, they were captivated and their enthusiasm grew.

5.0 RESEARCHING AND WRITING THE SCRIPT

Like most of the participants on the project, Savannah, the Artistic Director, had more than one role. Her second role was that of head writer, as such she had the responsibility of organizing the story collection sessions and ensuring that there were enough of them.

I've been talking to different people in the community to find what their concerns are about the community or about the play, to understand what is really essential to communicate about the Downtown Eastside, what stories or memories they wanted to tack on. There are very powerful voices in this community...to make them heard.

Savannah

5.1 Researching the Stories of the Downtown Eastside

Savannah and one of the outreach people, Colleen Tillman, created a questionnaire (see Appendix D) that could be distributed to various places for people to fill out. Over 400 people were interviewed, returned questionnaires or participated in story gathering events. Savannah, Renae Morriseau, Addrienne Wong and James Fagan Tait formed the team that research and wrote the script. In addition to the questionnaires, people were invited to share their stories at public “Gossip Teas,” which were held in several locations including the Carnegie Centre, the Sun Yat-Sen Gardens, the 5th Annual Strathcona Artists-at-Home Festival and Breaking the Silence. At the teas, the writers would encourage people to tell stories they knew about the area and its history. Interviews were arranged with residents, artists, historians and people who have worked in the community, anyone who was pointed out as “someone important to talk to” (Savanna Walling).

The writers appear to have had a positive learning experience in doing the research for the play. For example, Adrienne Wong said for her one of the strengths in working with the community was, “Learning and sharing stories, getting a sense of specific perspective on the community.” Renae suggests that she would have liked to delve deeper,

it's a funny scenario because on one hand as an artist you want to maintain truth and style and format of how you create your art. On the other hand you are dealing with a community that has incredible rich history, incredible present reality that needs to be honoured artistically. The fact that the type of resources that really weren't available to me to go into the First Nations component... If I had more time and resources to infiltrate more of the community to get more stories and develop more connections within the Asian and Aboriginal communities. There's a strong history between the two of them in regards to family generational and the types of marginalization that they've experienced at the formation of this particular part of Vancouver. It would have been really good to have ... that's what I would have done differently spend more time researching that ...researching is one thing, talking to people is another thing altogether because the contact is two different things. Research is quantitative stories and trying to get stories out of people from an artistic point is to

allow them to guide the conversation. I wish more times I had done that.

By going to people and asking for their stories I think it allowed people to recognize the value of their experiences and the value of participating in a play even if it is just a simple interview. Anytime you sit down with someone and listen to what they have to say there is a value in that exchange and that type of communication. You honour them by listening to their stories, good and bad.

Renae

Once all the questionnaires and interviews were collected, it was mainly the responsibility of the dramaturge, Jimmy, to mould it into a comprehensible script.

5.2 Creating the Script

In the script-writing phase of the project Jimmy, Renae, Adrienne and Savannah collaborated on the script. Savannah was the lead writer. Jimmy, as dramaturge, was responsible for the structure. Once the first draft of the script was complete people were invited to attend a public reading of the play, which was held in May 2003. After modifying the script with the feedback from the first reading, a second reading was held on June 22, 2003, with people from the Carnegie Theatre group doing most of the reading. Ten of the thirteen readers belonged to the Carnegie Theatre Group.

Before the public reading the readers had rehearsed with Adrienne. They provided lots of useful feedback, including suggestions to help spectators keep up with the changes in the era and place of each scene. In the evening, only the first act was read. The audience had been given feedback questionnaires for their comments and suggestions on the first act. There were about 50 people in the audience including members of the artistic, documentation, publicity and community outreach teams. From this reading, and one other before the casting call, the writing team kept refining the script.

It's an incredible challenge just by the feedback we've been given. It is constructive feedback. We can't integrate absolutely everything that we've heard but the majority of it is influencing to a certain degree what we are doing. Even if we can't tell the story, we can have some sort of visual reference to it. I can't think at all in terms of "good" or "bad" at this point. I get terrified by it. I take one step, then another, then another, then take a couple of steps back and pick up some threads that got left out and try not to be too hard on myself for the ones I've had to leave out knowing that I might not get to them later (Savannah).

As Savannah suggests it is an almost impossible task to include everyone's story. However, the writers were adept in somehow

Artistically, the play was too long and sprawling for my taste. If I had been working alone, I would have edited the play to a shorter length and more unified action/theme. Though epic in scale, there were times when it felt too long.

Adrienne Wong,
Co-writer

Wickham called for people with musical instruments to come an hour before the scheduled rehearsal on September 24th. He specified that people who didn't play very well were most welcome. In fact he said that he didn't want professional musicians.

Victoria Marie,
Orchestra member

addressing the feedback they received. For example, in the feedback form for the first reading, I wrote that there was no mention of the Black community that had been vibrant in the Downtown Eastside. The script at that time was already too long. So they addressed my concern in a resourceful way by making reference to the Black community, one of its characters and one of the places in that community without expanding the script.

The script was more than inclusive it was also informative. For example, while waiting for the first rehearsal to begin, I had a conversation with another participant in the play. We were discussing what we were learning about the area because of our participation in the play. For example, she didn't know that there was a Black community called Darktown in the area that was bulldozed to make way for the Georgia Viaduct and I didn't know that after the railroad was completed that some of the Chinese men were taken in by First Nations people and married First Nations women.

An essential part of the script was the music. Wickham Porteus and Joelysa Pankanea sculpted the musical backdrop to the scenes, which were essential in creating the ambience of the scenes. The songs were a collaboration of lyrics by Jimmy and music by Wickham.

On September 23, 2003, a read through was done with most of the cast present. The script had been honed and refined. Each cast member was given copies of the scenes they were to be in and a rehearsal schedule. It was at this read through that we first saw the songs. However, before we heard the music that accompanied the songs, it was hard to fully appreciate them. This is where I observed first hand that the cast included people from the rich ethnic mix of the neighbourhood as well as people from different levels of economic status.

On September 24, the initial meeting of the musicians for the play was held. So a flutist, piano player, bass guitarist, clarinet player, and myself, a drummer, were the initial responders to the call for musicians. While waiting for Wickham and Joelysa to arrive, we all discovered that none of us were very sure about the musical ability but were willing to try. When they arrived, Wickham and Joelysa taught us the music for the first song. This took up the first hour. Jimmy began this first and subsequent rehearsals with warm up exercises. The exercises loosened up our spirits as well as our bodies. The first scene is a musical scene. So for the first half of the rehearsal proper, we learned the opening song. By the break

everyone had learned the song. This was the beginning of nine weeks of hard work and fun that culminated in “In the Heart of a City.”

What was so gratifying for me is how people really bought into the script and what it was saying, the stories that were being told. People identified with the stories and felt they were important and needed to be told. The writers did such a great job. Seeing how they bonded with Jimmy was a real pleasure. Their sense of confidence in themselves grew because Jimmy was so positive with people. What really struck me as I watched the show was how focused people were. They knew exactly what they were doing. When they were on stage, the courage that they had ...most of them had never been on stage before in their entire life...to perform before TV cameras, in front of the Mayor and councilors, Libby Davies, etc.

Savannah

6.0 PLAY IS MOUNTED EFFECTIVELY

On November 27, 2003 the play opened. For the first time since rehearsals began, every member of the cast was present. Everyone, although nervous, put on a great performance. The audience was very responsive and laughed at all the right moments. Jimmy, the Director and Choreographer, was beaming and looked as proud as a new father.

6.1 Rehearsals

However, to arrive at opening night, it took nine weeks of rehearsals. For the Artistic Team, the support staff, and the crew, this meant 6-day weeks and long days. Rehearsals were a lot of work but they were also fun. Almost all of the respondents (38 out of 39) answered the question dealing with what they enjoyed most with a positive response (see Appendix G). Following are some of those responses:

- Meeting people and having to express myself without judgment. As a First Nations woman I feel many barriers that affects my journey
- Getting to know a wider range of people in my community; through working together; in something we enjoy; learning how to build props and puppets and do makeup; seeing how theatre professionals work together and with us to bring the play alive; learning more about Downtown Eastside history from the play and the volunteers.
- The acting, the camaraderie with all the other members, the rehearsals were fun. Our scene developed a close connection as we worked together (City of Sighs & Tears). I really enjoyed my costume and singing and dancing on stage.
- I like the beauty in this play, so full of love, kindness and creativity. Things that happen in this project takes a lot of courage. I also enjoy making friends with the wonderful artists and being loved. I like the music and how the directors in the play never yelled or scolded anyone. And I like being part of a historical project that is so moving.
- Enjoy seeing the play come together and see the hundreds of volunteers participate each week; meeting the cast members and learning about their lives in the Downtown Eastside. Learning new skills, the script, the Director and crew.

Artistically, seeing people grow with the new skills they were learning and talents they were discovering and seeing people come out of themselves artistically, to show all these great talents that they have. We know around here that there are amazing people, they are so unique and colourful and wise and different and yet that never gets exposed. So seeing that exposed and people proud of what they were doing.

Socially, the most rewarding would be those interchanges that happened offstage. Seeing people getting along and helping one another.

Leith

- Being with all participants; learning about the "tricks" of acting. Getting into my role in a knowledgeable way and be this new person completely, in action as well as words. I really enjoyed watching Jimmy, the director, it's baffling how much he gets out of people.
- Being involved in a community project, playing the role of the mythical uncle/sage in scene 9, interacting with a variety of people, learning from the very talented and thoroughly professional directors and members and participants and staff.
- Meeting people and seeing someone have a chance to shine; a chance they don't have in day-to-day life to express themselves, to be heard and listened to, to be challenged, to grow, to discover themselves; and have the chance to know what it feels like to be proud of themselves and be included.

The experience did have some aspects that were enjoyed less. As stated above, the time commitment was hard on a lot of people as was transportation. Several participants had negative comments on the food, with the frequency of sausage rolls as the major complaint. A fewer number of respondents answered the question regarding what they enjoyed least and for some of them the response was "nothing" or "I enjoyed everything." Others said:

- I felt that sometimes the community aspect of the play was lost in the backstage department; I didn't feel like I could help as much as I wanted to towards making costumes and props, etc.; not enough workshops; seemed very rushed.
- it was a bit frustrating to practice Militant Moms B with new cast every time as some people didn't come to all the rehearsals so they would be a bit lost. Some nights at rehearsal there was a lot of waiting around until my part, so I probably grew in my ability to be patient, which, well, might be a good thing
- Starting late; lack of commitment on part of many cast members; no shows; people who are ill-prepared for rehearsals—no script, no pencil, not making notes, unfamiliar with script—four weeks into rehearsal schedule; kids running around unsupervised
- Basically just having to drag myself there (to rehearsals, etc.) even when I didn't want to go but I did it anyway and found I developed discipline in doing so.

6.2 Gains For Participants

Of the participants who completed the questionnaire, 95% stated that they learned new skills on the project both socially and artistically. Along with acting and singing skills, some of the

Every night seeing the beauty of this group of people, untapped power, uniqueness, and the strength of each presence, it reminded me of saints...Just the sheer friendships that developed is a big part. The fact that we were able to do it!!! I was doing everything I could to make it possible to do it but I knew there was so much against us in terms of time and resources and everything else. When I heard Henry singing from his heart on the opening performance, that was really powerful for me. I just cried for an hour after the first performance.

Savannah

“skills” people reported learning were patience, group building skills, finding a new family, getting along with everyone, and learning “to open my heart to people” (Key respondents). A sample of the responses are:

- It has really opened my eyes to how talented many people down here are. I’m not so ignorant about the east side of Vancouver but it gave it more meaning to me.
- Maybe I can listen better? Costume development, moving on stage and forgetting about me and be the new person. Stay out of politics and be positive.
- How to take words apart in a scene for the character and make them your own.

Most respondents, 92%, said that they have learned new things about the history of the Downtown Eastside and the neighbouring communities such as Gastown, Chinatown and Strathcona.

“Learning more of the history of the neighbourhood helps me have a greater appreciation for what it is and the brave demonstrators that came before me” (Key Respondent). Likewise, 87% said that they had a better understanding of other groups in the Downtown Eastside. “Yes, I feel more connected to the people here. We exchange our stories of our lives and learn about each other” (Key Respondent). All of the respondents at some point in the questionnaire mentioned making new connections using the phrases: “meeting people”; “making friends”; “(community) working together” or “community building.”

What impressed the participants most were the talents of the rest of the participants and the team leaders. For example, some of the responses are:

- Diversity in action
- All the support everyone has for each other in the cast—we’re like one big Downtown Eastside Family.
- Jimmy and Dorothy are SAINTS- and the cast has been kind and easy going.
- The courage of Steve (The Old One) and Priscillia (Nicole) to engage their rolls and the willingness to participate fully.
- How the professionals work with volunteers and in a relatively short time, create good entertainment and maintain a harmonious environment; how people with many difficulties blossom and persevere to create a prop, a costume, a role!
- Some participants are down and out and I’m amazed at their effort at the play, when it may be a lot of work! Jimmy, Dorothy, the musicians and all who worked away from the

Audience Comments

I was so excited to realize that these were not professionals but just people like me, who came together to do their best, and their best was outstanding!

I thoroughly enjoyed the multi-cultural ethnicities of all the actors.

The song, “Out of the Rain,” almost made me cry and I still sing it to myself when I’m feeling down or lonely.

I would like to see more plays like this, dealing with our history.

I found the storyline cleverly woven—the “climate” portrayed, quite real!

I found the sets and scenery “extremely” innovative and enchanting. Wonderful!

limelight, they were so helpful (for example, the dressers, when I was in a rush).

The hard work put in by all the participants was rewarded by the warm audience response to the play. The publicity for the play was good but only word of mouth could account for having six sold out performances out of eight.

6.3 The Community At Large Responds Warmly

Questionnaires were placed in the foyer of the Japanese Hall, where audience members could pick them up on entering or leaving the Hall. Sixty-four people filled completed the questionnaires (see Appendix H). 98.4% responded favourably when asked about the acting. “Very well done, amazed by the effort, especially since all volunteer” (Audience Member).

The music and singing was lauded by all of the respondents, 100%. 96.9% said they learned something about the history of the Downtown Eastside and surrounding areas. “I truly hope this informative and entertaining production will live on” (Audience Member). 95.3% found the story engaging. Of those who did not, the main critique was the length of the play or that they had trouble hearing. People also responded favourably to the sets and scenery, 98.4%.

One respondent thought the play was too political. Another thought it wasn’t political enough. The social significance of the play was not lost on the audience either as some of them remarked,

- Gave me a greater insight into the situation on the Eastside
- This is the first performance which has provided local people who have not had the opportunity to exhibit their wonderful creative talents
- The cast deserve great and meaningful and sustaining recognition—such as—jobs!

The audience members who responded to the questionnaire praised other aspects of the production including the program,—“the souvenir program is informative and beautifully designed”—and the diversity of the cast. The main audience criticisms concerned the seats or seating or that at times it was difficult to hear the actors.

It was obvious to me that the show's many creators were experiencing the soul-enhancing embrace of working together toward a common goal. The enormous—and often forgotten—importance of honouring one another's skills, talents, and fundamental worth is especially apparent in the Downtown Eastside, where so many people who are undervalued in our market-made system live.

Colin Thomas,
Georgia Straight,
Dec. 4-11, 2003, p. 71

6.4 Publicity and Media and the Public

The publicity for the play was all encompassing. The mainstream press and television stations publicized the play as did the alternate and electronic media. There were six-foot posters at bus shelters and other sites throughout the city. There were dozens of bulletin board size posters put up in key areas. The efficiency of the publicity was evident by a packed house every night. In fact, people had to be turned away from a few of the performances because there was just no way to squeeze in another body.

The Georgia Straight Newspaper critic, Colin Thomas, evaluated the play using the criteria of a professional theatrical production, which prompted Jimmy to lament

I found the theatre critics coming to see the show... I made a mistake in not prohibiting them to arrive and evaluate this as something from the theatre community because it should have been reviewed in the social pages of the newspapers and it would have been extremely lauded and praised. As a result it was, local theatre critics came to it with very little knowledge of community theatre or community art to evaluate it in extremely professional and dire terms and that's too bad. That was pretty horrifying to me that they came with such a vocabulary to evaluate it. I realized that even before the show opened that that was a mistake and I could have put a stop to it and I didn't. So I was disappointed that I sort of let that go by because it should happen without that kind of evaluation. It's not that kind of thing. Not that the show didn't stand on its own and not that the reviewers didn't give it some credibility, however, it's a different thing and it should be evaluated in a different spirit for everyone involved, particularly the participants who are performing in it. They don't need to read a professional evaluation.

Fortunately, some critics did understand what we were trying to do. Mary Gazetas, a columnist for the Richmond News, wrote:

“Memory is the Mother of Community” are words found in the program. I’ll say. Powerful performances were mixed in with a theatrical inventiveness that drifted back and forth between the present and the past.

I would love to see and support more wonderful creative projects such as the community play in the Downtown Eastside.

Audience Member

There was a strong presence of young and elders, poetry and prayer. Injustices and activism, laughter and circles of sadness. I sat amongst a group of Chinese, Spanish and First Nations people. We were strangers who after awhile started talking to one another.

Three facts outweigh anything negative critics may have said:

1. Most of the audience enjoyed the play as a whole, 96.8%, and
2. said they would be willing to support an arts fund for the Downtown Eastside, 95.3%, and
3. 94.9% of the participants who responded said they would be interested and willing to participate in a similar creative project.

One audience respondent who got their questionnaire to me after the play had finished its run, impressed me with the empathetic concern s/he felt,

I loved the play and would support you and others in the arts for the Downtown Eastside. The friends I went with also loved it and we wondered what about the post-partum blues. How are the cast members doing?

7.0 BUDGET AND ARCHIVES

The project was funded by grants from two levels of government, foundations as well as businesses and private donations. The final budget figures will be ready in late April or May 2004. These figures will include the wrap-up expenses. However, to date the play has come in under budget. Cost over-runs in one area were made up in others. The Producers made good use of in-kind contributions, which is one of the amounts to be finalized later (see Appendix I).

The play was documented in several formats of which this report is one. There is footage for a video of the whole project, which has to be edited. A completed video of the play has been done by Dawn Buie. Valerie Methot has written a report from the artistic/theatrical perspective. Vancouver Moving Theatre is writing a report of the project for the Carnegie Centre.

Numerous photographs of the project's participants, publicity documents, costumes and the historical research done for the play

are being archived. At the time of writing, a location to hold the archives permanently has not yet been decided. Wall displays from the play will be permanently placed in the Carnegie Centre and the Japanese Hall. A Power Point Presentation of the play is being prepared for an electronic archive and the souvenir programs are being distributed to libraries and First Nations Band Offices.

I have seen six people came out to a play I put on at Langara. Six people from the community play came out on Sunday to see it. And I thought well if they hadn't done that play they wouldn't have come to see The Mad Woman of Chailot and it's a really good play and those students are really good in it and it's a real piece of theatre as far as I am concerned. So those six people are relating to that play which is about humanity and how horrifying the world is right now. So they get a taste of that...and that's such a tiny little thing. But they were there together and they hung out together but they came on their own but they were all there and they were delighted to see each other.

Jimmy

8.0 SPIN-OFFS OF THE PROJECT

The play has stimulated interest in theatre in general and for most of the participants, 92.3%, it has stimulated interest in initiating new creative projects. The key word here is “initiating.” On January 10, 2004, Rachel Van Fossen was invited to give those interested a follow-up workshop to explore future creative possibilities. Fifty-five people attended. People felt glad to see each other but there was a sense that we didn't get anywhere.

8.1 Play Participant Initiated Creative Spinoff

Steve Litton and Javier Romero discussed the possibility of calling a meeting to see if others were interested in doing or creating something on our own. They called a meeting for February 4, 2004 and it was attended by Klisala Harrison, Javier Romero, Ada Con, Steve Litton, Priscillia Tait, Brenda Dallaway, Julia Mark, Brenda Prince, Grant Chancey, Michael McNeeley, Michael Guennette, Leith Harris, Magdalena Fekete, Victoria Marie, Elwin Xie, Roger Brouillette, and (Rosmary Collins, who came in at the end). The following points are the highlights of that meeting.

- several people were expecting the January 10, 2004 meeting to result in some invitations or suggestions on participating in some other creative endeavors.
- Javier stated that we have developed skills by participating in the Community Play and, like anything else, if you don't practice you lose it.
- We want to make short term and long term goals
- We need to build a foundation and get expertise by possibly being mentored by experienced people.
- The Community play was constrained by time but there are stories that could have been told about the other ethnic groups who are part of the areas history, for example, Blacks, Italians, Polish, or events that affected the immigrant communities like the Komogata Maru incident.
- We really have something good going because our group is truly multicultural with the potential of effecting change in

Yes, for example, creating a play about the Woodsquate, tent cities, Woodward's history and the need for true and affordable social housing in the Downtown Eastside and all of the Lower Mainland.

Key Respondent

society by our creative endeavours. Our communities are really beginning to come together.

- We should research the resources in the area.
- We agreed that our group structure should be that of a cooperative with equality and consensus
- The names “Scrambled Eggs II” and “We Don’t Bite” were (jokingly?) suggested as names for our group.
- We decided that each of us should come to the next meeting ready to present to the group our talents, skills, that we could offer and an idea of what we’d like to learn.
- Next Meeting- noon, March 13, 2004 @ Carnegie

8.2 Connections

The participants from the play have connected with other local creative endeavours such as “Practicing Democracy,” an interactive theatre production exploring how the city can respond to the welfare cuts. The organizers of the Lunar Year Parade hired puppeteers from the play to participate in two parades, which are associated with the Chinese New Year celebration. Connections made through the events leading up to the play between Savannah Walling of Vancouver Moving Theatre and Yvonne Chartrand, have resulted in having a Métis Urban Barn Dance event as part of the Sixth Annual Strathcona Artist at Home Festival. The ripple effect of the play has gone as far as influencing Ruth Howard, who worked as the designer on the Enderby Play and on other community play projects in Canada and England, to entertain the idea of holding a Community Play Symposium in Toronto.

9.0 LIMITATIONS

The limitations of the evaluation are, first that there was not enough time allotted to interview all of the Artistic and Production teams. Second, there were so many good qualitative responses that I could not include them all. The third is that the structure of the report responds to all the indicators but some of them became subsumed into others, naturally, or became non-issues once the play was in production. For example, some of the people who seemed to have dropped out had not and were present on opening night. Those who truly dropped out, did so early in the process.

10.0 CONCLUSION

The contents of this report affirms that the Downtown Eastside Community Play, “In the Heart of a City,” not only achieved the objectives of the organizers but surpassed them. Several people at

the February 4th meeting said that the play was a life changing experience for them. The play not only mobilized the community to come together and celebrate the lives and stories that make up the community but have given members of the community the courage to try and accomplish other creative ventures. The desire is not just for themselves but for the elders in our respective ethnic communities. The play in a sense has breathed new hope in the community. The attendees at the February meeting demonstrate that cross-cultural bonds that were made are holding. The relationships among the different segments of the community are healing old relationships. The play definitely told a story of the struggles and triumphs of the neighbourhood and has given insights into creating a shared future. It may only be the few that attended the February meeting or the six who went to the Mad Woman of Chaillot, but it is a start.

APPENDIX A – COMMUNITY PLAY LOGIC MODEL

Purpose: To heal relationships between sectors and organizations in the Downtown Eastside and to work towards a healthier community.		Project: Community Play Project & Evaluation	
		Project Timeframe: 18 months	Budget: \$?
ACTIVITIES	OUTPUTS	OUTCOMES	IMPACT
Connect with Community: Organizing <ul style="list-style-type: none"> • Bring resident, agency reps, & other interested parties to design the project • Held outreach workshops to inform residents and assess interest in undertaking play • Building partnerships with community orgs. 	Community is aware of the play and a web of relationships is formed to support the play and ongoing cultural events.	<p>Play participants are more aware of their own creativity and skills and the community is more aware of the creativity that lies within.</p> <p>A physical and social legacy that demonstrates the value of community cultural development.</p> <p>New and positive relationships between different segments of the community.</p>	<p>Increased capacity of the community in arts and creativity, improved relationships between the segments of the community and an improved perception of the Downtown Eastside and its residents by the greater Vancouver community.</p>
Design the Structure <ul style="list-style-type: none"> • Consulting with theatrical groups • Formed play committee • Establish roles to be fulfilled 	Active community-based working groups to support all aspects of play production and contracted partnerships in place.		
Research & Write Play <ul style="list-style-type: none"> • Identified writers • Researching documented history • Collect resident stories • Developing creative collaborative structures • Developing interdisciplinary maps • Collating stories into a play • Hold public play readings to provide opportunities for feedback 	<u>Research:</u> Information about significant events, experiences are distilled to the story of the Downtown Eastside forming a scenario on which to build a script. <u>Write:</u> A musical play that honours the peoples, history, struggles, triumphs, cultures & art forms is written		
Produce Play <ul style="list-style-type: none"> • Designing & building sets, costumes, masks, puppets; Creating music score • Assembling artistic team; audition & cast show • Rehearse & run rehearsals • Training crew; preparing venues & assembling supplies; organizing volunteer performers • Tracking everything 	Play is mounted effectively and everyone involved has a positive experience.		
Manage the Project <ul style="list-style-type: none"> • Raise funds; finding & equipping venue • Prepare & revise budgets • Creating, preparing & negotiating artist & partner contracts • Scheduling & developing project timelines • Liaison with Carnegie staff & planning anniversary events 	The play is produced on budget and well managed.		

Plan Promotion <ul style="list-style-type: none"> • Outreach through community agencies & personal relationships • Develop & coordinate visual displays • Reporting regularly to local community 	Residents participate in the design & development and local and larger community, including media, come to the play.		
Special Events/Workshops <ul style="list-style-type: none"> • Participate in other community events and work with others to plan mutually supportive events 	Numerous special events & workshops that build towards the production		
Documentation <ul style="list-style-type: none"> • Archiving stories, info, research and elements • Preparing a written and audio/visual legacy of the process and product • Planning dissemination 	An archive of the process, materials and production.		

Possible Output Indicators		
Outputs	Output Indicators	Output Indicator Method
Community is aware of the play and a web of relationships is formed to support the play and ongoing cultural events.	Do the participants in the projects reflect the diversity of the community? How do the key players see the working relationships among community members & contracted partners? What are their understandings of how they will work together? What changes in partners and/or collaborative arrangements have occurred since the project started?	Participant Observation Face to Face (F2F) Key Respondent Interviews Participant Questionnaires
Active community-based working groups to support all aspects of play production and contracted partnerships in place.	How well do the community-based working groups reflect the community's diversity? What supports and barriers are there for consistent attendance at meetings? How are meetings documented?	Participant Questionnaires Participant Observation. Document Review
<u>Research:</u> Information about significant events, experiences are distilled to the story of the Downtown Eastside forming a scenario on which to build a script.	Have historical, current and resident stories been collected and organized? Does the collection reflect the diversity of the community?	Document review
<u>Write:</u> A musical play that honours the peoples, history, struggles, triumphs, cultures & art forms is written	Is the script/play representative and inclusive in its portrayal? Whose stories got told? Whose stories got omitted?	Document review Participant Observation.
Play is mounted effectively and everyone involved has a positive experience.	What have various participants gained from being a part of the project in terms of interest in arts, culture, skills, self-awareness, connectedness, work, etc.? Did the community at large enjoy the play?	F2F Key Respondent Interview Participant Questionnaires
The play is produced on budget and well managed.	Did the play exceed its budgetary allotment?	Document Review
Residents participate in the design & development and local and larger community, including media, come to the play.	How has the diversity of the participant in the project changed over time? Who dropped out? Who participates now who was not originally part of the project? Is there a public relations plan or strategy to create and sustain publicity?	Participant Observation
Numerous special events & workshops that build towards the production.	What cultural events were mutually promoted with the play? Has the project inspired any spin-of projects?	Document Review
An archive of the process, materials and production	Is there an archive? What materials relating to the process, materials, and production of the play are included?	Document review; actual physical location designated for archival materials

POSSIBLE OUTCOME INDICATORS		
Outcomes	Outcome Indicators	Output Indicator Method
Play participants are more aware of their own creativity and skills and the community is more aware of the creativity that lies within.	What new skills, talents, groups of people, resources, have been recognized in the community? Are there plans to mount similar or spin-off projects?	Participant Questionnaires
A physical and social legacy that demonstrates the value of community cultural development.	Have any local governmental or organizational policies or procedures changed or evolved to facilitate similar community-based endeavours in the future? What is changing in the community as a result of the project?	Document Review Participant Questionnaires
New and positive relationships between different segments of the community.	How have perceptions of “others” changed? Have new coalitions or partnerships between groups emerged?	F2F Key Respondent Interviews Participant Questionnaires

APPENDIX B – PARTICIPANTS QUESTIONNAIRE QUESTIONS

1. How did you first hear about the play?
2. How are you involved with the play?
3. If you are you involved in a working group, which one?
 - a. Did you attend an introductory workshop for the group, which one?
 - b. Does the group hold meetings/workshops/rehearsals regularly?
 - c. Do you attend meetings/workshops/rehearsals regularly?
4. What supports your participation?
 - a. What do you see as a barrier to your participation?
 - b. What do you enjoy most about your participation?
 - c. What do you enjoy the least in your participation?
5. Do you feel that your suggestions and input are valued in the decision-making processes?
6. Do you feel that your knowledge and artistic talent were encouraged, how?
7. Do you feel that you learned new things about the history of the Downtown Eastside and neighbouring communities (e.g. Strathcona, Gastown, Chinatown)?
 - a. Do you feel that you have learned new skills? Artistically? Socially?
8. Do you feel you have a better understanding of other groups in the Downtown Eastside?
9. Up until now, what has impressed you the most?
10. From what you know thus far, would you like to participate in a project like this again?
11. Do you have any suggestions you would like the artistic and planning team to know about?
12. Has the play stimulated your interested in initiating and implementing new creative ideas or participating in new creative projects?
13. Is there anything that has not been asked you that you would like to comment on in relation to this project?

APPENDIX C – ARTISTS’ INTERVIEW GUIDE (AND QUESTIONNAIRE)
QUESTIONS

1. How did you first hear about the play?
2. What is your role in the play process?
3. Do you have members of the community working with you?
 - a. How were they recruited?
 - b. Do you share the decision making with them?
4. Do they attend meetings/workshops regularly?
 - c. What do you see as barriers to consistent participation?
 - d. What do you see as supports to consistent participation?
5. What were the strengths in working with community members?
6. What were the challenges in working with community members?
7. What do you find most rewarding in this project? Artistically? Socially?
8. What do you find the least rewarding in this project? Artistically? Socially?
9. Has your opinion of the Downtown Eastside changed since becoming involved?
How?
10. Would you do it again?
11. Did the play project stimulate ideas for new creative projects?
12. Is there anything that I have not asked you that you think should be asked in relation to this project?

APPENDIX D – STORY GATHERING QUESTIONNAIRE

THE DOWNTOWN EASTSIDE

*Chinatown*Gastown*Hastings and Main*Japantown*Hogan's Alley *Luk'luk'i*Strathcona*Victory Square*

COMMUNITY PLAY

Join us in making a new play for and about the Downtown Eastside.

A Wind is Rising in the Downtown Eastside.

The Carnegie Centre, Strathcona's Vancouver Moving Theatre are joining forces
–with a host of other downtown eastside organizations, artists and just plain folks –
to create a community play about the whole downtown eastside.

In order to write the play,
We need your stories and voices,
Because this is about you!

Tell us about the land and trees and animals,
Ghosts and urban legends,
The buildings and alleys,
Our struggles and triumphs,
Laughter and tears,
Our heroes and heroines,

The survivors.

Your issues!
Your concerns! Your hopes!

And what gives you the courage
To get up and keep going

Rising up like a phoenix from the flames!

Share it with us! Witness it in the play!

The Downtown Eastside Community play involves hundreds of community residents and a small core of theatre professionals working together to create a play for and about the people who live here. People of every interest, age and background are encouraged to take part. There are literally hundreds of roles to fill, and there is a part in the production for everyone that wants one: from sewing to acting, set building, box office, research, documentation, music and everything that will make this process and production a positive and memorable experience for the whole community.

For more information or to learn how you can participate please call:

Savannah
Vancouver Moving Theatre
Messages: 604-254-6911

Rika
Carnegie Community Center
Messages 604-665-3003

Thank you for taking a few minutes to answer the following questions as they will provide inspiration for the creation of the Community Play. You can leave your name and phone number if you want or you can be anonymous

What do you like best about the downtown eastside?

What do you like the least about the downtown eastside?

If you had a magic wand and could change anything, what would you change in the downtown eastside?

If you were to send up to five photographs to describe all aspects of the downtown eastside to someone far away, what would they be?

Who are your heroes from the downtown eastside?

What are your favourite stories about the downtown eastside?

If you would like to be kept informed about - or to participate in the play - please leave your name and contact information:

THANK YOU! PLEASE DROP THIS QUESTIONNAIRE IN THE DROP BOX or
MAIL TO:

Savannah Walling, Vancouver Moving Theatre
Chinatown Postal Outlet Box 88270
Vancouver BC, V6A 4A4
604-254-6911, or thunter@axion.net

Rika Uto: 604-665-3003
Arts & Education Programmer
Carnegie Community Center
401 Main St. Vanc. BC V6A 2T7

APPENDIX E – CAST AND PRODUCTION CREW AUDITION FLYER

IT'S TIME TO SIGN UP FOR THE COMMUNITY PLAY



CAST AND PRODUCTION CREW AUDITIONS

Wednesday September 10th, Drop in Anytime between 6:30 and 9:30 pm,
Strathcona Community Centre, Multipurpose Room.

Sunday September 14th, Drop In Anytime Between 11-5pm,
Carnegie Community Centre, 3rd Floor.

*The first 150 people from the DTES area will get a role in the play.
Refreshments provided.*

REHEARSALS

September 23rd – November 26th

Tues. or Wed. or Thurs. or Friday: Evenings

Saturday or Sunday: Days

Japanese Hall, 475 Alexander St.

If you want to act most people will rehearse once a week, but you can choose to do more, or less! Refreshments provided.

PERFORMANCES and PRE- SHOW FAIR

Performances will take place at the historic Japanese Hall 475 Alexander Street. A pre-show fair with community mini- performances and roving food and craft sellers starts 30 minutes before show time.

Thursday-Sat. November 27-29 & December 4-6

Fair: 7pm, Performance: 7:30pm

Nov. 30th and Dec. 7th.

Fair 1:30pm, Performance: 2pm

Japanese Hall, 475 Alexander St.

Things are really moving along and we have some important dates for everyone to note!

Casting auditions will take place early September. The first 150 people from the DTES area will get a part. Rehearsals and building begin in mid September at the Japanese Hall at 475 Alexander Street. Eight performances will take place in the last week of November and the first week of December. Please see below for details.

Whether you want to act in the play, make costumes, play music build sets, this is when you can sign up. Drop in at the hours posted below and tell us how you would like to participate. If you want to act most people will rehearse once a week, but you can choose to do more, or less! We can work out a schedule that fits your availability. If you are unable to make it to the cast audition and production call in September – no worries – there are lots of other opportunities to join in. Give as a call we'll find a place for you. Terry 604-254-6911 or Rika (Carnegie) - 604-665-3003



HERE ARE SOME OF THE WAYS YOU CAN PARTICIPATE IN THE PLAY

If you want – its optional! – you can circle the areas that interest you, detach the form and return it to Rika at the Carnegie Community Centre. Or you can mail it *Terry and Savannah, Vancouver Moving Theatre, Chinatown Post Office, PO Box 88270 Vancouver BC V6A 4A4.*

By sending in this form you are helping us get ready for the cast and Production call. Be sure though to still come out to one of the casting and production calls listed on the other page.

Name _____

Address _____

Telephone _____

Email _____

Age (if under 18) _____

- 1) **Acting:** No experience necessary!
- 2) **Music:** Instrumentalists, singers. What instruments do you play?
- 3) **Technical:** carpentry, electricity, stages and seating, scenery, painting
- 4) **Stage Management:** help organize rehearsals, gather props and materials, keep things on track!
- 5) **Lighting:** rigging lighting and preparing special effects, operating lighting instruments
- 6) **Costumes:** work with a group or take work home.... Share your skills
- 7) **Puppets/Shadow Screen/Masks:** we need bodies, hands, faces, costumes
- 8) **Materials:** fabric, wood, decorative stuff, paint... we'll also need to borrow tools.
- 9) **Scripts:** duplicating, collating, binding
- 10) **Refreshments:** During long rehearsals you will be very popular if you help arrange for this!
- 11) **Transportation:** Drive people who don't have wheels to rehearsals and take elderly people to see the show. We may need occasional use of a van or truck to transport materials to the site.
- 12) **Front of house:** ushers, programme sellers, coffee and tea makers, ticket takers...
- 13) **Back stage:** dressers, stage hands...
- 14) **Secretarial:** typing, answering the telephone...
- 15) **Babysitting:** before and during the performance.
- 16) **Publicity:** articles, posters, delivering handbills...
- 17) **Documentation:** scrap books, photos, video...
- 18) **Donations of funds or supplies:** Vancouver Moving Theater is a non-profit society with charitable status
- 19) **Fair preceding the play:** each evening a different organization is invited to dress up, sell snacks, gifts, etc. and keep the proceeds. We will also need music. Would your group be interested?
- 20) **Committees:** hospitality, production, publicity, fair, opening and closing ceremonies.

APPENDIX F - AUDIENCE FEEDBACK FORM

In order to evaluate “In the Heart of the City” we are asking for audience feedback and would appreciate your comments on the play. Please read the following statements and indicate whether you strongly agree, agree, disagree or strongly disagree. Thank you for your cooperation.

	Don't Know	Strongly Disagree	Disagree	Agree	Strongly Agree
1. I enjoyed the acting					
2. I enjoyed the music and singing					
3. I learned something about the history of the Downtown Eastside and surrounding areas					
4. I found the story engaging					
5. I found the sets and scenery innovative and enchanting					
6. I enjoyed the play as a whole					
7. I would support an arts fund for the Downtown Eastside					

8. Do you have any further comments?

APPENDIX G - SUMMARY OF PARTICIPANT RESPONSES

N= 39

QUESTION	AFFIRMATIVE RESPONSES	PERCENTAGE
Did you attend an introductory workshop for the group?	14	35.90%
Does the group hold meetings/workshops/rehearsals regularly?	37	94.87%
Do you attend meetings/workshops/rehearsals regularly?	34	87.18%
Do you feel that your suggestions and input are valued in the decision-making processes?	31	79.49%
Do you feel that your knowledge and artistic talent were encouraged?	34	87.18%
Do you feel that you learned new things about the history of the Downtown Eastside and neighbouring communities (e.g. Strathcona, Gastown, Chinatown)?	36	92.31%
Do you feel that you have learned new skills?	37	94.87%
Do you feel you have a better understanding of other groups in the Downtown Eastside?	34	87.18%
From what you know thus far, would you like to participate in a project like this again?	37	94.87%
Has the play stimulated your interested in initiating and implementing new creative ideas or participating in new creative projects?	36	92.31%

APPENDIX H - AUDIENCE RESPONSES

(N=64)

Question	Strongly Agree	Agree	Disagree	Strongly Disagree	Don't Know
1. I enjoyed the acting.	82.8%	15.6%			1.6%
2. I enjoyed the music and singing.	81.3%	18.8%			
3. I learned something about the history of the Downtown Eastside and surrounding areas.	78.1%	18.8%			3.1%
4. I found the story engaging.	82.8%	12.5%	3.1%		1.6%
5. I found the sets and scenery innovative and enchanting.	82.8%	15.6%			1.6%
6. I enjoyed the play as a whole.	85.9%	10.9%			3.1%
7. I would support an arts fund for the Downtown Eastside.	82.8%	12.5%			4.7%

(N=64)

Question	Strongly Agree	Agree	TOTAL FAVOURABLE RESPONSES
1. I enjoyed the acting.	82.8%	15.6%	98.40%
2. I enjoyed the music and singing.	81.3%	18.8%	100.10%
3. I learned something about the history of the Downtown Eastside and surrounding areas.	78.1%	18.8%	96.90%
4. I found the story engaging.	82.8%	12.5%	95.30%
5. I found the sets and scenery innovative and enchanting.	82.8%	15.6%	98.40%
6. I enjoyed the play as a whole.	85.9%	10.9%	96.80%
7. I would support an arts fund for the Downtown Eastside.	82.8%	12.5%	95.30%

APPENDIX I – BUDGET

Allotted Actual Feb.12 04

INCOME

Vancouver Foundation	50,000	37,500	
Co-producers contributions			
Carnegie Art.in Res. Contrib.	2500	2000	
Carnegie food/transit add contrib.	0	2254	
VMT cash contrib.	<u>0</u>	<u>4000</u>	
	2500	8254	
In-Kind Gifts	20,000		value has not been tabulated
City of Vancouver			
Cultural Affairs	36,700	25,000	3 grants awarded to VMT for the play
Social Planning	0	2000	
Parks Board	<u>21,100</u>	<u>8000</u>	
	57,800	35,000	
Fund-Raising			
priv. fund-raising (friends carn)	10,000	19,000	
business fund-raising	0	1250	
Van City Savings	0	10,000	
PEACH	5000	0	
Foundations	16,000	2,500	
central city mission	<u>0</u>	<u>5000</u>	
	31,000	37,750	
Federal Funding			
Canada Council	0	15,000	Theatre office - artists and communities
Provincial Funding			
BC Arts Council	0	20,000	Theatre section Community tickets; Festival Box Office tickets, regular tickets; united way donation, venue ticket sales
Ticket Sales	0	<u>18,286</u>	
TOTAL	161,300	171,790	

EXPENSES

Admin. Salaries + Fees	10,000	22,024	during rehearsals required full time services of producer and volunteer coordinator (rather than part time)
Artistic Salaries + Fees	57,800	65,186	artistic director services needed full year; added full time musical director (not part time) plus 1st Nations consultants
Productn Salaries, Fees, Wages	27,000	30,295	Added full time technical director, and security person plus added props finder, child care, set up and strike crew and front of house staff
rent, office set up, phone, suppli	20,000	12,225	includes insurance, computer consultants, admin supplies
newsletters, programs	3,000	0	programs were an independent play-related initiative
script reprod; archival documen.	0	850	lots of in-kind script reproduction too
promotion, posters, adds	5000	9147	includes fees of publicist and graphic artists
scaffolding, lights, sound	5000	3150	bleachers were donated gratis
costumes, props, puppets, set	15,000	11,250	set and staging came to 4250
Communication	0	500	Stage mangement radios
Transportation	500	1000	gas and rental
Food for rehearsals, workshops	1000	9450	includes top-off salary for food server
Evaluation researcher	5000	0	evaluation was an independent play-related initiative
Report/ videos for participants	1000	1192	includes DVD's of show for cast members
Gifts and Acknowledgements	1000	2545	includes t-shirts for cast members
Contingency	<u>10,000</u>	<u>0</u>	
TOTAL EXPENSES	161,300	168,814	note: \$12,7000 was directed to food, security and child care
TOTAL INCOME	<u>161,300</u>	<u>171,790</u>	Difference - \$10, 490
			This is a projected balance pending final reporting of expenses: surplus divided 50-50 between VMT and Carnegie and/or directed towards support of follow-up arts project (TBD)
BALANCE	0	2,976	