

The Shadows Project: Addiction & Recovery
We're All in This Together
Final Evaluation Report



**Prepared for
The Vancouver Foundation**

**Dr. Victoria Marie
MarieCo Research Services
July 2007**

The Shadows Project: Addiction and Recovery
“We’re All in This Together”
Final Evaluation Report

Prepared for the Vancouver Foundation

Written by:

Dr. Victoria Marie
MarieCo Research Services
1143 East Pender Street
Vancouver, BC V6A 1W6

Based on data collected by:

Dr. Victoria Marie
Patricia McSherry
Savannah Walling

© July 2007

Table of Contents

Table of Contents	ii
Table of Figures	iii
List of Tables	iv
Introduction.....	- 1 -
Project Background.....	- 1 -
Project Purpose and Objectives	- 2 -
Evaluation Scope and Method	- 3 -
Evaluation Methods	- 3 -
Final Report	- 4 -
Process Findings	- 5 -
Hiring practices.....	- 5 -
Cultural and gender diversity.....	- 6 -
Constituent group support.....	- 6 -
Workshops and Forums	- 7 -
Participation during project stages.....	- 8 -
Rehearsals	- 9 -
Support of Professionals for the Project	- 10 -
Local Input and Community stories and views.....	- 11 -
Feedback During the Project.....	- 12 -
Post-Project Feedback.....	- 15 -
Community Engagement	- 16 -
Training and Capacity Building.....	- 18 -
Workshops	- 18 -
Short-Term Outcomes.....	- 22 -
Gains for participants.....	- 22 -
Enjoyment	- 24 -
Community-at-Large.....	- 24 -
A Synopsis of the Play.....	- 25 -
Participants.....	- 30 -
Education: Insights on Addiction.....	- 32 -
Community Participants.....	- 32 -
Artistic/Production Team Leaders	- 32 -
Emergent Talents Observed By Mentors.....	- 34 -
New Insights	- 34 -
Media Presence and Coverage	- 37 -
On budget.....	- 41 -
Artefacts.....	- 41 -
Intermediate Outcomes	- 43 -
Emergent artistic visions and Future plans	- 43 -
Spin-Offs and Partnerships	- 44 -
Long-term Outcomes	- 45 -
Perceptions of Addicts and the Downtown Eastside	- 45 -
Community Participants.....	- 45 -
Artistic/Production Team Leaders	- 46 -
Audience	- 47 -

Changed Lives?.....	- 47 -
Alice.....	- 48 -
Oliver	- 50 -
Greta.....	- 51 -
The Shadows Project Experience: Creative Expressions.....	- 54 -
Dedication to the Shadow Casters	- 60 -
Strengths	- 61 -
Artistic excellence.....	- 61 -
Community relevance	- 62 -
Capacity building and Fun, welcoming, safe events.....	- 62 -
Arts-based health promotion.....	- 63 -
Raising public awareness.....	- 64 -
Communicating to the public.....	- 64 -
Improve Outsiders' perception of the Community	- 65 -
Challenges.....	- 65 -
Future Skill Development.....	- 65 -
Emergent Themes	- 66 -
Recommendations.....	- 67 -
Conclusion	- 69 -
APPENDIX A: <i>The Shadows Project</i> Logic Model	- 71 -
APPENDIX B: Shadows Actuals Two Phases Final Report.....	- 74 -
APPENDIX C: Bios: The Shadows Project.....	- 76 -
APPENDIX D: Professional Artists — 2005-2007.....	- 83 -
APPENDIX E: Community writers, cast, crew and readers —.....	- 84 -

Table of Figures

Figure 1: From David Chantler Workshop, August 27, 2005.....	- 19 -
Figure 2: David Chantler Workshop, August 28, 2005	- 19 -
Figure 3: Larry Reed's Workshop.....	- 21 -
Figure 4: Digital Training Workshop	- 22 -
Figure 5: Scene 6 Photo by Ken Tabata.....	- 27 -
Figure 7: Photo by Ken Tabata	- 28 -
Figure 8: Photo by Ken Tabata	- 28 -
Figure 9: Photo by Ken Tabata	- 29 -
Figure 10: Province Review, April 23, 2007	- 39 -
Figure 11: The Georgia Straight, April 26 - May 3, 2007	- 40 -
Figure 12: Souvenir Program Guide Cover	- 42 -
Figure 13: Photo by Ken Tabata	- 49 -
Figure 14: Photo by Ken Tabata	- 54 -
Figure 15: This is where I live (2005)	- 55 -
Figure 16: Little Girls (2005).....	- 56 -
Figure 17: Love Thy Neighbour (2005).....	- 57 -
Figure 18: Lullaby of the World (2005)	- 58 -
Figure 19: Roots of Addiction/Recovery (2005)	- 59 -

List of Tables

Table 1: No. Workshops	- 7 -
Table 2: Percentage of participants who attended each workshop.	- 8 -
Table 3: % of Participants per role	- 8 -
Table 4: Summary of Audience Feedback.....	- 24 -
Table 5: Media Coverage.....	- 37 -

Introduction

The Downtown Eastside of Vancouver has received a plethora of publicity highlighting the widespread alcohol and drug addiction in the area. Less known, however, is that community members from all walks of life have sought creative ways to promote a positive image of their community and address issues of addiction. The Downtown Eastside Community Play, "In the Heart of a City," went a long way in addressing the former. Vancouver Moving Theatre and their partners have provided an opportunity for the community to explore issues of addiction. The Shadow Project: Addiction and Recovery was a two-year arts project which culminated in performances of the shadow play, "*We're All in This Together*."

Project Background

Vancouver Moving Theatre was engaged by the Carnegie Community Centre Association to co-produce and oversee the Downtown Eastside Community Play Project. "In the Heart of a City: The Downtown Eastside Community Play" was the culminating event of a year of celebrations during 2003 that commemorated the 100th Anniversary of the Carnegie building.

The legacy of the Community Play is that it encouraged some of the participants to pursue other theatre, artistic, educational and job opportunities. Further, the Community Play inspired new creations such as, "The Tipping Point," a play about the life of a local hero Bruce Erickson, and new community arts projects ranging from opera to festivals. Another consequence of The Community Play's is that it drew funding into the Downtown Eastside to support a variety of locally initiated and community-engaged arts projects.

Building on the success of the Community Play, the First Annual Downtown Eastside *Heart of the City Festival*, was co-produced in the autumn of 2004 by the Carnegie Community Centre and Vancouver Moving Theatre in cooperation with over 40 community partners. This was so successful that further festivals were planned for 2005 and 2006. The Third annual festival held over a two-week period in 2006 featured 671 community and professional artists, 32 arts groups, 291 volunteers at 95 events in 28 locations throughout the Downtown Eastside.

VMT has a long-standing interest in shadow theatre; They've used elements of it in several of their productions and co-productions including *The Good Person of Setzuan*; *Sucker Falls: A Musical About Demons of the Forest and the Soul*; *Tales from the Ramayana*; and *In the Heart of a City: The Downtown Eastside Community Play*.

At a post-production session following In the Heart of a City in 2003, some members of the cast proposed doing a play about addiction. They wanted to change negative perceptions of the Downtown Eastside and wanted more help and treatment for substance users. Although we had touched onto the topic of addiction within the Downtown Eastside

community play, Terry and I felt that the issue was of such burning importance, it called for a really thorough and in-depth treatment. I was so inspired by Enderby's production, VMT committed ourselves to co-creating– with our Downtown Eastside community – a shadow play inspired by an inner city community's stories and images around addiction and recovery (Artistic Director).

The Shadows Project was a two year theatre and community building project to create a 60-90 minute shadow play that sheds light on issues surrounding addiction. The project was produced by Vancouver Moving Theatre in association with the Carnegie Community Centre, the Roundhouse Community Centre, urban ink Fathom Labs Project, and with the support of the Downtown Eastside *Heart of the City Festival*. Initiated in summer 2005, *The Shadows Project* culminated in eight performances April 19-29, 2007 at the Russian Hall for 1005 people. Since August 2005, 3400 people have participated in workshops, discussions, and performances exploring the roots of addiction and recovery with the Shadows Project.

Project Purpose and Objectives

The purpose of this project was for Downtown Eastside residents to speak to the culture of problematic substance use, reflect upon experiences of addiction and recovery, and share visions for strengthening cultures and building healthy communities. The objectives of the project are:

- ***Artistic excellence:*** to develop the capacity of the community to express itself artistically and with excellence around issues that are a central concern in the community's life
- ***Community relevance:*** to mobilize community members to come together to express a local point of view on these issues by participating in a musical shadow play
- ***Capacity building:*** to develop creative capacity among a socially and culturally diverse team of community artists with training, mentoring, employment and production opportunities
- ***Fun, welcoming, safe events:*** to provide fun, friendly, welcoming, safe and smoothly run events where people can enjoy creative activities as participants and viewers
- ***Raising public awareness:*** to raise public awareness around the emotionally laden subject of addiction and act as a spring board for discussion
- ***Communicating to the public:*** to communicate to the larger community of Vancouver stories and insights on addiction, roots of addiction, and recovery as experienced in an inner city neighbourhood
- ***Improve perception:*** to promote a positive perception of the Downtown Eastside
- ***Arts-based health promotion:*** to reduce stress and sustain personal and community well being over the course of the project.

Evaluation Scope and Method

Vancouver Moving Theatre (Vancouver Moving Theatre) and their partners contracted MarieCo Research Services (MRS) to evaluate the *Shadows Project: Addiction and Recovery* project. In The Shadow Project, people in the Downtown Eastside are participating in a shared dialogue and community art process that deepens understanding of the roots of addiction and the recovery process.

The purpose of the evaluation is to assess if and to what extent the project achieved its goals. The evaluation is intended assist in determining the merits of community theatre as a tool for both public education as well as capacity building with disadvantaged groups. The Shadows Project is two-years in duration and each year represents one phase of the project. Phase I was the “Creation and Development” phase. Phase II was the “Production and Premiere” phase. The Play continued to evolve in response to participant and public feedback until shortly before the performances of Phase II.

The evaluation was designed as a process and an outcome evaluation. The process section of the evaluation explores the development and actual implementation of the project, assessing whether strategies were implemented as planned and whether expected output was actually produced. The outcome section of evaluation looks at impacts and/or benefits to participants during and after involvement in the project. The outcomes are divided into short-term outcomes which pertain to the acquisition of new knowledge and skill; intermediate outcomes, which relate to changes in behaviour, and long-term outcomes which involved changes in values.

EVALUATION METHODS

An evaluation logic model was designed in collaboration with the project manager/artistic director (see Appendix A). Based on the logic model, data collection protocols were designed and presented to the project manager/artistic director for feedback, which was then incorporated into the final form of the data collection tools.

Interviews and Questionnaires

In-depth interviews were held with five community participants and seven artistic team members. Three of the community participants were interviewed on two separate occasions over the course of the project. Short informal interviews were held with two workshop facilitators. Approximately 1000 audience feedback forms were distributed at the completion of the project and 235 were completed and returned. Questionnaires were distributed to all the cast and crew members with just over half of these completed and submitted for the evaluation.

Journals

Journals were distributed to the community participants during Phase I of the project. Participants were encouraged to describe in words, pictures, or drawings their feelings about the project and to be as creative or as literal as they wished.

Participant Observation

The researcher attended sample workshops and a post show forum during Phase I of the project. In addition, the researcher participated as a puppeteer and prop/scene manipulator in the first phase of the project. In Phase II of the project, the researcher attended portions of workshops and a run through of the play.

FINAL REPORT

A draft report was prepared in draft format and reviewed with the Project Manager and Artistic Director. Her feedback was incorporated into this final report, which presents the results of the evaluation. In addition to the background on the program provided above, this report outlines the process findings and outcome findings. Next, the strengths and challenges of the project are presented. The section on the strengths of the Shadow Project explores whether the project achieved its objectives followed by what the community would like to see in future skill development along with emergent themes. The concluding sections include recommendations for similar projects based on the challenges encountered in the Shadows Project. The conclusion discusses how and to what extent The Shadows Project demonstrates the merits of community theatre as a tool for public education, capacity building for disadvantage groups.

Process Findings

The process findings are focused on the implementation and operation of the project. These findings are based on an exploration of and responses to the following questions, identified as output and outcome indicators in the Shadows Project Evaluation Logic Model.

- Was first priority given to individuals from Vancouver's East End and the Downtown Eastside when hiring artistic and production personnel and in offering mentoring and apprenticeship opportunities?
- Does the project include cultural and gender diversity in the professional, student and community artists from inside the community?
- Does active community-based participation, co-writers with a personal relationship to the Downtown Eastside substance abuse, and a professional creative team support all aspects of the project?
- Does the project reflect the stories and points of view of the community about addiction and recovery?
- Does the project engage the community in a discussion of the roots of addiction and solutions for the future?
- Did local groups, organizations and residents participate in providing input into the artistic content and design of the project?

In the next section, the process aspects of the Shadow Project are assessed. The process elements examined are hiring practices; cultural and gender diversity; constituent group support; local input; community stories and views; community engagement; training; and, capacity building.

HIRING PRACTICES

The findings show that first priority was given to individuals from Vancouver's East End and the Downtown Eastside when hiring artistic and production personnel. 86% of the artistic and production personnel who responded for this evaluation, reported that they lived or have lived in the east end of Vancouver or the Downtown Eastside/Strathcona.

Fifty percent of the participants who responded for the evaluation, reported living in the Downtown Eastside/Strathcona area. Another 37.5% reported residing in areas of East Vancouver. The remaining 12.5% stated that they reside in the Burnaby (Metrotown) and Vancouver.

In terms of offering mentoring and performing opportunities, we've been appealing first to people that are members of the DTES community, people who have either lived, worked or volunteered here, had relatives, or regularly socialized in the DTES. Our goal was to work with a cast of whom two-thirds to three-quarters had been involved in other arts projects we've done, leaving room for newcomers. As it turns out, 50% of the cast in both Phase I and II were newcomers to Vancouver Moving Theatre art projects (Project Manager/Artistic Director).

All of the writers were Downtown Eastside community members with the exception of East End resident, James Fagan Tait and guest artist, Larry Reed. Co-writer Rosemary Georgeson's relatives have lived or worked in the neighbourhood for five generations. The majority of the artistic team live in the East End and have a history of working in the Downtown Eastside.

Almost all of the community cast, crew and workshop participants have lived, worked, socialized, volunteered, and /or have relatives in the Downtown Eastside.

Those involved in design and music: Tamara Unroe and Joelysa Pankanea were employed on the Downtown Eastside Community Play. Joelysa is an EastEnder. Tamara doesn't live in the neighbourhood but has collaborated on several Downtown Eastside arts projects. The new musical director, Yah-wen V. Wong has been working in the DTES with the "Urinetown" play. The new director, Kim Collier and Adrian Muir, lighting designer, don't come from the Downtown Eastside but live in the East End (Project Manager/Artistic Director).

On very few occasions was it necessary to go outside Greater Vancouver. Two shadow theatre specialists, David Chantler and Larry Reed, from outside the province were invited to lead shadow theatre workshops and practicums. Enderby residents Cathy Stubington—the artistic director of Enderby's shadow play about addiction—and her son Leif were invited to participate in the workshop facilitated by David Chantler.

CULTURAL AND GENDER DIVERSITY

The findings show that the project included cultural and gender diversity in the professional, student and community artists from inside the community. The professional artists included gender diversity and members of the Chinese, First Nations, Métis, Hispanic, Indo-Canadian and European Canadian communities. However, in Phase II of the project there were more women in leadership roles.

The student and community artists included members of the Chinese, First Nations, Métis, Francophone, African-Canadian, Hispanic, and European Canadian communities. 24% of the cast and crew of *"We're All in This Together"* were First Nations or Métis. There was gender balance among these groups in both phases of the project.

"It's bringing people from the four corners of the globe – red, white, yellow, black ..., coming together into a bouquet of humanity to address our own darkened shadows and issues sending a message to the leader of our nations. We have an obligation to our children and future generations, but it starts today with us" (Co-writer: Phase I, Community Actor/Chorus: Phase II).

CONSTITUENT GROUP SUPPORT

The evidence of support for the various aspects of the project by the non-professional community participants is partially derived from their interest and attendance at various

capacity building opportunities provided by the project. Support is also shown by their involvement in and performance of the various duties and tasks that became available at various stages in the life of the project. An example of this is the commitment of those involved in the performance aspect to attend rehearsals regularly. The collaborative nature of the project is demonstrated in the following excerpt from the Artistic Director's reflections:

Three writers distilled stories, images and concerns received from a hundred people into a framing scenario. Then 9 writers from the Downtown Eastside community were invited to contribute dialogue, characters, more images and lyrics. Next the three writers worked on strengthening story connections, creating, linking bridges, and editing. Some of the scenes were staged and we got feedback from the nine community writers and from 80 spectators. Eight of the community writers revised the script, wrote new material at a week-long retreat on Galiano Island. Rose and Savannah worked on clarifying the story line, developing linking bridges and editing; they made changes, added some new material and restructured. Some material was re-worded; some material was edited. They incorporated input from almost one hundred people (Artistic Director, April 2006).

Workshops and Forums

Table 1: No. Workshops

% of Resp.	No. of workshops attended
12.50%	0
18.75%	1
12.50%	3
18.75%	4
12.50%	5
6.25%	6
6.25%	8
12.50%	10
100.00%	

The project featured training and capacity building opportunities such as, workshops, shadow theatre practicums and mentoring. The table to the left graphically depicts the workshop attendance of the participants. As the table shows, participants attended from 0 to 10 of the 16 capacity building events that were provided by the project. 87.5% of the participants attended at least one workshop.

It should be noted that the 12.5% participants who did not attend any workshops, joined the project during Phase II. They participated as Shadow Castor/Actors and as such, they were required to adhere to the rehearsal schedule, which often involved long hours.

The table on the right shows percentage of respondents who attended each workshop. The table shows that the Post Show Addiction Forums, Public Talks with Larry Reed and Kim Collier and the Script readings were the most widely attended. Of the participants who responded, 50% attended these events. The next most popular, with 37.5% attending, were the Introductory Workshop and the Shadow Theatre Workshop. Third place, with 31.25% of the respondents attending, was the Shadow Theatre Film Series. It should also be noted that the Digital Video Workshop series was limited to 8 participants.

Table 2: Percentage of participants who attended each workshop.

% Who attended	Workshop Name
50.00%	<ul style="list-style-type: none"> • Post Show Addiction Forums • Public Talks with Larry Reed & Kim Collier • Script Readings
37.50%	<ul style="list-style-type: none"> • Introductory Workshop • Shadow Theatre (Larry Reed)
31.25%	<ul style="list-style-type: none"> • Shadow Theatre Film Series
25.00%	<ul style="list-style-type: none"> • Master Shadow Class (Larry Reed) • Puppet Making (Tamara Unroe) • Shadow Theatre Workshop (Joelsya Pankanea & James Fagan Tait)
18.75%	<ul style="list-style-type: none"> • Digital Video Workshops (Cease Weiss)
12.50%	<ul style="list-style-type: none"> • Forum Theatre Workshop (Victor Porter & Patti Fraser) • Shadow Intensive (David Chantler) • Writing Workshop (Rosemary Georgeson) • Galiano Island Writers Retreat
6.25%	<ul style="list-style-type: none"> • Addiction Seminar "Thinking Outside the Box" • Collage Workshop (Diane Wood)

In addition to the community participants who attended workshops, 5% of the audience reported attending at least one of the workshops leading up to the play. Those who responded in the affirmative report attending the script readings of the play, participating in Phase I of the project, attending the Public Talks with Larry Reed and Kim Collier and the Master Shadow Class with Larry Reid. In addition, some respondents could not remember the name of the workshop or event in which they participated.

Participation during project stages

The non-professional community participants reported involvement in all aspects of the project, with 50% of them involved in more than one type of involvement. The table to the right shows the percentage of respondents who participated in each role or activity. 43.75% of participated in these of respondents reported taking part in the interviews and questionnaires, which were done at several stages in the project. These interviews and/or questionnaires were done in the early stage before the script was written; after script readings; at the post show forums of Phase I; and, after the completion of Phase II.

Table 3: % of Participants per role

%	Role
56.25%	Shadow Caster/Actor
43.75%	Interviews/ Questionnaires
31.25%	Singer
25.00%	Puppeteer
18.75%	Lighting
18.75%	Musician
12.50%	Assistants to professionals
12.50%	Writing
6.25%	Props
6.25%	Stagehand

56.25% of the respondents participated as shadow/casters or actors, 31.25% as singers, 25% as puppeteers and 18.75% as musicians. On the technical side, 18.75% participated in Lighting, 6.25% on props and the same percentage as stagehands. 12.5% participated in the writing and the same percentage as assistants to the professionals.

Rehearsals

93.7% of the respondents reported attending rehearsal regularly. Some of the reasons give for regular attendance were:

After "The Heart of the City" play in 2003, I was so impressed with the community play format and VMT's management of all the details, I committed as much time as possible to this one (Participant #6, Phases I & II).

Yes, only way to go in a team effort (Participant #8, Phase II).

Yes, big "fun", great show, socially vital work (Participant #9, Phase II).

Because I wanted to learn about this form of theatre, because I loved the music, because I wanted to learn from J. F. Tait, because I take this work seriously, because I am growing as a performer, and hopefully because I have something unique to offer this circle (Participant # 17, Phases I & II).

The 6.25% who responded 'no' to this question appears to have wanted to attend regularly but as one respondent explains, their attendance was, "50/50 sometimes food line ups, as well as unforeseen circumstances prevented me from spending more time" (Participant #13, Phase II).

I wasn't able to attend all the workshops and activities, even though I would have liked to because of illness on one occasion, and acting in other shows on other occasions. However, I attended all rehearsals except for a couple that I'd previously cleared with Robin, due to another show I was in (Participant #5, Phases I & II).

The issues of addiction and recovery are enough to capture the initial interest of community members and get them to attend workshops and fill out questionnaires giving their views. However, the successful performance of a community theatre event requires far more commitment than that required to participate in a weekend workshop.

We had people who were on meds, who were challenged in so many different ways with mental, physical, and emotional issues – and sometimes they were all rolled into one person – and we still handled it and kept it contained so other members weren't hurt for it. In some cases, they went out of their way to overcome it and still keep working on the project (Co-writer, community liaison and host).

What motivated people in the Downtown Eastside to participate in community theatre projects and what kept them coming back day after day? The primary answer to these questions is— Community theatre projects build a sense of community.

The first thing that comes to mind is the sense of community that builds and was a big part of the Community Play experience. I was going to say it wasn't as intense but it was intense in a different way. We had a shorter period of time and worked with fewer people but that sense of being, I don't know. There's really magic there I guess in that you're part of something bigger. For me that really is an illustration of what a Higher Power is all about because you're connected to the actors who are singing and the people that are manipulating the shadows over the screen. We didn't really talk with each other but we all had to rely on each other and depend on each other. And so you get this sense of, if you make a mistake there's 30 people that you're letting down but there's also 30 people there to support you. So, there is that sense of connection to something bigger. And it seems with both of those as the production goes along, it takes on its own life. It connects to the group's collective unconscious or something and it's beyond Jimmy as Director and beyond Joelysa as Music Director, it just really becomes its own thing (Community Participant, Phase I).

Support of Professionals for the Project

One of the co-writers, who also served as dramaturge and director of Phase I, supported the community aspect and the meaning of community to the project.

The community seems to be a recurring theme with many of the people we talk to about how the absence of community in their lives propelled them towards one kind of an addiction or another. The place of recovery or health seems to be inside community of one kind or another. That was a recurring theme that hopefully the play will also reinstate or talk about or at least that we get the feel of community inside the play. Also the play itself is being done by a community of people. So the group of people participating creates a community amongst themselves. So it's already in the play – it's a community play. That will be a powerful aspect of even talking about addiction, the fact that it comes out of a community (Director, Phase I).

The findings show that although members of the artistic team found the mentoring aspect of the project challenging, they also found it rewarding. For example,

It's fun to teach people how to make stuff without the pressure of having to produce stuff that turns out really well with the pressure of a time deadline. Good but challenging because if you've never done it before it's not easy. I really enjoy all the personalities, what people have to offer, their enthusiasm. Some are just so dedicated; some just want to do the mindless jobs and Zen, to cut something out repetitively for a few hours. There're always things like that that needed to be done. [It's] kind of fun. The challenge is matching the jobs to the personalities while still getting your list crossed off. [It's a] good learning experience, meeting people, trying making it so people have a good time doing it and different people

have a good time in a slightly different ways, keeping open to that (Set/Puppet Effects Designer).

Working with this multicultural cast, for many of them it is their first experience in a production that is so open to multi cultural casting. Their openness and happiness in it brought rewards to me being on the artistic team. Spiritually I find the project really meaningful. Working with people who have suffered or are currently suffering from addiction feels very meaningful spiritually (Musical Director, Phase II).

There was also support for participating in a new kind of theatre. The Stage Manager spoke of the current trend of theatre being the realm of the elite. She spoke of the need to bring theatre back to the people, “theatre by the people, for the people”. Of this project, she states-

When you think about theatre in this city and the theatre that people would like to make but they don't have the money or the space and write grants for these projects. I think it is so fantastic that whoever gave them the money to do it, did, because it's very important. Purely from a theatre point of view it is so important that theatre is being done in unconventional ways with unconventional people and seen in unconventional places. Theatre in this country and in the world is going to move forward. It expands people's expectations of theatre because this has happened (Stage Manager, Phase II).

LOCAL INPUT AND COMMUNITY STORIES AND VIEWS

Addiction to drugs and alcohol is one of the persistent issues of concern in the Downtown Eastside. Significantly, in gathering input for this project, addiction was looked at in its broad sense. For example, the Introductory Workshop Questionnaire stated, “We consider addiction can involve everything from sugar, coffee, nicotine, alcohol and other drugs, to behavioural addictions like workaholics, shopaholics, ands TV, video, and nickel slot machine-aholics.” Through the use and distribution of questionnaires, Vancouver Moving Theatre collected input from the community on addiction and recovery. The questionnaire was printed in the Carnegie newsletter in addition to being distributed at community gathering places beginning in July 2005.

In August 2005, the writers conducted public soundings and collected a wide range of responses on the theme of addiction. Between August 9th and 12th, the writers interviewed 46 community members plus collected questionnaires from another 45. The writing team developed narrative content from the material.

The co-writers distilled the material into a representational theatrical structure prior to inviting nine writers from the community to contribute dialogue, songs, and poems, which were incorporated into the co-writers' structure.

The script continued to evolve through interviews, written and oral feedback received from hundreds of people. The script became just one example from this project resulting in an increase in community's capacity *"to express itself artistically and with excellence around issues that are a central concern in the community's life."* During Phase I of the project, the participants witnessed this script undergo the metamorphosis from written words and directions on a page to a living organism.

Well, when I first read through it, my first impression was, there's not much here. But as we worked with it, I guess that's one of the key points-- I'd say--the process and this is as important as the words or the script or whatever, is that thing of having so many people working together on it. As it started to come alive I started to see it as a real, living thing. So some of them did touch me and touch me quite a bit (Community Participant, Phases I & II).

Feedback During the Project

While many of the local views on addiction were represented in the script, some felt that the 'roots of addiction' were not or not adequately addressed in the play. Another participant suggested that the issue of violence was not addressed:

The Two Little Girls scene, it affected me. It triggered me because there were things about the relationship between The Mom and The Dad that were abusive and I grew up in that kind of environment. But I don't think the full tale is told there and I think we have to be careful not to shut down the real story. I talked to Jimmy about this because I know [another community participant] had brought it up too. We don't want to sugar coat the violence that occurs because addiction creates violence because when we run from ourselves, we're going to be angry. That's the bottom line. So I think in that scene, there could have been a lot more violence. Like the little girls running back and forth, for me, it didn't do it.... Violence is huge but violence was not addressed in the Shadow Play. They touched the surface of what happens. Deaths occur. Children are abused everyday. Adults abuse each other.... It's all over the place. You can see it everywhere, Main and Hastings, First United Church. Wherever you go, you see people getting hit and beat up. I mean that's a base level safety issue. So I think it didn't address the violence (Community Participant, Phase I).

Phase I of the project also had a component for community forums after the performances. The forums were excellent vehicles for not only expressing local points of view, but for opening the discussion to include the local or community level.

Often drugs and addiction are talked about as a personal thing, so that it's my problem or it's your problem to deal with—one's individual problem and they have to get their life together, get their act together. It's talked about at the policy level, "The government should do this... the government should do that... or legalize this... or not legalize this... or put more police in... or put more nurses in...." One of my thoughts in the forum part after the play was that it was really interesting that we never

really talked about at this intermediate level, at the community level, of bringing all the different points of view together and sharing information and talking about it. For me that was one of the most important parts of the process. I think it got me thinking— and probably, hopefully others thinking— about what the root causes of addiction are (Community Participant, Phase I).

During Phase I, there were various insights offered by the audience, participants, and artists. One participant noted how close to home the play touched.

The play brought back my memories, the cycle of drinking. My parents were drinking, my daughter drinking and even my grandson drinking. It really brought stuff back for me. They are powerful when the parents don't care about the kids. They're in the corner sleeping they just want their drink. . Come home start fighting bring things back for me. That little girl, her screaming really got to me. I realize what I'm playing. My kids were there. It brought back memories of the same thing: kids are hungry; they don't go to bed; nothing to eat; drinking, drunk. The kids don't go to school. There's nothing to eat. I tried to help the other ladies. I've been there I told them. It hurts (Community Participant, Phase I).

Some respondents mentioned other addictions, as well as addicts from different socio-economic groups.

How about some "middle class" addiction? The mom who can't handle her kids and uses pills, the dad who can't face his family without a few belts, the family who can't eat together without a bottle of wine, the "life of the party" who cheats on their spouse or beats their kids (Audience member).

I think I need to know more about how the middle class fits into the equation. What action I can take as a member of that class? I'd also like to see more stories of different kinds of addiction--gambling, legal pharmaceuticals, etc. (Audience member).

It appears that some of the participants pondered the roots of addiction in depth. The following comments are a sampling of insights on the root causes of addiction. Their responses include personal history, social factors, the metaphysical and the psychological.

So, in my life, for myself, I would say I have issues around abandonment and I think a lot of addiction comes from past issues, past trauma. So I would say addiction is escaping yourself, escaping myself in some way, escaping the emptiness, escaping the void, escaping feelings of aloneness. ... We're running from the truth of who we really are and our purpose here and the fact that if we let go we actually are supported in ways that we can't imagine but they're not the ways that we are in control of. So I think that is what addiction is about and because our culture is so out of touch with our feelings.... We head towards escapism. (Community Participant, Phase I)..

Addiction itself is a coping mechanism that we use. So it starts off having a beneficial impact because it helps us cope with life. I like one thing Carl Jung said, "All neuroses is a substitute for legitimate suffering." Substitute the word addiction for neuroses and the second part of it is, "but in the end the substitution becomes more painful than the suffering you were trying to avoid." So I guess my learning is the connection between that and the artistic process. Art is a coping mechanism as well. Art is a little healthier because it's shared. I think it's healthy because you're building community, you're building connection to other people and that sort of thing through genuine means (Community Participant, Phase I).

One respondent talked about the negative affect of a 12-Step program on his nicotine addiction but also how certain addictions can be positive, such as dedication to the arts.

I remember that when I was younger I tried to quit smoking by going to Nicotine Anonymous (NA) in Toronto. Every time I would go I would quit for a week, go to NA, and I would leave, and I would start smoking that night. I would smoke a pack, feel like death the next morning and quit again for a week until I went back again. It seemed it was having the reverse affect on me. I was hearing so much about smoking that I would run out and get to the store and get a pack of cigarettes. I have an odd relationship to the discussion of addiction. It seems to propel me deeper into addiction rather than draw me out. On the other hand, I'm addicted to the theatre which is really interesting and I'm addicted to a certain amount of single-mindedness inside the theatre of the way something could unfold with a univision. It's the way I direct. All those things come into play when I'm in a discussion of addiction. I've always been impassioned with the theatre; I've always gone to the theatre as a haven, a place to go from the difficulties in life. I got my training in the theatre, the correct education to create a career that could support me in the theatre. So it becomes less of an addiction (Director, Phase I).

The quote above illustrates the potential of art and participation in art projects to channel addictive behaviours into positive endeavours. For example, as mentioned by the community participants, there is a healing aspect to participating in theatre.

During Phase II, the Management, Artistic and Production teams incorporated all of the Phase I feedback and the feedback from the initial reading of the script for Phase II into Phase II of the Project. More feedback was gathered from the workshops and seminars, the writers retreat on Galiano Island, the script readings in Vancouver and Galiano, and the forums. This feedback was augmented further by suggestions gathered from Phase II Shadow workshops and seminars and rehearsals. Feedback was being integrated into the project up until the final production.

Post-Project Feedback

Of the respondents who responded on questions regarding the stories in the Shadow Play, 94.7% said that they thought the stories told in the Shadow Play were powerful and/or insightful about addiction. For example, participants stated the stories were insightful—

Because they tell the very simple story of how people are vulnerable to temptations in the face of pain and sorrow. How people are forced into this environment of addiction and poverty because of various socio-economic and personal circumstances (Participant #11, Phase II).

Because I was the grandmother and I felt very bonded with my “daughters” especially in the alley scenes and the letter my daughter read to me. I didn’t know about the letter until the preview. I cried as she read it like it was me reading it to my mother. She always prayed for me. She’d come downtown and take me out for lunch but I couldn’t eat I was so sick. She’s passed away now. I would pretend I was fine. I wish we could do more plays (Participant #16, Phase II).

Another participant commented that the stories illustrated the some of the larger factors involved in the addiction issue.

The public exposure of politicians, high end business interests, and law failing the act of accomplishing some aim or executing some order; “the agency was created for the implementation of the policy, not the act of compelling by force of authority.” Those that see “We Are All In This Together” should understand where the major problem of addiction is, a step to a solution: “To tear something down always start at the top” (Participant #3, Phase II).

One of the respondents who did not answer this question with a ‘yes’ or ‘no’ stated, “*The shadows project demonstrated how not only illegal drugs but also prescription drugs as well as performance enhancing drugs can be addictive and deadly*” (Participant #13, Phase II).

When asked if they thought their suggestions and input were valued in the decision-making process, 57.14% answered affirmatively. Those who responded in the negative to this question and those who answered other than ‘yes’ or ‘no’ represented 21.43% of the respondents in each category. The responses to this question did not appear to be influenced by whether an individual was involved in both phases of the project or just Phase II. None of the non-professional community participants who participated in the evaluation were solely from Phase I of the project. The reasons given for not feeling valued are best expressed by the following statements:

The production phase seemed to be based on a hierarchical structure that privileged professional over community members (Participant #7, Phases I & II).

Sometimes. Eventually— when they are offered in writing, more so. Yet when offered during Phase I – they were more considered right away. During Phase II – they were not welcome because of stress plus time-

lines, unless others confirmed same suggestions (Participant #17, Phases 1 & II).

The following examples were given by those who felt their input was valued:

We're setting the mood and the stage for the entire play. You build that bridge for the whole production in a subtle, sweet and eerie way to get the people to trust you enough to have their hearts in the palm of your hand.... We're here because we care and we understand what we are going to do... - to get people to think and to open up their hearts in a subtle, sweet and eerie way (Co-writer: Phase I, Community Actor/Chorus: Phase II).

I understand why we are not to give each other direction - 2 bosses are enough: Director and stage manager. When I had a problem with someone the stage manager facilitated that so that I didn't have to get into a personal confrontation which I have reserved for post project (Participant #12, Phases I & II).

Everyone was equally valued with all script suggestions; it was truly a team at work (Participant #3).

[In both Phase 1 & 2] One of my things was that I felt that it was too much blaming the victim. I really wanted to show the other side of addictions like the pressures on the people to become addicted. My part was the dealers. That's why I did it because I felt from the beginning that too much being put on mothers and families. I understand that you want a family story but I felt too much blame was put on people without looking at the whole situation with all the pressures, the money making thing that drugs and alcohol are, the pressure on people to take them. They did keep that part in. (Participant #4, Phases I & II).

Yes, every bit I did was supported 110% by everyone (Participant #9, Phases I & II)..

Yes, musical suggestions were welcomed (Participant #10, Phase II).

COMMUNITY ENGAGEMENT

First of all, when questioned on whether they thought the stories in the Shadow Play were powerful and/or insightful regarding the roots of addiction, 92.3% of the participants surveyed replied 'yes'. For example, participants stated:

Linking to familiar problems is key to real insight and better coping (Participant #9, Phase II).

They show realistic and plausible reasons behind the development of addiction (Participant #10, Phase II).

Many of us can relate to the images shown on the screen (Community Actor/Chorus).

Granny's vision highlights the roots of addiction through historical oppression, domination, and the rise of consumerism, technology, capitalism in the modern world (Participant #11, Phase II).

One participant responded with uncertainty but offered in part, the following comments.

I think something missing, other side of the DTES and that's what bothers me. That would be my main criticism throughout because it's just showing the DTES as a place of addiction. I strongly oppose that. It's all very ugly too and I don't think it's all that ugly. ... There's a community feeling. It's ugly in a way but there are friends, not all that bad, there are nice people. People do things for one and other. I was at Livingston Park having lunch. There was a drug addict shooting up. I'd never seen her before. As I was leaving she said, "How's your son doing?" She gave me a hat that she had. "Give this to your son, he'll like this." It was a basketball hat. She knew who my son was. She knew what was going on and that was really kind to do that. Things like that have happened a lot (Participant #4, Phases I & II).

The findings show that the project did engage the community in a discussion of the roots of addiction and solutions for the future. For example, when asked if participation in the project prompted discussion about addiction with family, friends and or colleagues, only 13.33% of the participants, who responded to this question, said 'no.' One of them explained,

I have a house full of addictions, they hear it all the time everywhere anywhere light chat for me. There isn't enough blabbing out there. A large portion of the Canadian population isn't aware (Participant #3).

The remaining 86.67%, responded 'yes' and gave the following examples.

Sharing with my eldest son has encouraged him to get detoxed. [He is] currently going to treatment in N. Vancouver (Participant #1).

People want to know what the project is about, so I tell them. I focus on the confidence and community building aspects of the project, as well as its artistic merits (Participant #5, Phases I & II).

Yes, I told my crew at work about the problem which starts an interesting discussion about it and many solutions (Participant #15, Phases I & II).

When asked if the Shadow Play stimulated thoughts on solutions, 64.28% of the participants who responded, said 'yes'. One said,

Yes, it reinforced my ideas. I see poverty, the gap between rich and poor and increasing consumerism as some of the main problems to be addressed. We don't have a drug problem so much as we have an inequitable society (Participant #5, Phases I & II).

Yes. Why aren't there programs in high schools on: life skills, how to build healthy relationships, how to communicate effectively, where to go for help handling stress, etc (Participant #18, Phases I & II)..

However, that increases to 78.57%, when those who stated that the post performance forums stimulated their thoughts on solutions.

No, some solutions brought out in the discussions afterwards but we need to continue to struggle for the political will - not punitive. Need structural preventions - i.e. stability and support (Participant #12, Phases I & II).

One respondent from the 7.15% of the participants responded as follows:

Yes and no. Yes, in that it provided the individual stories of how people can overcome their addictions through seeking help and support. But it did not address how addiction could be solved on a larger scale/globally. It only asks those questions in the final song (Participant #11, Phase II).

TRAINING AND CAPACITY BUILDING

The project featured a variety training and capacity building opportunities such as, workshops, performance labs and mentoring. A sampling of these are described in the following sections.

Workshops

On August 12th, 2005, 47 participants from the community attended an information workshop conducted by James Fagan Tait on the Shadows Project. The following day (August 13th), 19 participants, most of them community play veterans, attended an all day image theatre workshop organized specifically for them facilitated by Victor Porter and Patti Fraser.

The workshop facilitated by Patti and Victor was the inaugural research workshop, in which the project's community participants collectively generated visual images. Through a series of wordless exercises, participants created physical embodiments of their feelings and of the family dynamics surrounding addiction.

David Chantler Workshop

From Friday night, August 26 thru Sunday, August 28, 2005, 24 community members, 5 members of the artistic team and the producer attended an Intensive Shadow Acting Workshop facilitated by guest artist, David Chantler, Producing Director of Trickster Theatre in Calgary— operators of the most popular Artists in Schools Program in Alberta.

We go into the community for one week and transform the school. The parents become the production team and the actors are the students, teachers and Trickster. Because it's in schools, it's cost effective and organizationally friendly to pull off. We build shows with a variety of theatre styles of which shadows is one. We use black light, different kinds of props, from bamboo poles to hula hoops, each piece tells a part of the show through the props. We explore together what they can do with the props and create an image bank which becomes the vocabulary for the show. The last component is the text. It is the reverse of usual way of creating theatre because the images are created first and then used to

create the story and the text is added last. Creating a show in a week produces a huge sense of accomplishment and euphoria in the community. We arrive on Monday and there's nothing, then on Friday night they've accomplished putting on a successful play. For communities, it is a very positive experience.

I have known Terry and Savannah since the early '70s. In The 90'S we worked on a project called, "Luigi's Kitchen". Around 2000 I came to work on Bertolt Brecht's, "The Good Person of Szechwan." I helped create the shadow images for that show, which went on to win Jesse Awards (David Chantler).

The images created by David and the Downtown Eastside participants revealed the various ways they viewed addiction, intervention and recovery as the following examples show.

Figure 1: From David Chantler Workshop, August 27, 2005



(Photos: Victoria Marie)

In the images above, a woman is drowning in her alcoholism. In the first image, she is caught between the opposing pulls of love for her child and the enticement of a drink. In the second image, the hint of the butterfly suggests her potential for transformations.



Figure 2: David Chantler Workshop, August 28, 2005

(Photos: Victoria Marie)

In this second series of images, the first image depicts the addict being devoured by his addiction. In the second image, he is struggling to get out of the web of addiction in

which he is caught. The final image shows helping hands coming to the aid of the addict and his acceptance of the help being offered.

Workshops Given by the Local Artistic Team

On 5 consecutive Mondays from September 5 to October 3, 2005, more skill building workshops were held. Four were shadow lab workshops with the artistic team. The September 26th workshop was a shadow puppet-making workshop with Tamara Unroe. One community participant had this to say:

I went to the 5 Mondays. Drawing is difficult for me because it puts me into outer space. I feel like a little kid. I have no control. I enjoyed Tamara's workshop. The exploration of drawing a face and trying to cut that out and put it on a mask. I didn't complete mine. I didn't like the cutting part. The drawing was interesting. She was very creative. She gave us a lot of ideas for ways to create a passage or a mask. There wasn't too much instruction. There was enough but not so much that it dominated what you were going to do (Community Participant).

On September 22nd and 29th, Shadow Play co-writer, Rosemary Georgeson led a two-session writers' workshop, "Giving Voice: Poems and Letters to the Downtown Eastside." In this workshop, participants identified what they like about the Downtown Eastside and what they would change.

I live the toughness or strength of everyone here. They don't give up.

In a back alley off Hastings, there's a bush growing in a crack way up on an old building. For me, this typifies the spirit of the Downtown Eastside.

What I would change: "the steps that took place in one female addict's life that led her to fall through the crack of her life's fabric.

The Artistic Director, reported

Out of the writing workshop emerged guiding themes and images which enriched and focused the content of the play (Artistic Director/Co-Writer).

The results of all these workshops were evident in the focused quality I observed of the performances given by the community members in the short Phase I form of the Shadow Play.

Larry Reed Workshop (Shadow Light Productions, San Francisco)

Larry Reed facilitated a 3-day workshop in May, held Friday May 26 through Sunday May 28, 2006, in which he introduced the participants to Giant Screen Projected Shadow Theatre. Reed states, "I feel privileged to do this work". Larry returned to lead a 5-day intensive workshop with the artistic team and a small group of 12 community participants. He gave a public talk on January 27, 2006 and a public master class for the community on February 6th, 2007.

I liked that this workshop had fewer participants than other workshops. I felt like I was a part of this workshop, whereas in other workshops, there were too many participants for the roles available (Workshop participant #7).

Individuals who participated in Larry's workshops were so impressed with what they experienced that some of them wrote letters to the Artistic Director (AD).

I learned skills I didn't have before. I learned about a form of theatre I have never seen before in this city. I was taught by a master in this specific style of theatre, priceless (Stage Manager, correspondence to AD).

As an amateur, I appreciated Larry's calm, methodical approach to teaching volunteers and professionals alike and encourage our development of creative uses with shadow. We learned how to develop the drama of the play and characters' personalities using head masks, large and small shadow puppets, multiple settings, special effects using commonly available materials (Community workshop participant, correspondence to AD).

Because I understand the form and the nature of the community participants better and can use that knowledge to prep for the production. I would not have been able to do the kind of specific prep which is vital for the success of the working environment and show elements without this workshop. ... Yes, I learned techniques I had never used before—fantastic (Director, Phase II).



Figure 3: Larry Reed's Workshop
(Photos: Victoria Marie)

One of the key respondents, who attended several of the workshops, had this to say in her interview:

At the workshop with Victor Porter, he told us how to do movement, like a statue; he showed us breathing. You've got to learn to breathe when you're doing something. If you're tense nothing comes out. At the one with David Chantler, he showed us about the lights, how to make our shadows big and small, or double person with the mirror. That was cool. I'm twins! From Larry Reed's workshop, I learned how to make puppets and how to make it through the lights so it shows on the screen. I helped out cutting stuff. We were all helping each other doing something. By participating in the play, I learned about shadows, lights, the mirror, how to make it bigger and smaller, how to use my body and how to shadow talk. One thing I didn't like was that I moved my lips but someone else did the talking behind me. I felt so different. At rehearsals, dancing, running, singing, that's what I liked. I never knew anything about those songs. I liked Jimmy and the way he taught us. I never sang in my life before,

maybe I hummed. Everybody said I sounded pretty good. That kept me going (Community Participant, Phase I).

The Technical Side: Digital Training Workshops

Figure 4: Digital Training Workshop



(Photo: Victoria Marie)

Cease Wyss conducted Digital Training Workshops in which a group of 8 participants are gained hands-on experience learning interview techniques and familiarity with digital audio and visual media equipment. The participants, Downtown Eastside community members, explored this process with her at the Roundhouse Community Center between January and February of 2007.

Along with the operational learning about camera and audio equipment, the participants learned about the composition of video images, how to use sound to visualize and enhance images, the use of storyboards and created 5 minute personal video poems on the theme, “Bringing Shadows into the Light.” The workshop stimulated the participants in initiating new ideas such as creating a short video on housing issues and volunteering elsewhere to get more camera practice.

It was a marvellous 5-week learning experience. We were taken very good care of and really given the opportunity to learn and explore at the same time (Digital Workshop Participant).

It was extremely complex and fascinating crash course. I learned multiple skills and detailed information. I really enjoyed the fast, intense pace and action (Digital Workshop Participant).

Short-Term Outcomes

GAINS FOR PARTICIPANTS

The majority of those who responded, 85.71% reported that they felt their talent was encouraged and nurtured. Examples of what respondents in this category had to say include:

The whole Galiano Island thing, I think that was respecting our talents, getting us all over there. I felt encouraged. I felt like a writer. We worked on writing most of the day. I took my tent and camped on the hill that was wonderful. We had sessions [in the] morning and afternoon. We wrote songs together. We wrote poetry. We were given assignments. I focused on my part of the script. I think I could have done more of the general stuff but I really wanted to fix up my script. I would go off and work on my

script. It was great. It was wonderful. I loved it (Participant #4, Phases I & II).

The music director, recognized and pulled out talent left behind after high school (Participant #3, Phase II).

Yes, suggestions for memorizing lines. At first I was frustrated with attention to cues for lighting and props but this decreased with repetition and focus and looking at the screen (Participant #12, Phases I & II).

Because I had low self esteem and I was very nervous about doing this. I'm a perfectionist. Everyone told me I was going to be fine (Participant #16, Phase II).

Of the 14.28% who reported they did not respond 'yes' to this question, one was of two minds, responding both 'yes' and 'no' -

I felt that I was challenged as a musician/singer because, although I can sing, I do not consider myself a singer and am not very comfortable doing it. I had hoped to be cast as a puppeteer/shadow castor because I am a professional puppeteer. While my skills as a designer were used, I didn't have time to really expand my experience as a puppeteer because I was not cast as one. I regret not being able to explore the shadow theatre, or use the skills of my talent (Participant #11, Phase II).

The data show that 93.61% of the respondents felt that they had learned new skills or insights.

Learned more about stage management working with Robyn and Kim realized what a director did and the dynamics/relationship between a stage manager and director (Participant #2, Phase II)

Being a recent brain injury the insight is that I am going to be OK, and the skill is the regaining of lost confidence (Participant #3).

Marie Clements ... advised me with my characters: to get into them walk around as though you were one of the characters, what are you wearing? What are you eating? She really empathized that it was important to really get into your character, to know your character. She had told me that before because I had worked with her before. It really helped to have that reinforced again because it's so important (Participant #4, Phases I & II).

Learning about: shadow casting; shadow puppet; shadow masks and learning a little more about the professional roles in a production and how actors fit in to the whole arrangement... scenery making and use. More awareness of what the stage manager does (Participant #6, Phases I & II).

However, the respondent who reported that she did not learn new skills or insights did learn from participation in the project and states-

Not particularly new insights, but the process has reinforced my ideas on the importance of art in building self esteem and community. The challenge of the project has further prodded me to grow in self knowledge, patience and people skills (Participant #5, Phases I & II).

ENJOYMENT

Community-at-Large

The audience came from all over. For example, 45% of the audience respondents reported that they lived in the Downtown Eastside, Strathcona, Commercial Drive or in areas of East Vancouver. The other 55% came from all areas of greater of Vancouver as well as the BC Interior, Sunshine Coast, Toronto, Vancouver Island, and included visitors from the Hong Kong, the United Kingdom and the U.S. The feedback from this diverse audience indicates that “*We’re All in This Together*” was an overwhelming success with the community at large. The table below indicates the percentage of respondents who enjoyed and learned from the play?

Table 4: Summary of Audience Feedback

Question	Don't Know	Disagree or Strongly Disagree	Agree or Strongly Agree
1. I enjoyed the puppets/puppeteers	0.43%	0.00%	99.57%
2. I found the stories compelling	2.16%	1.29%	96.55%
3. I enjoyed the music and singing	1.30%	0.87%	97.84%
4. I learned something about the roots of addiction	3.56%	8%	88.44%
5. I think the Shadow Play is effective in raising public awareness around addiction	2.18%	0.87%	96.94%
6. I learned something about the issues and struggles of people with addictions and people in recovery	2.22%	4.89%	92.89%
7. My perception of addicts has become more understanding	3.98%	8.85%	86.73%
8. I enjoyed the performance as a whole	0.43%	0.00%	99.57%
9. I recognize myself or my friends or my family in the stories of the play.	3.07%	13.59%	83.33%
10. I would support an arts fund for the Downtown Eastside	1.33%	0.88%	97.78%

Children and Youth

In Phase I of the project audience members were asked, “Would you bring a child or youth to this play?” Of the respondents who answered this question 73% said they would bring a child and 7% said they would not. The remaining responses expressed it would be hard to say without seeing the final product and others stated that it would depend on the age of the child. For example, one respondent stated, “I would certainly bring a youth. I’m not sure if I would bring a child. It depends on the age range and maturity level. Some might be somewhat frightened by certain scenes they cannot understand.”

For Phase II the audience feedback form posed the question, “Did you bring a child?” Of the 229 respondents who answered this question, only 8.3% chose ‘yes’. The remaining 91.7% said, ‘no’. Teenagers/youth did attend the performances and a whole class from one of the high schools in Delta. It appears that the question was interpreted to mean younger children.

Take it to the high schools - tour with it - it's great! (Audience Respondent #55)

This play should be made available to high school students all over the mainland (Audience Respondent #130).

I think this play really should be included in the Olympics and also it should be a mandatory play for schools (Audience Respondent #202).

Can the production be on video or tour schools or rural communities? (Audience Respondent #204).

A Synopsis of the Play

As the play unfolds, two families from different social backgrounds encounter humanity's struggle with addictions. Three generations of an inner city family struggle to recover from and move beyond their addictions. In an interweaving sub story, an average family from the suburbs reminds us how life's pleasures can grow into habits that take over and run people's lives. Out of the shadows emerge their dreams and memories, fear, hopes and visions.

The play opens depicting a third world field of red poppies. Three people engaged in the illegal —and legal —global drug business, argue over their success in profiting off of human misery. On the other side of the world, an eagle flies high over head; voices call upon the spirits to help us find ourselves when we are lost. As the eagle lands on top of an inner city church steeple, a suburban SUV drives by: Ben and Hazel and their fifteen year old son Gary arrive on vacation (Prologue and Scene 1).

In an inner city room, a child dreams of a dragon's irresistible golden treasure. The child, Bobby, wakes up crying from her chilling dream and is comforted by Granny and mom Rita. As Rita rocks Bobby to sleep, memories return of her troubled childhood. Rita dreams of the day she and her sister Katie accepted the dragon's glowing treasure and Katie disappeared (Scenes 2 through 4).

Granny shakes Rita awake. Rita— frightened for Katie and struggling to survive and live sober in this world— argues with Granny. Rita explodes and escapes out the door. Granny rocks in her chair, worried that Rita's going to relapse. Sneaking behind Granny's back, Bobby pedals her tricycle out the door, whispering “Shhh...I'm gonna catch up with Mommy” (Scene 5).

In another part of the city, Katie struggles to climb out of a bottle, back to health. The dragon enters and retreats (Scene 6).

Haunted by fears for her daughters, Granny prays for her daughters' safety and copes with ancestral memories of dislocation. Granny discovers that Bobby's missing (Scene 7).

Back in the SUV, the vacationing family's festive mood sours as they argue over their unhealthy habits. Ben and Hazel are too absorbed in their escalating argument to notice Gary slip out of the SUV and flee into the shadows. In need of food and a bed, Gary agrees to make some quick money by dealing drugs on the streets. Bundles change hands. The chorus sing a lament for friends and family who have disappeared (Scenes 8 and 9).

Secretly tracked by Bobbie, Rita looks for new job postings at a busy family services centre. She overhears her missing sister Katie—who haunts her every waking moment—trying to get into detox. Denied help by the under-funded centre, Katie disappears pursued by Rita and Bobby. Unaware that her daughter Bobby is following her, Rita tracks Katie to a dark alley. Katie hides and Gary emerges from the shadows and presses Rita to relapse. She turns him down as Bobby squeals up to save her mom. Concerned for Bobby's safety, Rita leaves. Not yet ready to meet her family, Katie accepts Gary's offer of a place to stay and party (Scenes 10-11).

Rita phones Granny to tell her Bobby's safe and she's seen Katie, but she doesn't look good and she doesn't know how to find her (Scene 12).

In an SRO hotel room, Gary and Katie party hard, trying to erase their memories of pain. The room begins to spin with drug paraphernalia and flashbacks. As Gary and Katie overdose, a dragon enters the screen and slowly zooms into the building (Scene 13).

Driving her SUV, Hazel searches the inner city streets for Gary to beg his forgiveness (Scene 14).

At her inner city home, Bobby demands an answer: "Who's Katie?" (Scene 15).

Back in the hotel room, the dragon watches and waits. Gary and Katie confront their all-consuming desire to belong to him. In a final epic battle, each has to decide whether to die or to live (Scene 16).

Granny, Rita and Bobby read a letter from Katie, who's decided to live and take care of herself to be ready for her baby. Feeling more whole and stronger than ever before, they are, hopeful for the future, and the future generation of their family. Out side their window, a seedling grows out of an old shattered stump and blooms. High overhead, the eagle circles (Epilogue).

Favourite Scene

All the surveyed were asked to either choose their favourite scene or to describe was scene or image stood out for them as another way to explore the impact of the Shadow

Play on the spectators as well as those involved. In Phase I performance of the play, the Dragon was reported by 30% of the respondents as the most powerful image in the play. In Phase II, the respondents were asked to pick the scene that they like most. The scene that was a clear favourite was Scene 6, “Woman in the Bottle,” with 21.84 percent of the respondents choosing it.



Figure 5: Scene 6 Photo by Ken Tabata

Scene 6 -Woman in a Bottle: Katie struggles to climb back to health. The dragon enters and retreats.

When Katie says that "I can't drink like everyone else." I was reminded that some people continue to go to AA or NA because they need that kind of re-enforcement to "stay clean" - not even 1 drink or 1 use or they are back to the slippery slope (Participant # 12).

Scene 16, “The Dragon”, came in at second place with 10.68% of the audience vote. The popularity of the dragon image may be founded in its universal applicability as a metaphor for addiction. For example, one audience member stated:

Appreciated universality and the relationship between haunting (dragon) and addiction (Audience Member, Phase II).

Dr. Bruce Alexander, who has written extensively on addiction from a psychosocial perspective put it this way:

The wisdom lies in the dragon that comes when times are bad. It always says just the right thing in the right way.... What does addiction look like when it's not in the Downtown Eastside? The dragon looks exactly the same way in Burnaby, Coquitlam and Whistler ... The play



Figure 6: Photo by Ken Tabata

shows courage – that people can handle this dragon. It shows that the ways to tap that

strength come from family, our culture, and our roots; that makes us fully human (Bruce Alexander, SFU Professor Emeritus).

Other scenes that captured the audience are Scenes 8 and 13 “Gary’s Flight” and “The Party”, which were chosen as the third most liked scenes. Each was chosen by 8.74% of the audience respondents.



Figure 7: Photo by Ken Tabata

Scene 8 -Gary's Flight: Back in the SUV, the vacationing family's festive mood sours as they argue over their unhealthy habits...

For every addict there is family somewhere that is part of the whole equation - addiction doesn't come from nowhere (Audience Respondent #162).

What support can overwhelm a difficult family system where there is an addiction in the family? (Audience Respondent #204).

Scene 13 -The party: In an SRO hotel room, Gary and Katie party hard, trying to erase their memories and of pain.

The party scene was really vivid
(Audience Member #115)



Figure 8: Photo by Ken Tabata

The remaining scenes chosen as favourites by 5% or more of the audience, were Scene 11, described below and Scene 7, “Granny’s Vision,” where while being haunted by fears for her daughters, Granny prays for their safety. Out of her grief arrives a vision of ancestral memories of dislocation. Granny discovers that Bobby's missing.



Scene 11 -The Alley: Rita tracks Katie to a dark alley. Katie hides; Gary emerges from the shadows and presses Rita to relapse

Because I was the grandmother and I felt very bonded with my “daughters” especially in the alley scenes (Participant #16)

Figure 9: Photo by Ken Tabata

Some respondents, 2.94%, were unable to choose just one scene. The following comment refers to Scene 16 – The Dragon and the closing Epilogue – The Tree of Life.

Thanking the dragon before saying goodbye – when Katie says “You were there for me when no one else was. Your dreams were beyond compare. You were the best of lovers. And for that I thank you. But I’ve changed. Your once sweet medicine has become a bitter pill.” Katie’s letter to her family –She had an experience that made her look into herself – she almost died...she’s getting help, but she still has a lot of work to do...its taken her years to come to terms with what’s happened....she’s working on getting healthy and learning how to take care of herself (Artistic Director).

The audience commented on all aspects of the production. Below is a sample of what they said.

- *It reflects a rare beauty - an expressive, highly imaginative visually compelling high beam of hope through the presentations of the puppets, the music, the singing, the performances and most striking the grace on the faces and the smiles of the artists.*
- *The work and effort that went into the project and how the artist and crew engaged. Very Powerful!*
- *I saw a woman who daily sells candy, baked items on the corner of Main and Hastings starring in this play. That's community being enhanced! Awakening individuals and neighbours to hope.*
- *The most interesting aspect of this show was how people from the East Side community are making a proactive transition from addiction in their lives through—as survivors— to experts on recovery. This play reflects the answers towards healing from addiction from the most prestigious experts on the subject. Thank you*
- *The diversity of the participants! What a truly powerful play; thank you all.*
- *The music was fabulous - singing & chorus work was so supportive of each other - the little girl was excellent*

- *I think the medium, ie puppets and artwork, provides a wonderful and unique way of addressing addiction. It's a hands on, down to earth method of making the play come to life, connects the audience to the actors and the message they are delivering.*
- *This was very emotional to see this performance. I'm part of this community and have lost a friend to overdose of drugs. I cried during the show - I couldn't help it.*
- *I am very impressed with artists-VMTS-and artistic pursuits that value process over product. I don't mean to say that the product isn't beautiful- it is - what I mean is that the artistic process of discovery, with others, is inherently beautiful in itself and needs to be cherished and supported for what it is.*
- *I have worked in communities in need and with individuals in crisis and experienced the transformative and very powerful affect theatre and art-making and writing projects offer those in need. I fully and absolutely endorse continued funding and support for projects of this nature and offer my deepest gratitude and appreciation to the artists and community participants for the very real and hard work in this production. Thank you.*

Participants

All members of the artistic team interviewed for this report, stated that they had fun participating in the project. The data show that 100% of the non-professional participants had fun taking part in the project. However, in addition to having fun, everyone reported feelings of frustration, challenge, surprise; being overwhelmed, feeling inadequate, and being under too much pressure. Although this question was not set up for comments, the following comments were offered.

Yes, to be completely honest, it was a gruelling process, perhaps a bit over ambitions for a group of non-professionals (Participant #5, Phases I & II).

Yes, it wasn't always fun and at some points was quite stressful, more stressful than it needed to be (Participant #7, Phases I & II).

Yes, Phase I was more fun. We were well fed and listened to (Participant #12, Phases I & II).

Yes, I had a ball, trying (Participant #16, Phase II).

The respondents reported enjoying all aspects of the project. For example:

Meeting people; seeing familiar faces/friends. New creative production being born (Participant #1, Phases I & II).

Learning about the relationship between director and managers the technical difficulties involved with shadow plays, the puppets, meeting the people and enjoying Roses cooking (Participant #2, Phase II).

I was ecstatic to be there and have the opportunity to participate The whole thing was enjoyment (Participant #3).

I really enjoyed and like the writing and the research as well. Also the production itself: the music, the show, the people (Participant #4, Phases I & II).

I really liked Tamara's puppet's puppets. Just excellent! I enjoyed opportunities to learn about shadow theatre; participating with many people I know, it was a friendly and supportive environment; creating characters and seeing the scene made real through puppetry (Participant #17, Phases I & II).

Working with a diverse group of community members, the dedication of Terry and Savannah (Participant #7, Phases I & II).

Acting, being with friends, watching friends grow and shine! (Participant #8, Phase II).

The linking of core family problems to addiction (Participant #9, Phase II).

The close friendship and community feeling and the joy experienced by participants (Participant #10, Phase II).

Using my imagination and applying my education to a real production (Participant #13, Phase II).

All of the respondents stated that they would participate in a project like this again. The only reservation was expressed by one respondent, who stated, "As somebody who works full time, I was very exhausted to participate in the intensive production process. I would think twice about doing this again" (Participant #7, Phases I & II). Otherwise, the following comments were made by participants.

Yes, I learned lots about theatre and liked the people I worked with (Participant #2, Phase II).

Yes! To connect with the community surrounding the projects, to excite my brain remembering my performer skills, and the enjoyment of a beginning middle and end project (Participant #3).

It's quite inspiring to see the increase in self esteem in some of the participants. It's also heartening to see the level of cooperation, support and camaraderie given that some participants have very serious personal challenges (Participant #5, Phases I & II).

Yes, specifically community theatre, although I'd consider other forms of the arts and of theatre (Participant #6, Phases I & II).

Yes, I think it is important subject matter. It is a community builder and is allowing me to feel closer and closer to Vancouver culture. It is also an extremely gratifying creative/artistic experience (Participant #11, Phase II).

Yes it was fun and interesting as well as a learning experience (Participant #13, Phase II).

Yes I will give 100% of full attention and dedication (Participant #15, Phases I & II).

Yes, I totally loved it. I wrote a poem “Shadow Casters” published in last month’s Carnegie Newsletter (Participant #16, Phase II).

EDUCATION: INSIGHTS ON ADDICTION

Community Participants

The data show that 73.33% of the respondents felt that the project influenced their understanding of issues around addiction. Examples of what the respondents stated include:

Yes, greater awareness of various perspectives, awareness of impact on members of community (Participant #7, Phases I & II).

Gosh! I have not so minor addiction but how destructive is it... not deadly but not so fun often i.e. new insights on our core sense of existence that's linked to our very early years (Participant #9, Phase II).

By listening to people's stories, I began to understand addiction as a life-long affliction. I also am understanding that addiction is not just limited to drugs and alcohol but is a symptom of the fast paced, money driven modern world we live in. I also gained an understanding of the specific addicted community of the DTES and how people are kind of drawn into that life by others who are living/selling/buying drugs in the Downtown Eastside (Participant #11, Phase II).

One of the 26.67% of the participants, who answered this question negatively, did express appreciation for the utility of the project. Although this respondent states that she learned nothing new, she saw the utility of the project.

Nothing new, but reinforced long-standing views on the need for a holistic approach to addiction. Giving people reasons to stay sober and clean is important too. Projects like this make people feel good about themselves, a raison d'etre (Participant #5, Phases I & II).

Another stated,

Nothing new—we all have our own stories about addiction and a unique way of healing. I’m boisterous, some are quieter. I think it’s funny that I was so open falling down drunk and now that I’m sober, I’m supposed to be anonymous! (Participant #16, Phase II).

Artistic/Production Team Leaders

Of the artistic and production team leaders interviewed, 83% reported that the project influenced their understanding around issues of addiction. A sample of what they said includes:

I just realized that an important issue is that often accountability is removed— taken away from the addict... —and that accountability might

be something to foster - a serious tool for all of us in terms of relating to each other in community (Director, Phase I).

It's influenced my understanding that it's a community thing, it's passed down by generations, and it's societal. A greater knowledge of how it works it's far reaching. Everyone is affected by it (Stage Manager, Phase I).

It's got me thinking about that whole industry of medicating, how one sort of medication is judged differently from another. One goes to the doctor and gets something for a mental health issue is acceptable and someone else might smoke pot. I don't know which is more personally damaging. Made me question why we put morality on which substances we use to alter our body— because it's not a morality thing. It's about trying to survive (Set/Puppet Effects Designer).

The play was successful in getting the audience to think about questions concerning addiction and recovery. Their questions ranged from the individual such as wanting to know what they could do as individuals to help to questioning government policies. Here is a sample of questions that arose for the audience

- *It raises all kinds of questions about what we can tap into in ourselves and in one another to have the strength and courage to face the demons in ourselves and in one another.*
- *What systems are in place for the prevention? Working with children?*
- *Is it true that the core of social services only serves the public 5 days/wk., 7 to 8 hours a day? Why are the services available to help people in crisis so extremely limited? How can we give people with addictions better access 24/7 to the tools and help they crave in times of such crisis?*
- *Why is it so hard for people who want to get into treatment to do so?*
- *What more is being done to improve accessibility to culturally appropriate services/detox services.*
- *When will there be a standardized comprehensive residential treatment facility paradigm rather the piecemeal options we have today?*
- *How can we better use the money the government allocates to drug addiction/mental health issues/homelessness to provide useful services?*
- *What role should government play in addiction research and recovery programs? My view is that it should be a very strong one i.e. actively stronger than now.*
- *Why doesn't society do more to help people struggling with these issues? Why don't politicians really commit to solving the problem instead of piddling around with "civic disorder" and superficial clean-ups?*

Audience members including Post-show Forum facilitators also commented on how the project should be used as an educational tool and on how the project itself was a healing process and the effectiveness of art projects in the recovery process.

- *How can we get all parts of Vancouver involved/aware of the issues? Not very many people will hear about or attend the play compared to the number of people who should see it.*
- *Shows that everybody can be concerned and how we don't have to judge people before knowing their story.*
- *How might community, the arts and spiritual development turn around addictive processes? Tonight was a heart-warming demonstration of that possibility.*
- *I saw a dramatic representation of the impact of the residential school program.... Wow – I was really impressed. I want to acknowledge the work of everyone. When I saw that, it gave me a much better understanding of why people developed addiction. I thank you for this learning opportunity (Forum Facilitator, Dr. Dennis Wardman, Community Medicine and Addictions Specialist, AD's transcription).*
- *There is more wisdom in this play than in the last 300 years if psychological research.... The play tells us what causes addiction as clearly as anything that can be told – anything that breaks up a life or a community (Forum Facilitator, Bruce Alexander, SFU Professor Emeritus).*
- *How can art-making practices offer long-term sustainable projects that build on one another so that the healing and meaningfulness of participating in a project continues in a real way and doesn't end when the project ends? Art making infrastructure for communities in need seems a vital need.*

The issue of continuation raised in the last comment introduces an aspect of the project that deals with the resources that the participants have gained by their involvement. This is discussed in the next section.

EMERGENT TALENTS OBSERVED BY MENTORS

New Insights

The mentoring relationship is one that should entail mutual respect, trust, understanding, and empathy. We have discussed above the benefits the protégés derived from being mentored. However, mentoring is a relationship in which both partners should benefit. Some of the benefits mentors should receive from the relationship include,

- Personal satisfaction from fostering the artistic development of a protégé.
- Exposure to new ideas and perspectives through interaction with protégés.
- Improvement of coaching skills.
- Enhanced reputation

- Sense of accomplishment
- Personal growth
- Increased knowledge and experiences
- Broadened perspective

It is clear from the comments made by the mentors that they feel they have been enriched by their experience with the project.

Artistically, I learned about the specifics of shadow theatre. The process brought to the forefront respecting working practices with each other in a room. It's probably because we really had to have those things laid out in this project because of the complications. It was just nice to bring that again to the forefront, to think about, in any of my work (Director, Phase II).

I think shadow is very cool now. Working with Kim in a very filmic way that she worked on this show affected me and expanded my view of what the possibilities are. It was so bad, so much to do for a group of people you think difficult, that at the end of the day you think that anything is possible no matter how difficult the people are. Even if you have a small cast you can pull off quite a majestic, powerful, big show (Stage Manager, Phase II).

Personally, it's rewarding as I'm learning to work through my weaknesses which would be working with people who aren't at the same experience and ability level as I am, learning to have patience with that. Personally you feel good when you've gotten through something that was difficult and challenging – you're still alive and still enjoying it in the end. Culturally, working with and getting to know First Nations people—not the same as working with famous First Nations actors at the Stratford Festival. Totally rewarding to be working with a cultural/racial group that I've never in my 28 years living in Canada that I never got to know or work with anyone who is First Nations. That's totally cool and shocking (Stage Manager, Phase II).

Because of the nature of the project, I had a lot of unusual experiences in communication. I learned tremendously how to be a better communicator – more attuned to situations and make decisions based on what is called for at the moment. Before doing this project I identified myself as a really patient person. Because of the project I realized there's more tests to patience, it's never ending. Communication and patience were my two biggest experiences (Musical Director, Phase II).

They have experience with the subject matter. Also because they don't come from a professional background—while sometimes that's frustrating because they don't always do things the way we expect them to—sometimes they lend a fresh approach, a fresh eye, to the way we work (Stage Manager, Phase II).

The team also reported recognizing new skills and talents emerging in their protégés. There was also recognition that groups of people were forming through these projects to pursue creative opportunities and creative expression. This is was some of the team leaders had to say:

I loved meeting the native people. Stephen Lytton showed incredible leadership. When he joined the cast it helped change the dynamic of the room. He galvanized the group under his leadership. Other people in the group had special talents. I took one of the community participants and cast her in a non-Equity part in the “Doll’s House” that I’m directing for another theatre company. I recognized that she (Erica Zales) had a nice acting talent (Director, Phase II).

Participants have all grown. They’ve learned new and different skills.... We’ve seen them change and come to a more professional level. Because we worked on a larger tighter scale this time, there’s more professionalism coming thru in this project. A lot of them have been working with Tamara learning new stuff with this project cause there’s the creations with the sets and masks. That’s a new format for them too (Co-writer, Phases I and II/ Host, Phase II).

There is a core of people in this project who were involved in last year’s project and in the Community Play years ago. I’ve run into people on the street and dragged them into the workshop because they helped on the Community Play. These were people I wouldn’t have known about nor that they were interested nor that they could make things, if they hadn’t been involved in the process. There are people acting getting together on their own and doing acting groups formed after the Community Play, re-enacting parts of the play and keep doing that sort of stuff. There are definitely new theatre skills and art making skills. There’s a pool of people now and each time there’s a new project there’s already a pool of people to draw from. That’s pretty cool (Set/Puppet Effects Designer, Phases I and II).

This was a really big project which we all learned as we went along; the enormity of the project itself became somewhat overwhelming. Bringing that many cast and crew together to work on a serious issue that has affected every one of us in some way proved to have some very tough challenges. Not only in the role that I was there but for the cast and crew themselves and how the storyline affected them personally. It was sometimes very tough emotionally to hear the stories from them in the beginning, but as the weeks went by and you saw these people taking on ownership of their roles and feeling stronger about them selves and watching them over coming some of their own demons it became very rewarding, not only for the participants but for myself as well. The DTES is one of the strongest communities I have had the chance to be a part of, I could not let the opportunity go by to be a part of the shadows project. I jumped at the chance to be part of something more than what the media

portrays the DTES to be. For me it was an honor to be a part of “We are all in this together” (Co-writer, Phases I and II/ Host, Phase II).

MEDIA PRESENCE AND COVERAGE

Of the 219 who responded to the question about media on the audience feedback form, 7.31 % said they were members of the media. Actual media coverage included interviews, previews, and reviews pertaining to both phases of the Shadows Project. In addition to mainstream, community, grassroots, and occupational media—which are listed in the below— also in attendance were representatives from *The Word is Out* (a journal for and partly by women in prison), independent media, social services and an independent producer. The following table lists the type of media, the media outlet, and the type of coverage.

Table 5: Media Coverage

Type	Media Outlet	Type of coverage
Print	<i>Globe and Mail</i>	Preview, Review
	<i>Vancouver Magazine</i>	Photo and theatre preview
	<i>The Province</i>	Preview with photo; Review with photo
	<i>The Vancouver Sun</i>	Westcoast Life Calendar preview
		Interview with Tamara Unroe – Oct. 2005
		Spring Preview and listings
	<i>Shared Vision</i>	Hot Dates Preview
	<i>TV Week</i>	Photo and preview
	<i>Georgia Straight</i>	Review and listings
		Spring Arts Preview
		Sponsorship and contests
	<i>Vancouver Courier</i>	Preview and photo
		Review
	Street Corner	Preview
Radio	SPARC BC	Preview
	Jewish Independent	Community Calendar
	Fearless	Preview
	Carnegie Newsletter	Preview
		Reviews (Nov. 2005; Apr. 2007)
	Four Pillars News	Profile
Television	Coop Radio	One Spirit Whispers – Interview with Terry/Cast
		Interviews (2) with Rose
		The Storytelling Show – Interview with Priscillia Tait
		Interview with cast members (Oct. 05).
	CKNW	Interview with Savannah and Rose
	CBC	Interview with Savannah and Rose
	Shaw TV	Profile on “Caring for Communities” (see below)
		Featured on Urban Rush “the Pitch”
	CBC Radio Canada	Featured on Arts Reel
	CBC TV	Featured on Arts Reel
	CTV	Sponsorship

<i>Type</i>	<i>Media Outlet</i>	<i>Type of coverage</i>
Internet	Vancouverplays.com	Preview; Review
	www.vancouverplays.com	
	GungHaggisFatChoy	Preview
	www.gunghaggisfatchoy.com	
	Thedrivesalive	Review
	thedriveisalive.blogspot.com	
	Scribbleeso.livejournal	Preview
	scribbleeso.livejournal.com	

In April 2005, Shaw TV profiled the Shadows Project on “Caring for Communities,” a 12-part television series. The series gave voice to those making a difference in communities in BC. It was co-produced with the Vancouver Foundation.

Media preview coverage was supportive and the review coverage was favourable, as the examples from *The Province*, April 23, 2007 and The Georgia Straight, April 26 – May 3, 2007 demonstrate.

People shine in Shadows

REMARKABLE EFFECTS: Production vividly evokes addiction issues

Theatre review

We're All in This Together

Where: Russian Hall, 600 Campbell St.

When: To April 29

Tickets: By donation (\$5-\$20) at 604-254-6911



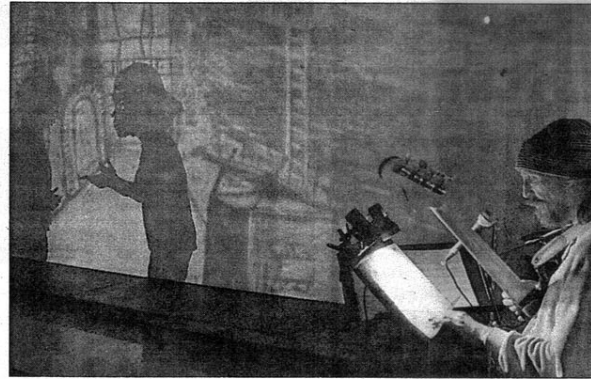
Jerry Wasserman

THEATRE

Sometimes, theatre is about the art. Sometimes, it's about the people performing it. As the title of this collaborative venture suggests, this one is about the people.

It's also about the issues many of them face, residents of the Downtown Eastside, in their own lives or the lives of those they love. Subtitled *The Shadows Project: Addiction and Recovery*, the play looks at issues around addiction through the medium of shadow theatre. In the process, real people emerge from the shadows of stereotype, anonymity and invisibility.

Created by Vancouver Moving Theatre writers Rosemary Georgeson and Savannah Walling out of extensive workshops with members of the community, the show has input from many of the city's major theatre artists: dramaturges Marie Clements and James Fagan Tait, director Kim Collier, composer Joelysa Pankanea and musical director Ya-wen V. Wang. Its complex design is by Tamara Unroe with lighting by Adrian Muir.



From left: Sophia Freigang, who plays Rita, and Grant Chancey, who plays Gary, along with musician Mike Richter. — KEN TABATA

The shadow theatre effects are pretty remarkable. Behind a large white sheet are projected drawn images of various downtown environments: streetscapes, alleys, rooms. Superimposed on them are shadows of the actors wearing grotesque masks, and the dragon that represents their addictions. Scenes quickly change and dissolve. Actors, drawings and cut-out silhouettes interact and overlap with projections, lighting effects and music.

As the plots emerge behind and in front of the screen, a chorus of about a dozen people speaks and sings to the action and the audience while a five-piece band incorporates everything from electric guitar to taiko drumming to a kazoo. These are the eloquent voices of the community.

"One man's pleasure is another man's poison," the chorus chants, invoking the spirits of recovery and despair as the stories unfold. "Think before you judge."

Granny (Yvonne Mark), a recovering addict, lives downtown with daughter

Rita (Sophia Freigang) and granddaughter Bobbie (adorable Phoebe Conway). Another daughter, alcoholic Katie (the excellent Rachel Davis), lives on the street. When Rita goes looking for Katie and Bobbie follows Rita, they're all in danger.

In a parallel plot a suburban family loses its son, Gary (Grant Chancey), to drugs and the mean streets where he and Katie wrestle their dragons together. "Come out of the shadows," the chorus implores Katie. "It's time."

The temptations of the streets and of self-destructive partying, the seductions of drugs and booze, the frustrations of the social services system, the pain of young kids coping with dysfunctional homes — all these are vividly evoked, as is the humanity of the people whose lives we're watching. They aren't professional actors but their commitment and bravery shine through.

"Look at what we've endured," Granny concludes. "We're not just survivors anymore. We're warriors."

jerry.wasserman@vancouverplays.com

Figure 10: Province Review, April 23, 2007

THE GEORGIA *Straight*

APRIL 26 - MAY 3 / 2007

Addiction looms in fascinating shadows

THEATRE

WE'RE ALL IN THIS TOGETHER

By Rosemary Georgeson, Savannah Walling, and a team of Downtown Eastside-involved writers. Directed by Kim Collier. A Vancouver Moving Theatre presentation in association with urban ink's Fathom Labs and the Carnegie and Roundhouse community centres. At the Russian Hall on Friday, April 20. Continues until April 29

◆ The shadows are a terrible place to live, but they make for beautiful theatre.

We're All in This Together is the culmination of a three-year project by Vancouver Moving Theatre to explore the issues of addiction and recovery with residents of the Downtown Eastside. More than a dozen people are credited with writing the script, and over 30 perform the piece. Most are not trained actors or singers; their work here is supported by a team of professional theatre artists who have built a sensually sophisticated container for the creators' hearts and stories.

Although the play takes an effectively nonlinear approach to addiction, it also follows two very different families. Katie and Rita are sisters who grew up with alcoholic parents and struggled with their own addictions; Rita has gotten clean and has a young daughter, Bobbie, while Katie lives on the street. Katie's friend, Gary, has run away from his inattentive suburban parents and started dealing drugs.

Much of the show is a shadow play, and the visual effects—by director Kim Collier, designer Tamara Unroe, and lighting designer Adrian Muir—are nothing short of stunning. Recognizable Downtown Eastside landmarks form part of a background that is constantly in motion for the work's short, cinematic scenes. Actors wearing paper headdresses move behind the screen, interacting with the exquisitely detailed shadow scenery. Drugs and alcohol are represented by coloured light that the characters swallow and are filled by—it's a lovely, powerful choice. Addictions take the form of dragons, into whose mouths characters willingly—but heedlessly—walk.

The music, by Ya-wen V. Wang and Joelysa Pankanea, is hypnotic and moving. Standouts in the cast include Grant Chancey as Gary, Tom Quirk as his dad, and the formidable eight-year-old Phoebe Conway as Bobbie.

Each performance of this show is followed by a facilitated discussion. Art is only one part of healing, but *We're All in This Together* underscores what a vital part it can be.

> KATHLEEN OLIVER

Figure 11: The Georgia Straight, April 26 - May 3, 2007

ON BUDGET

The Producer and Artistic Director report that the project was produced on budget (see Appendix B). The financial section of their final report states-

The Shadows Project Phase I was produced on budget of \$61,248, and Phase II was produced on budget at \$158,997.

Although Staffing, seating, technical and design expenses were higher costs than anticipated, reports the Artistic Director, this was offset by savings in other areas and a last minute donation.

We budgeted conservatively, assuming all community participants would be needed for all rehearsals and would attend with no absentees. Once the rehearsal schedule was set, not all the participants attended every rehearsal- only the shadow casters attended rehearsals every day. Some people missed rehearsals here and there for personal reasons or previous commitments. Some people dropped out along the way. Although we recast as many roles as possible as swiftly as possible, these developments resulted in some savings and represented a potential contingency for unanticipated expenses. Rose was a genius at preparing economical and great tasting food – enabling us to add a couple of cast suppers and still save. We received new funding part-way through the project which freed up resources (Artistic Director).

It should be noted that the budget dictated the amount of time to be spent on the project. As will be pointed out below, the general feeling among participants was that this was an overambitious undertaking for the time allotted.

ARTEFACTS

Every performance is a creative process and every script is a cultural snapshot of a certain time and place. “*We’re All in This Together*” also represents the creative expression and artistic accomplishment of a community that is often disparaged. The Artistic Director has reported that the creation of an archive is in progress where the artifacts of the community’s accomplishment can be preserved. The archive will contain materials relating to the process, materials, and production of the play. The plans to-date are as follows:

Location

Artistic Director’s Office

Item

- master copies of the script and musical scores
- Research interviews, poste mortem interviews and evaluations
- Dramaturgical Input
- Play feedback
- Stage manager’s production book
- Funding proposals and reports
- Personnel contracts and video waivers
- Media reviews and reviews
- Masters and raw video footage (tbc with videographer)

Intermediate Outcomes

EMERGENT ARTISTIC VISIONS AND FUTURE PLANS

The majority, 78.57%, of the non-professional community participants reported that the play has stimulated their interest in initiating or implementing new creative projects. Of the 21.43%, who said the project has not stimulated their interest in initiating or implementing new creative ideas, two-thirds said they would be interested in participating in new creative projects.

I would like to be a part of writing groups for future projects (Participant #1, Phases I & II).

It has given me more tools to go forward (Participant #2, Phase II).

Yes, gets me thinking about other show idea (Participant #8, Phase II).

It's totally encouraged me to develop artistically/socially (Participant #9, Phase II).

I'd like to do something (a play) on foster care and the impact on the kids and what the workers tell the kids, some are good. In foster care so often the kids get all these material things that they don't get at home. My kids came back they were so out of control because they were separated and in different homes, with different structures, there was abuse that hasn't been dealt with. I really feel that it would be very powerful I'm definitely going to write about it. ... I care about the healing journey for the children because they don't have a voice. I spoke out at Robson Square about Aboriginal Kids in Care. I want to start a forum about that. I don't want people to be so bitter. Rather, I want them to talk about experience, strength and hope to give other people hope. Get a proper lawyer who won't play games with me. My lawyer I had told me all I had to do was to go to treatment and I'd get my kids back. I believed him. I signed the papers that were signing my children away. The ... workers told my kids that I preferred drugs and alcohol to them. That was their professionalism. I'm going to write a book about it. This really helped me (Participant #16, Phase II).

I'd like to see some street theatre, writing more plays about the Downtown Eastside—maybe there are other topics, themes, problems to be explored (Participant #18, Phases I & II).

The data indicates that 80% of the respondents were unaware of any new groups or projects being formed. However, 50% of these respondents would like to be informed of and join a new artistic group or project, if one was started. For the artistic and production team leaders, their vision ranged from working with the community again to merging their art with healing.

Hopefully any project I work on will have themes that will relate to local issues as well as lift off into more universal things. The show we are

starting to create now we are looking at it in relationship to the local. Sometimes it's just as simple as role of truth in contemporary society or in the past. I like working in the community. It's still part of my artistic vision to connect into the community (Director, Phase II).

Yes. Because of the spiritual reward I get from this process, I have an aspiration to want to put my interests in healing and my strength in music together - to use my artistic ability into the area of healing (Musical Director, Phase II).

Maybe a new collaboration with someone. Tossing some new ideas around. Possibilities of coming back and recreating some writing workshops down here. Recreating new visions or moving ahead with things that need to be done (Co-writer, Phases I and II/ Host, Phase II).

SPIN-OFFS AND PARTNERSHIPS

While it is still too early to determine, how many spin-off will emanate from participation in the Shadow Project or how many partnerships will be formed. There are already some that have formed. These could be seen as early indications of what is to come. For example, One of the community participants is working on developing a permanent shadow group in Vancouver.

Luke Day Lou Vodnak, Rachel Davis, Mike Richter, Robyn Livingstone, Tom Quirk, Naomi Narvey and Sophia Freigang performed in the opera, *Condemned*. Luke Day, was also one of the lead actors in the Downtown Eastside Community Play and has appeared in several theatrical productions since that time.

Eroca Zales, has been invited by Kim Collier to play a role in Ibsen's "Doll House." The production will be staged in Cheaminus, BC September 3 to November 3, 2007.

Rachel Davis invited Ya-wen Vivienne Wang to work with her on a benefit performance for the Odd Squad, the Vancouver Police officers who did the film, *Through a Blue Lens*. Rachel and Ya-wen will also performing arias from various operas at the Carnegie Theatre in September 2007.

The School of music at UBC under the direction of Michael Tenzer will perform a concert in January 2008 and wants to include in their program a Shadow Performance and invited Jean Paul Bouchard to set up technical part of this project.

Professor Emeritus Bruce Alexander is publishing a new book on addiction with Oxford University Press. He has decided to incorporate material about the Shadow Project into the closing chapter, which will also include an image of the play's posters of the dragon. The draft of the book is called "The Globalisation of Addiction: A Study in Poverty of the Spirit."

Terry Hunter and Savannah Walling have accepted an invitation from Dr. Bruce Alexander to make a presentation on The Shadows Project at the concluding session of

“Addiction: It’s Not About Drugs,” a community awareness seminar at Britannia Community Centre in November 2007.

Long-term Outcomes

PERCEPTIONS OF ADDICTS AND THE DOWNTOWN EASTSIDE

Community Participants

The areas in which the data shows a narrower margin between responses are those that deal with a change in the respondents perceptions of addicts and of the Downtown Eastside. According to the data, 57.14% of the respondents reported that their perception of addicts had changed. They indicated emergent or increased compassion and empathy. Also mentioned was the realization of the addict as a person, that is, which could be said to be the undoing of the dehumanization process. Of the 42.86%, who responded that their perception of addict had not changed, two said the following:

I don't know if [my perception] really changed that much. It was already changed, my feelings about addicts, a long time ago. That's a part of it. I don't think it was for us, for people who live here. It was more for people who live outside the area (Participant #4, Phases I & II).

No, but over the years, after more reading and seeing crack users, I like to think that I'm less judgmental (Participant #12, Phases I & II).

Similarly, the data show that 53.85% of respondents report having a change in their perception of the Downtown Eastside, while 46.15% did not. Some of the comments given by the respondents who reported a change in perception of the Downtown Eastside include:

I became a participant in the arts rather than just an observer, and I became more aware of it, so the DTES opened up more for me (Participant #2, Phase II).

I've become more defensive (Participant #4, Phases I & II).

Yes, continued appreciation for the strength, diversity and courage of people in the DTES. There are so many assets in this community (Participant #7, Phases I & II).

Yes, I feel less afraid of and cut off from the people here (Participant #10, Phase II).

Before, I had no ties to anyone in the DTES who had experienced the life of poverty and drug addiction. Now I feel as though I know some of these people, and even consider them my friends. As I walk down Hastings [Street] I long to know these people too, I wish to see them as creative individual capable of greatness, but wonder how we can break the cycle (Participants #11).

Made me aware of my own urge to want to do something to help addicts—maybe by writing a play or newspaper article. Addiction is all

encompassing; it affects a person's healthy, well being, relationships, and the city itself (Participant #18).

Those who reported they did not have a change in perception, commented that it reinforced and supported their perception of the Downtown Eastside.

No, I've always loved it (Participant #8, Phase II).

No, it's not as bad as its reputation. Poverty is depressing everywhere - it's just more obvious there because dislocation drives people to seek escape thru alcohol and drugs. Homelessness is despairing (Participant #12, Phases I & II).

I will always be part of the DTES. I want to get more involved (Participant #16, Phase II).

Artistic/Production Team Leaders

Leaders on the artistic/production teams, who had worked in the Downtown Eastside before, did not report a change. However, for the others changes in their perceptions definitely took place as the following statements illustrate.

One of the things I did take away was thinking about those who recovered, their remarkable spiritual strength. To be in a room of people who have recovered is to be in a room with really powerful people because they have the inner wherewithal to make it through so they have incredible strength. These are very special people who have been to hell and back. Whatever helped them get back was a defining special force (Director, Phase II).

I got to really know Carnegie Centre again. I found it to be a really rocking, vibrant centre of the community, an anchor. I think I understand much more the resource of the Carnegie Centre and how it functions in the community and how you can make things happen through that centre (Director, Phase II).

Totally 100%, I used to not feel safe. I wouldn't get off the bus at Hastings and Main, now I will probably not at night because I'm a single girl. There're not many places I'd go at night alone. I walk by Carnegie and I wonder who I knew. I didn't know anything about it. All I knew were the awful news stories. I thought: bad, unsafe, poverty, drugs, violence, bad. Now I'm friends with some of these people. So it's totally revolutionized my view of the Downtown Eastside (Stage Manager, Phase II).

From the heart, I think that my perception changed a lot from this project. I think I had a vague understanding of what the DTES was before from the popular beliefs. I had one friend living in the area many years ago. She was robbed and some accidents happened there. My understanding wasn't detailed; it was vague. Because of this experience, I talk to people who live there. People talk about their lives and it's really informative. I

have a different viewpoint, different ideas about the people living there, about the area (Musical Director, Phase II).

Audience

Compassion and empathy were used at least 15 times by audience members in the feedback responses to describe the changes in their perceptions of the Downtown Eastside. The following, a sampling of the audience comments, definitely illustrate that changes in perception took place.

- *a community with spirit and courage*
- *As a place that engenders art. A place that shares the joy and fruits of its creativity. Like any garden, when watered and cared for, it blooms and produces fruit.*
- *Beautifully/ the stories danced/ and I let my heart float in/ the collective tears./ Thank you all for opening up/ a passage to a realm/ unexperienced by me./ I have compassion./ Bless*
- *Brought out sensitivity and empathy*
- *Furthered my compassion, empathy and sense of responsibility (for worsening or bettering it).*
- *I am influenced by the strong sense of community which exists there. Their courage and hope to help each other as well as others outside of their community is an amazing surprise which touches me deeply.*
- *I realize that many residents are positive, creative, health, involved in their community, caring and working to help others*
- *It created empathy for the struggles of people in a different socio-economic class than myself*
- *It makes me see some of the struggles*
- *It put a human face on it for me.*
- *It reminded me that not everyone just ends up in the east side without a story*
- *It showed how the community can unite and speak with one voice*
- *Made things seem more hopeful*
- *That there were more family members/friends in the area looking for their loved ones than I thought.*

CHANGED LIVES?

Three members of the non-professional community were chosen to tell talk about their experiences with addiction and their experience of the Shadow Project. For reasons of confidentiality, I have used pseudonyms but have only edited for clarity. The section

concludes with a poem that was first published in the Carnegie Newsletter written by Yvonne Mark, Actor/Shadow Caster in Phase II of the project.

Alice

Alice is the pseudonym used for this participant who appeared in, “In the Heart of A City” and Phases I and II of this project.

I'm from Williams Lake, BC, Caribou Country, cow country. Altogether, there were 13 brothers and sisters in my family. Half of them died years ago from TB, pneumonia, convulsions, and alcohol parents. There are only six of us girls left and one brother. My aunts, my mother, my father used to drink and fight, slapping us around. We were hungry. I just hated that. I was in residential for 16 years before I moved out.

When I was little, my aunt was killed, chopped up with an axe by my uncle. We saw it. I ran out with my younger sister. We went in the shed and hid under his clothes. They smelled of kindling. I held her so she'd quit crying. My uncle said he was going to kill us next. I was talking Indian then, Shushwap. I don't remember anything now except dirty words now. Little things come back to you. My sister has nightmares about the death of my aunt. We had to go to court a year later. They asked, "Do you know that guy sitting over there?" "Yeah, he beat up my auntie", we both said that. The three of us with red coats and short haircuts, I was about 7 or 8 then. My uncle went to jail. I was in a foster home since I was 6 or 7 with 2 other sisters. My foster mom is still alive. My foster dad is dead. My real parents are dead. I hated my real dad. He used to slap me around, his gallon of wine beside him. Smelly juice, why wouldn't they give me any? I got slapped in the face. I never forgot that one, hated my dad. I wrote a note to him about how much he hurt me when he left my mom and six kids behind.

When I was pregnant with my boy, I remember getting beat up because of that. You marry person who does that and your kids end up doing the same thing. My daughter did the same thing, guys beating her up. I ran away from my grandbabies. I got tired of cleaning them, being a nurse, being a nanny. You get tired. The parents are drinking with four kids still in diapers. I came down here. I ended up being on the street, a couch surfer here and there for awhile, cleaning people's homes so I could stay there. It's really hard being on the street. I didn't start drinking until I was 27. I didn't like the smell of it. I've been taking drugs that people take to try it out and I know how they feel. It hurts. ... Your whole body is rubbery but your brain is working. Rock too, I tried that. You need more cause your body hurts. You get Charlie-horse in all parts of your body. Someone told me about the Women's Centre. I didn't know where it was. I made it. I've been helping kids to get them off. It hurts. Some die that hurts when you know them.

Experience of the Play

The play brought back my memories, the cycle of drinking. My parents were drinking, my daughter drinking and even my grandson drinking. It really brought stuff back for me. They are powerful when the parents don't care about the kids. They're in the corner sleeping they just want their drink. Come home start fighting bring things back for me. That little girl, her screaming really got to me. I realize what I'm playing. My kids were there. It brought back memories of the same thing: kids are hungry; they don't go to bed; nothing to eat; drinking, drunk. The kids don't go to school.

Figure 13: Photo by Ken Tabata



I cry in my own way. I think of my dad and mom... when they were drinking. [You] think you could have turned round and done it better. I want to break the cycle (Alice).

Scene 3 -The Lullaby: Bobby wakes up crying from her chilling dream and is comforted by Granny and mom Rita.

Highlights

Getting up and looking forward to doing something, seeing my friends. Get out of the area where I live. ... I like getting out of there and seeing old and new family; everybody's happy. In the project you're working beside each other. Now you see them as people.

I learned about the shadow, the lights, the mirror, how to make it bigger and smaller, how to use my body in talking the shadow. One thing I didn't like was that there was someone talking behind me while I'm moving my lips. I felt so different.

I'm learning to listen more, less talk.... I've learned to listen before I talk and give advice. That's what I've learned.

They were clapping when we finished. I felt so good when they were clapping. We felt so good. They were shaking our hands. Walking in the crowd, shaking hands with a lump in the throat, that really felt good. We did good.

Oliver

Oliver is the pseudonym used for this participant who was a musician in “In the Heart of A City” and Phases I and II of the Shadow Project.

On Addiction

I sort of have a history in recovery, in Adult Children of Alcoholics (ACOA). Actually, it will be 20 years in July that my father started showing symptoms of Alzheimer's disease and he was an alcoholic. So I would say not only one bad thing is going to happen to you, at least two major things started happening. He was losing his mind and he had been an alcoholic all his life. It was a very tough time in our family and sort of brought me into connection with recovery or with the 12-Step Program through ACOA work.

Experience of the Play

[Phase I: Last Scene] The last one really touched me, Steve's piece on the Aboriginal, the Bee Story. The other one about the Poppies and the Biker's getting together and talking about how they were, basically, feeding off of everybody's pain and sorrow and having a good life for themselves or whatever. And that really made me think because on one hand it was very cynical, I thought. But actually it was quite an important element of the play, to bring that in, to broaden the perception around addiction issues again, that some people are very cynical about the source of their own money and they laugh about the people and joke about them. They're obviously hiding their own pain in a lot of ways but it's about exploitation and it's about oppression. So I went from this initial sort of— "What's this about? What's this going to say?" —to a very strong feeling of attachment to the play. Some of the characters and some of the pieces in it were very strong and very powerful.

[Phase II] I went through a journey around the script. I went to the first reading and was a bit disappointed. I felt it had taken the highlights of the phase 1 script and condensed it down but I felt the story was thin. As we worked with it and it came to life, I got more and more attached to the story. In the end, I thought it was insightful and subtle about the process of transformation. There is a structural piece in it where one person dies and the other person moves forward. That's structure of transformation that I know where part of you dies and another part moves forward. If you look at the play not as individual stories but as an individual's process of transformation, all the characters are interrelated. It had that mythical element for me that I didn't see at first. [Phase II: Scene 14] [A] Key point for me was when Gary died and Katie to some realization about her life and what she needs to do. There's a decent and ascent. Something that wasn't obvious at first. You had to pay attention to the underlying structure. I'm sure this is common in dramatic writing and it was well done.

I think for me personally, I've sort of seen my recovery as kind of separate and I needed to do that. It's my kind of piece and I don't want to bring that into my work life or my other life. But through the process, I've sort of started to integrate that and sort of move forward in that. As I've said, it raised my consciousness about the different perspectives that exist and how you can work with those different perspectives.

I think it is difficult for people to get out of their corners. I think more so for the Community Play but also true for this process as well--it sort of seemed that at a certain point people had to decide whether they wanted to be in or out of the process with all these other kind of weird people, our neighbours. But once we're in and the deadline starts to loom, you just have to let go of all of your prejudices and really understand that you are part of one big whole group and the sub-groups aren't really that important. I really saw that. I thought it was an important part of the Community Play but that's true for this process as well. As you're working on something and you've got a goal and a vision and as I say, starting to realize that your success depends on somebody else's success. So I think it's really important.

I do feel that my musical knowledge took a few leaps. After spending a lot of time with my chord books and on the computer trying to figure out all these complex pieces, having got most of it figured out, I felt a sense of accomplishment. A lot of pressure to do the piece. One piece that was very difficult for me to get. Finally, I got it after a week into performance.

The forums afterward, I attended them all, were impressive. Diverse perspectives, different qualities, what the play brought up for different people. I think there was a greater understanding of addiction issues in the community.

I really liked the diversity of the people who showed up. Amazes me – this is my third time. Really does connect me to the community. Diversity of experience, being able to see the power as people pulled together. On the surface you wouldn't think this group could do it. Incredible project, I can see what a tremendous asset Terry and Savannah are to the community in terms of this long term project of building a community around art. I'm in awe.

Greta

Greta is a pseudonym for a non-professional community participant who was involved in Phases I and II of the project. She relates how addiction touches her and her views on addiction.

Addiction

Taking care of others needs before taking care of my own, so that I get left behind in the dust and then I don't have to look at myself because I'm

helping everybody else. So that would be .., maybe an enabling addiction. If I can escape into a man and the feeling of bliss or whatever that comes, which is not always bliss but whatever comes with a relationship and supporting him or supporting my children or supporting whoever needs supporting, then I don't have to really be with me. But I'm getting into a place now where it's a whole lot less about supporting others.

Experience of the play

I love theatre. I'm trained in theatre, in singing, in choral work and in dance. A sense of belonging, like knowing that I was going to hook up with a certain group of people everyday and there was going to be something to do that wasn't just work. I'm alone trying to move ahead in my life. It's really difficult sometimes to just keep on going. I have a lot of goals, a lot of dreams, huge visions but sometimes it's like those visions are so far away because the work that's ahead just feels difficult. And I don't feel like I have all the energy I'd like to have sometimes. But when I'm with a group of people and we're working on some of the issues of the community or just issues that we all have and face, it's really healing and it's nice to get together with that same group of people and just see their faces and to talk and... there's just a special rapport that develops. And yes, you may have some beefs with people and whatever but you get over it. They're all so interesting. They all have so much to offer, to say. And I know them, I'm getting to know them more and more because a lot of them are now in the Carnegie community opera thing. So I'm developing a family, I guess that's what it really comes from.

The play did touch emotions inside of me, the family scene in particular. I was going through stuff at that time with my daughter who related right into the addictions thing. I was in a crisis with my daughter at the same time as I was doing the play. So there wasn't a whole lot of time to discuss. The play became even more powerful because I was experiencing addiction in my personal life. Her addiction to a boyfriend to a need for love because she's not getting that from her dad, that's what I was seeing and how poverty helps to create addiction.

The best performances for me were the ones where I somehow was really connected to myself. I was actually crying on stage. I was in my feelings at the moment. That's when I enjoyed it the most. I did that two times.... I induced the thought of what if that were my real sister saying these things. The character Katie and I developed quite a nice relationship. She became another sister for me in my mind and that's how I feel about her too. Thinking about her as my sister, that monologue became meaningful. I was able to feel that. More acting work would be useful. What does it meant to act? More than putting on a mask and delivering some lines.

At the forums

People speaking from all angles - people who know they were addicted and those who didn't and because I was living it and doing the play at the same time that increased my awareness of how big the issue is. I went to a speech by the professor. He was saying that addiction is a global thing it's not an isolated thing for the DTES or any particular community. He really opened my eyes to what addiction is and why it's here.... When people tell their stories that makes a difference for me. I see from the real human, personal, very real angle. In the forums that's what happened when people told some of their stories. It changed how I looked at people on the streets after that. Yes, I became more sensitive to the people on the street, would look more and could feel more pain.

Sometimes I get a feeling, I have a strong feeling that something very strong is happening in healing because it is one of the darkest areas in Canada in terms of addiction that we can see, that's visible. Because that darkness is there, there is a huge opportunity for light. That's how I see it. The work that Savannah, Terry and others are doing is creating these little tendrils, little shoots coming out of the ground reaching for the sun. I feel that the DTES is in a process of healing. My vision is that the DTES will be a model for the globe, a model for a lot of places as the arts show the way. For me art, design are all connected, are all one. That's my access. That's when I feel the spirit moving through me, and as that spirit moves through us in a creative artistic process, that healing will come to fruition.



Figure 14: Photo by Ken Tabata

The Shadows Project Experience: Creative Expressions

Vancouver Moving Theatre provided an avenue for people who expressed themselves better in other ways. The images that follow are from the journals of members of the community who participated in the first phase of the project. Immediately following the images is a poem written by one of the community participants of Phase II. It was originally published in the Carnegie Newsletter.

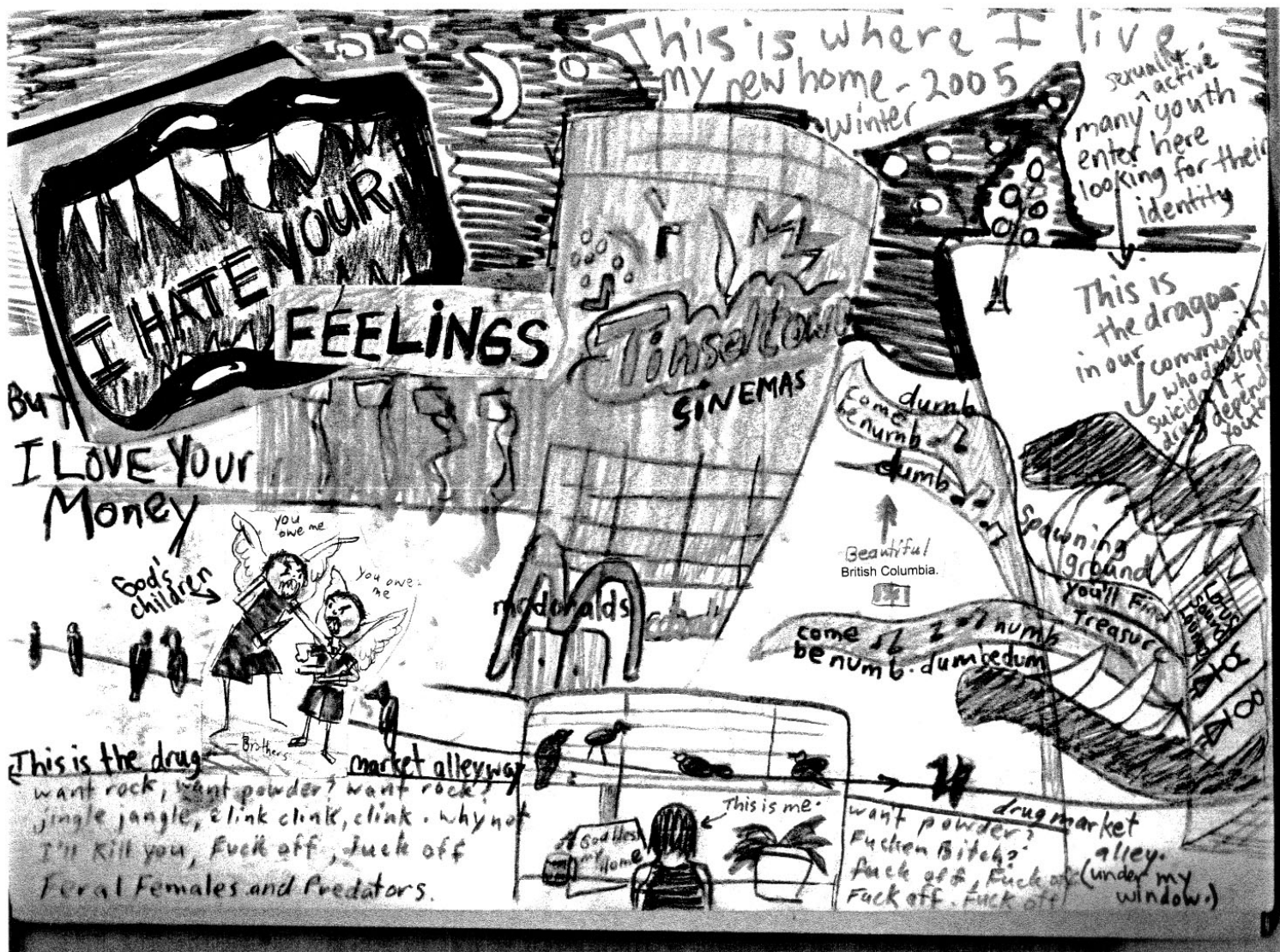


Figure 15: This is where I live (2005)

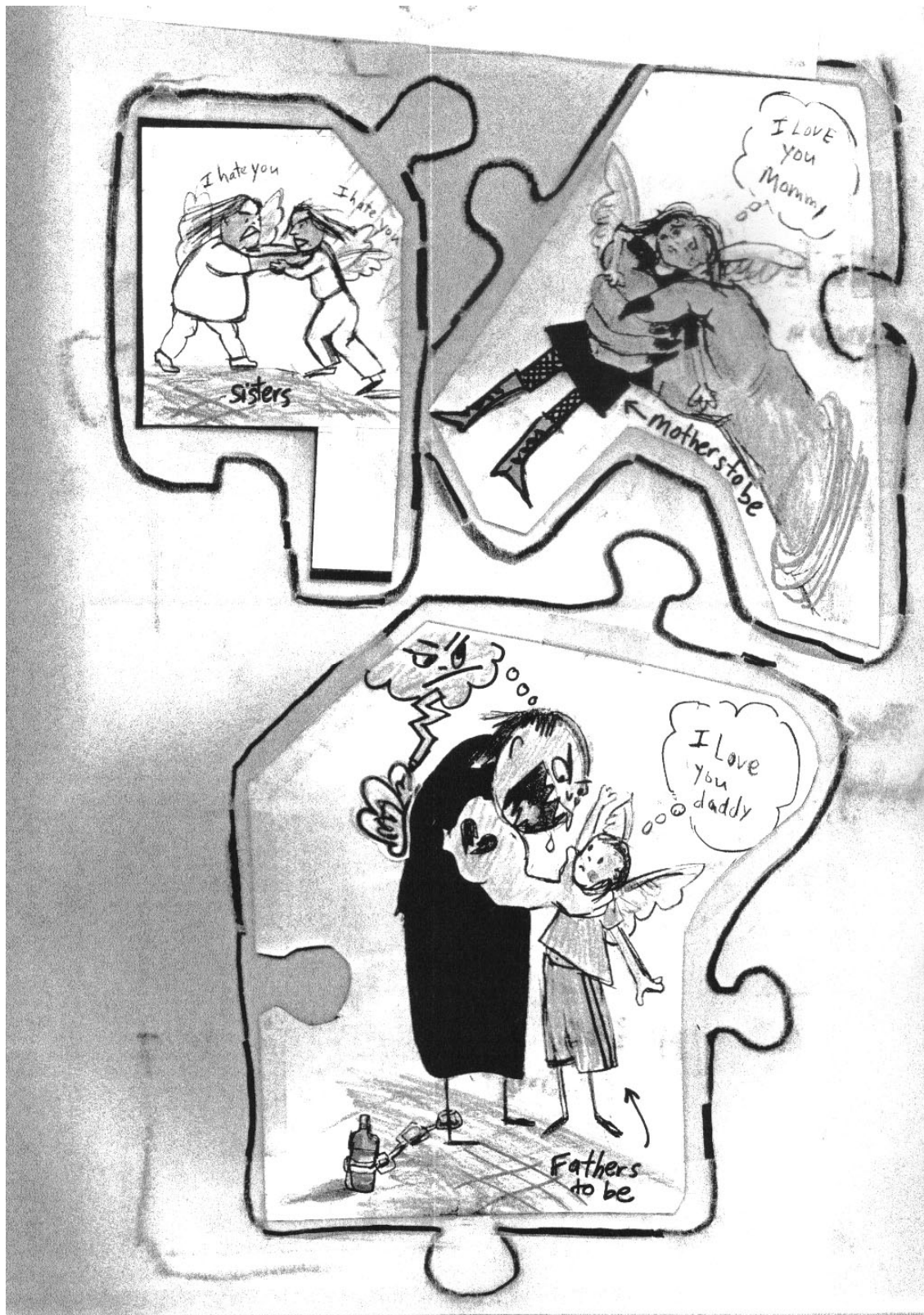


Figure 16: Little Girls (2005)

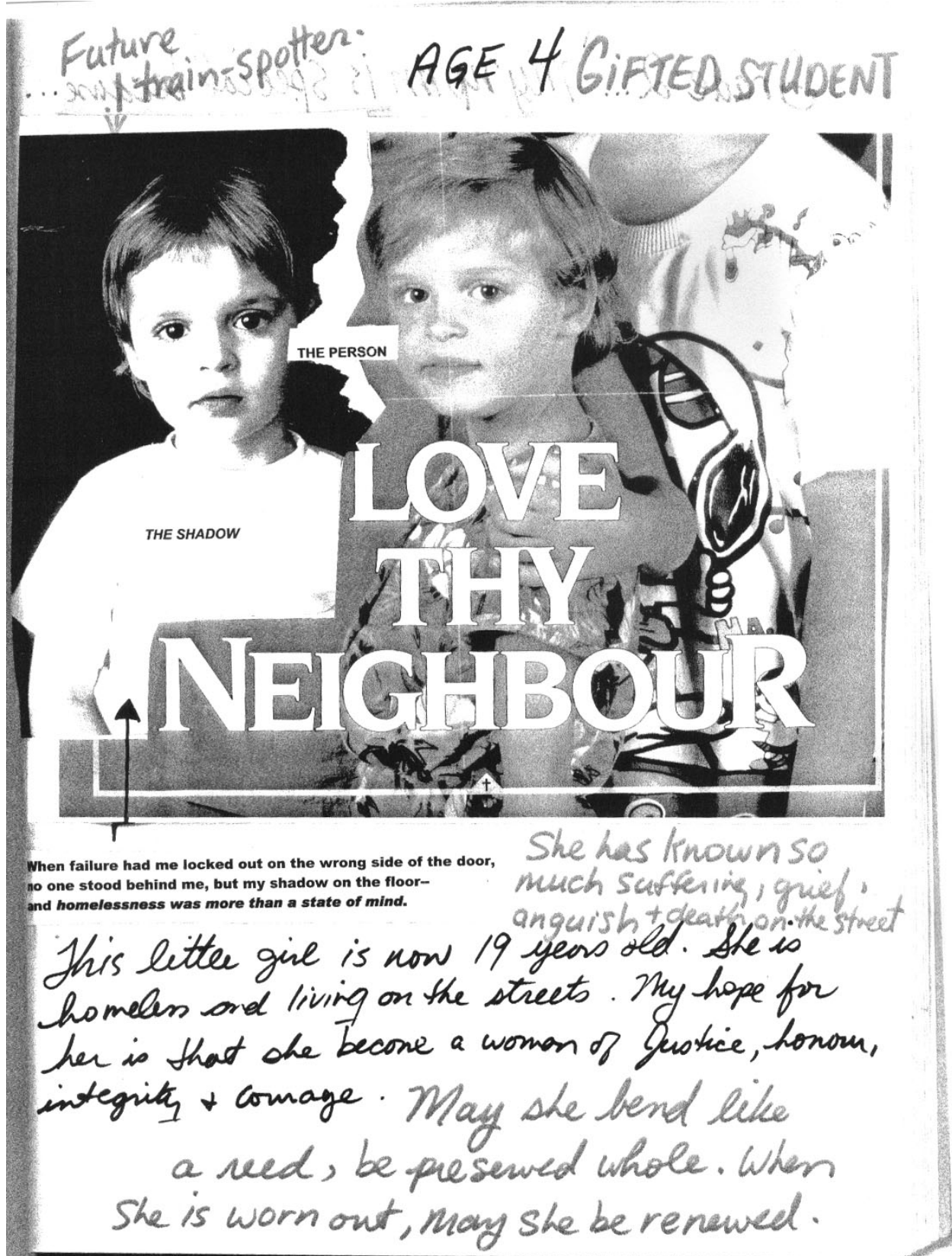


Figure 17: Love Thy Neighbour (2005)

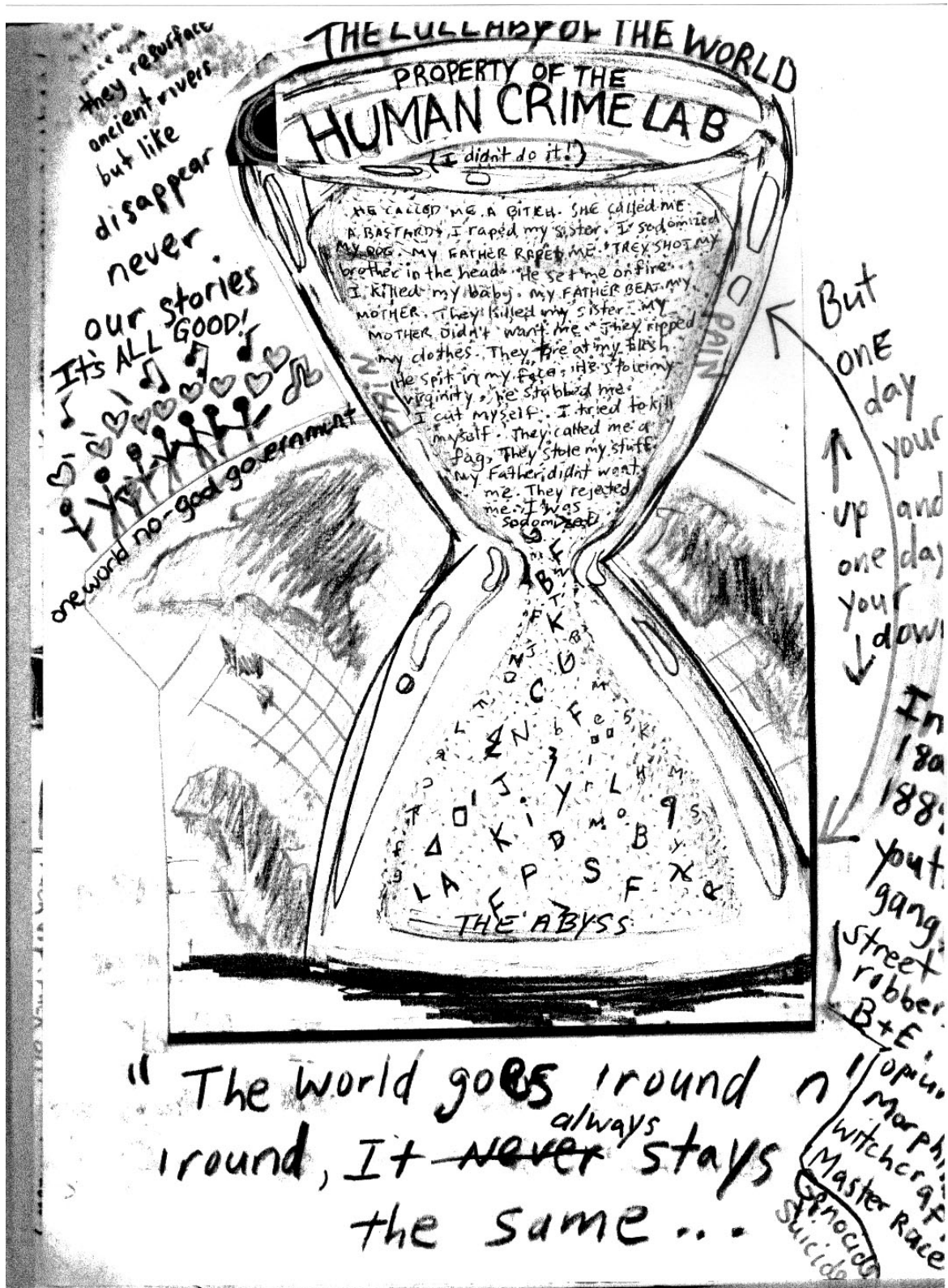


Figure 18: Lullaby of the World (2005)

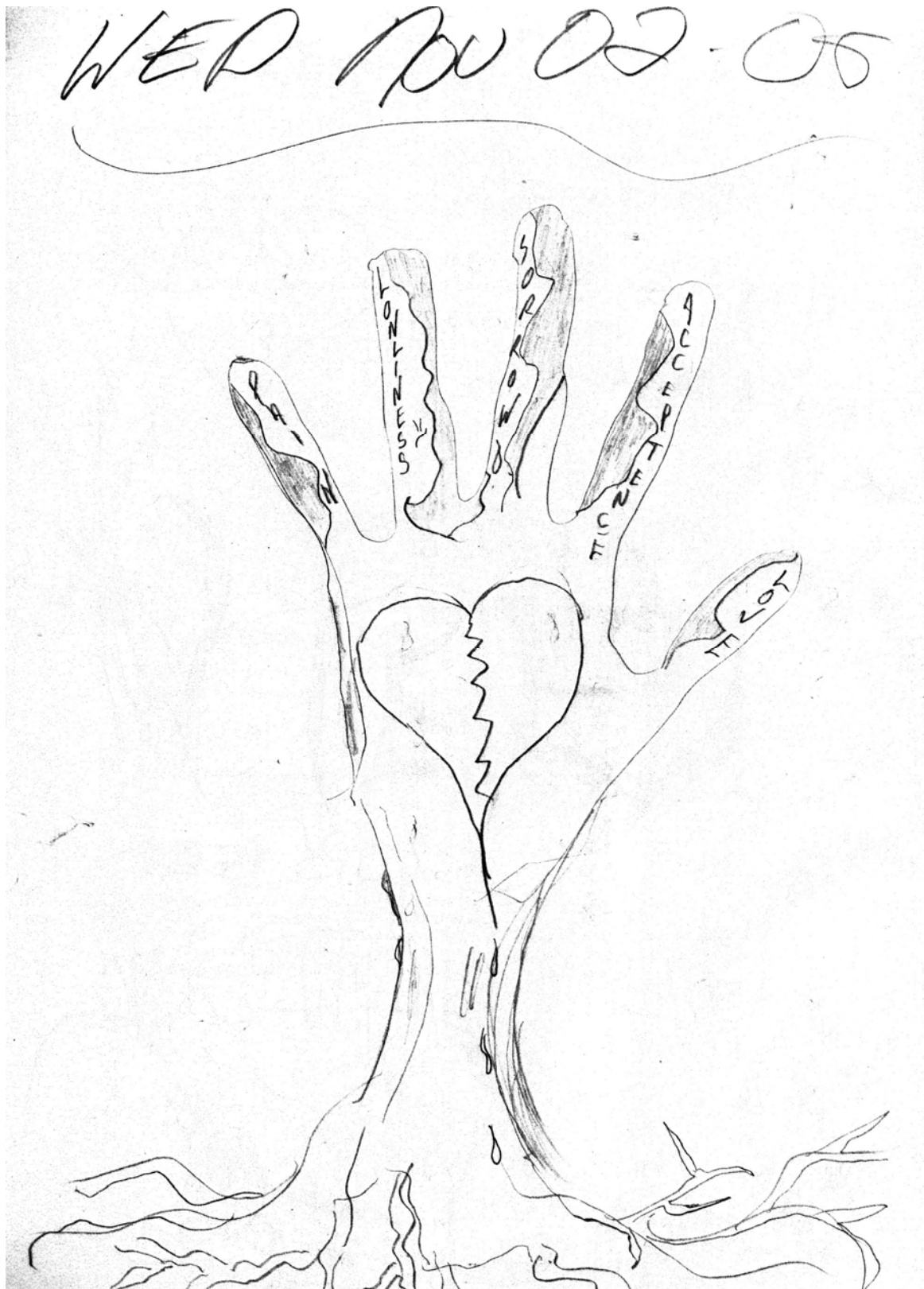


Figure 19: Roots of Addiction/Recovery (2005)

Dedication to the Shadow Casters

By Yvonne Mark

Published in the Carnegie Newsletter June 1, 2007

There are a million emotions swirling about
So I simply write them down, ... it eases the doubts.
Like when I first started with the Shadow Casters, I was afraid
Afraid of failing, very insecure; but in the end it paid.

It paid to endure whatever it took to finally perform.
We had so much fun & laughter it became the norm.
Now its all over & will be sadly missed.
But at least I met some awesome people that give my life a lift.

Thank you my dear Creator for my recovery & this chance.
As I truly feel it actually helped me to finally take a stance
From the alleys of Hastings to the stage at the Russian Hall
Where we carried the message -to me it was a ball.

I bonded with my daughters more so than expected.
And I pray to God that we all try to stay connected.
My family came out with their usual support
Which I'll be forever grateful & proud to report.

I pray for other families out there that suffer & stray
As today I'm in the sunshine as opposed to the grey.
All it took was to finally surrender & to believe in myself
And slowly but surely I was totally engulfed.

Engulfed by the magic of a new life to live
And to put my past behind me & learn to forgive
Myself especially !!

Strengths

The strengths of the Shadow Project that were identified include the passion and enthusiasm of the non-professional community participants. The Director expressed it this way, the cast included “*very powerful humans who have accomplished Herculean things in their lives around recovering from addictions.*” The non-professionals, it was reported, brought a “fresh viewpoint” to the work. As one audience member put it, they were experts on the topic of issues around addiction. The Designer classified as strength the fact that “*you get a really wide range of personalities and abilities and takes on a given situation.*”

The strengths described by the non-professional participants included: the pertinence of the subject—addiction and recovery; the opportunity to meet new people and get to know others better; and, having the opportunity to learn new skills.

Part of what made this project exceptional is the inclusion of supports that welcome and enable volunteers to become and remain a part of the process- simple and encouraging, auditions, healthy food, informed counselling or conflict resolution, inclusion in process. The forums and the post play presentations were another informative, de-stereotyping and occasionally deeply touching element. The program also showed much more thought and effort with its history of addiction sidebars and articles and community service listings related to addiction and recovery (Community Respondent #6).

However, for professionals and non-professionals the main strength was their sense of accomplishment. The production was accomplished in a very short time for such a complex and highly technical undertaking.

From the perspective of this evaluation, the project’s strengths were in its ability to achieve the goals of the project.

ARTISTIC EXCELLENCE

The project sought to develop the capacity of the community to express itself artistically and with excellence around issues that are a central concern in the community’s life. As has been described above, the community participants expressed themselves artistically on the issue of addiction in a variety of ways in all phases and aspects of the project from initial research workshops to the final performances. The overwhelming praise of the audiences attests to their success: as one spectator commented “It shows how the community can unite and speak with one voice.” In addition, the press establishment echoes that praise.

The “Heart” of the Downtown Eastside evokes images of Main and Hastings drug deals, addiction and prostitution. But there’s another heart and its beating loud and strong at 600 Campbell Avenue.... While the story is sometimes bleak, the presentation is far from it. Epic in proportion, We’re All In This Together, combines live performers, a chorus, ... shadow puppetry..., reaches back more than a thousand

years; here, the masks and the shadow-casting are utterly magical...
(Jo Ledingham, The Vancouver Courier, April 25, 2007).

Subtitled The Shadows Project: Addiction and Recover, the play looks at issues around addiction through the medium of shadow theatre. In the process, real people emerge from the shadows of stereotype, anonymity and invisibility.... The shadow theatre effects are pretty remarkable (Jerry Wasserman, The Province, April 23, 2007).

COMMUNITY RELEVANCE

The Shadows Project sought to mobilize community members to come together to express local points of view on these issues by participating in a musical shadow play.

We are taking the responsibility of writing about addiction and making people aware of how large the situation is. The state and church can't find all the solutions. The solutions have to come from everybody at every level (Co-writer).

Through this process I've learned that we in North America, First Nations, are not the only ones battling and struggling with demons. It's right across the board from one continent to another. It's not about colour. It's not about race. It's about running the race (Stephen Lytton, Co-writer, Performer, *We're All In This Together Program Guide*, p. 16).

The quality, quantity and variety of constituent support for the project by the professional and non-professionals involved in the project illustrate how well Vancouver Moving Theatre and their partners were able to mobilize with the community. Taking advantage of the workshop and skill-building opportunities, the commitment and dedication the community showed in attending rehearsals, and the successful execution of the performances are the products of well-executed community mobilization. The successful completion the Shadows Project also demonstrated the ability of the professional artists and management team to engender continued motivation for participants to stay with and complete the project.

CAPACITY BUILDING AND FUN, WELCOMING, SAFE EVENTS

The capacity building objective was to develop creative capacity among a socially and culturally diverse team of community artists with training, mentoring, employment and production opportunities. The skill-building workshops were presented for people from every level from beginners to seasoned professionals. Capacity building opportunities in a variety of areas as described above, were eagerly attended by members of the community. The project also provided fun, friendly, welcoming, safe and smoothly run events where people enjoyed creative activities as participants and viewers.

I became involved as a participant in a digital video training workshop funded by the "Shadows Project". It was a marvelous 5 week learning experience conducted by videographer. Cease Wyss, which gave 7 or 8

of us a chance to try our hand at film making using high quality equipment. We were taken very good care of and really given the opportunity to explore and learn at the same time.... The result was that Cease hired me to help record the event as well as a few interviews with cast members and writers. ...My second video credit this week came with the debut of Heather Smythe's trailer of her forthcoming documentary about ANU 5 (Steven R. Duncan, The Sunday Muse, April 22, 2006)

I applaud Vancouver Moving Theatre/Larry Reed for their administrative and organizational input which has allowed for lay members of the community to participate in these experiments in theatrical and cultural production. Other than maybe a Sunday School Christmas pageant, there are not too many opportunities for the untrained to perform on stage (Workshop Participant).

I am writing to express my sincere thanks for your support of the recent Downtown Eastside writer's retreat on Galiano Island. The week was a huge success, both creatively and therapeutically... We were able to improve the Shadows Project play about addictions that we have been working on, as well as work on new pieces. Most of all, we were able to think in peace and quiet while exchanging ideas, information and ideas. And for many of us, the experience was a healing one... there is so much talent in the inner city, so many sensitive people. All they need is some room to grow and encouragement like the kind you have provided (Community writer).

It is the achieving of this particular objective that the Shadows Project, Vancouver Moving Theatre and their partners have had the most impact on peoples lives and been of service to the community. They have organized arts-based, capacity-building, fun, safe and healthy avenues for community members to channel their creative energies. As many of the participants have stated, the project was a healing experiences. That brings us to another of the objectives of the project—arts-based health promotion.

ARTS-BASED HEALTH PROMOTION

The sustaining of personal and community well being over the course of the project was the objective. Three major causes of stress in the Downtown Eastside are poverty, long-term unemployment and dysfunctional family relationships. Stress can be diminished, just by knowing that you're not alone in what you're going through. A basic first step to reduce stress is to create a community where people care about one another and want to support one another. Although, some participants reported being stressed out by the challenges of the project, this was balanced by participation in something they believed was important, something which they perceived as worthwhile with the added bonus of being able to learn new skills and making new friends. Through working towards a common goal, the participants came to care about one another and to support one another. The Shadows Project planning team had structured supports in place for the participants of the project.

The talking circle, establishing group norms, having a mediator, introducing how professionals and volunteers support and connect each other and what not to do early on and repeatedly was very helpful to establishing community, respect, efficiency, lowering anxiety and aggravation (Community Respondent #6, Phases I & 2).

RAISING PUBLIC AWARENESS

The project aimed to raise public awareness around the emotionally laden subject of addiction and act as a spring board for discussion. From the presentation of the audience responses and feedback above, *We're All In This Together*, and the Shadows Project as a whole achieved this objective.

Tonight we saw a very powerful story about addiction to heroin, to alcohol, to prescriptions drugs, to video games. And we saw a story about people's lives, and the harms related to prohibition and overdose.... What can we take away from this amazing play?.... It's yours— do with it what you will (Susan Boyd, Author of From Witches to Crack Moms)

We are walking together in this story. This is what this play is about. You walk with and work with the people who are next to you. We are all here to support and witness each other” (Coco Culbertson, Director, Lifeskills Centre).

COMMUNICATING TO THE PUBLIC

“*We're All In This Together*” and the short Phase I workshop version of the play were both successful in communicating to the larger community of Vancouver, stories and insights on addiction, roots of addiction, and recovery as experienced in an inner city neighbourhood. As stated above several audience members suggested that the play be performed for schools. In the audience responses for “*We're All In This Together*”, the words ‘sensitivity’ and ‘compassion’ was used over 15 times.

Watching this play was a little like going back, way back, when theatre would have begun to evolve from simple story telling. Many of the participants were amateurs and their lack of experience was often noticeable. But what they had was an innocence charged with feeling and life experience, in this case with addiction, and a strong need to communicate. So what we ended up getting as an audience was a double, blurring vision of the play's characters superimposed onto the real, authentic characters of the actors themselves, their selves. Their lives, as well as the written story, made it a very moving evening. And the flipping in and out of character to and from real person was fascinating history (Audience Member).

I found the whole play very moving. My brother lives in the Downtown Eastside ... The play made me realize more what he is facing. He has to say “no” every day. When he doesn't show up, he's not saying “no.” We're all touched and affected by addiction (Audience Member).

IMPROVE OUTSIDERS' PERCEPTION OF THE COMMUNITY

The project did promote a positive perception of the Downtown Eastside.

What I saw tonight was a true community that delivered a clear and political message with a well grounded and use of words and arts and done in a respectful and cultural way and manner (Audience Member).

I was impressed by the commitment of everyone involved. There is so much warmth and connection between the cast members and it clearly shows the process has been valuable above and beyond the theatrical product. Very inspiring and heart warming (Audience Member).

Many non-residents of the Downtown Eastside, who participated in the project or watched the performances, reported that the experience was an “eye opener” and their perceptions did undergo a positive change.

It has broadened my understanding / perspectives of DTES....I am silent with grief when I think of the many DTES residents that have died – from societal negligence – frustrated when I think of these suffering today. What can I do? (Audience Member)

I learned that there are a lot of people struggling to kick their addiction - plus with the right help, many of them could succeed (Audience Member).

Challenges

The challenges for the artistic and production team leaders centered around balancing artistic excellence with community process. The challenge was in how to accomplish that balance with the resources at hand since it was such a highly technical theatre form, such a multi-layered story and such an emotionally potent topic. The pressures of working under a deadline with limited resources may have led to the feelings on the part of the team leaders that sometimes non-professional participants were being difficult. At the same time, it caused participants to feel that sometimes team leaders were creating an ‘us’ and ‘them’ atmosphere. The data from community participants—both professional and non-professional— indicated that Phase II of the Shadow Play was an over-ambitious undertaking. However, they all reported feeling a great sense of accomplishment.

It was a difficult and taxing project but I have no regrets that I did it (Director, Phase II).

The first two weeks in this production were tough but I managed to tough it out – heck I made it to opening night!!!!...I enjoyed expressing my creativeness and say thank you to the production and the cast.” (Priscillia Tait, community participant, The Carnegie Newsletter).

Future Skill Development

With regard to what future skill development training or art making workshops respondents would like to see offered, one of the participants gave the response,

“Workshops that will open doors, into the huge industry of entertainment from script writing to catering” (Participant #3). More specifically the respondents expressed interest in learning more in the areas listed below. Next to workshops related to acting and theatre techniques, clowning was mentioned by several of the respondents.

- Acting and directing Workshops
- Audition workshops: On and off camera
- Body and voice workshops
- Catering
- Character development
- Clowning workshops
- Digital
- Life skills
- Lighting design
- Puppeteering
- Script writing
- Set design
- Shadow technique.
- Song writing
- Theatre and Other forms of theatre: site specific performances, puppetry, guerrilla
- Workshops for youth.
- Workshops on how to work together as a team, communications, listening skills, personal care and responsibilities while performing and how to be supportive and encouraging.

Emergent Themes

Community participants and audience members mentioned the need for a way to continue the creative process begun in this and the Community Play projects. Audience members, the professional artists and the community members themselves realize the healing and social benefits of projects like this. For example, 97.78% of the audience members surveyed reported that they would support an arts fund for the Downtown Eastside. Along the same lines there appears to be a desire for an actual space where ongoing artistic endeavours could be created and supported.

I was thinking about the Community Play and the group of people who came out of it who are dying for artistic output. Wouldn't it be amazing to have a space for these community people to thrive and put together their own project without artists hired to push it forward, for them to continue their creative cycle. It would be amazing if there were some way that could happen on the Downtown Eastside. It's always hard when there's this intense project. A family atmosphere develops with close relationships, trust in each other, then project is over and a lot of people are going to be in the situation of saying, "Now where do I go with my energy? What do I do now?" The artistic team is hard into its next projects. We keep ourselves going in other ways but if you're not in that world it's hard to be intensely involved in something and

have it end and not continue those relationships and let it go, —not that people won't find ways— but it would be great if there was a space in an ideal world (Set/Puppet Effects Designer, Phases I and II).

Participant also mentioned that there should be smaller, more frequent art-making opportunities. More than one participant mentioned that there should be training in community art and community theatre for professionals that will be working in the Downtown Eastside.

One suggestion is that I think it's important to do a training/orientation session for the artistic team on the idea of what is community art.... Terry and Savannah, of course, have a really good handle on that but I don't think the others do. It's not like community theatre. To me the aesthetic challenge is to represent the soul of the community through the art. There is a healing aspect to art but there is the wounding, dark side of art – the obsession with technique. That was where I got hung up. I want the healing aspect. I don't worry about the technique. Some people really like that and feel challenged. I don't. I think a solution might be doing ongoing training and smaller productions along the way, not focus on one big production (Community Participant, Phases I and II).

Participants also commented on their emerging ambitions.

I'd like to begin to be active from the ideas I have and to understand how to nurture people I meet with community vision of mixes of skills so we can create in between the times when there's no bigger project that we're all a part (Community Participant, Phases I and II).

Recommendations

The recommendations come from participants in all areas and skill levels of the project— professionals and non-professionals. They focus on five areas: money, time, orientation for professionals as well as community non-professionals, therapeutic issues, and talking circles.

In future, projects with an emotionally laden theme should strive for enough money to provide for the necessary resources and staff. There needs to be adequate time allotted to ensure that the balance of artistic excellence and community process can be successfully achieved to minimize stress for all involved. In order to ensure that skills building and enhancement is done before the first scheduled rehearsal, workshops should be scheduled enough time in advance. Although shadow workshops were scheduled in advance, music

Skill building process should happen before production time begins so participants have more time to grow. It's hard to focus on building skills while you're rehearsing (Musical Director, Phase II).

There is a need for formal orientation segments to be built into future projects. For example, The Assistant Director made the following suggestions.

A day long seminar before production begins for the community participants – on the P's and Q's of being in a theatrical production – and what needs to be said when and to whom and how [and a] day long seminar for the artist team – state confidentially – these are the people in the group. These are the kinds of challenges you may face – including cultural communication styles; issues around physical proximity; cultural blindness; blindness of white privilege.

In some cases, the artistic team needed more assistance for the work that they were required to do. The Designer advised the Artistic Director that if the goals are to keep both process and product a high priority and give them equal value – the artistic team will need professional staffing support on both sides of the equation. For example,

As a designer, she needed a technical assistant like Sharon (to get things done) and a social assistant (to work with the participants; be available to talk with them; sort out issues; match participants to creative tasks; figure out what skills they could and would like to contribute). Perhaps every artistic staff member needs a social assistant. In any case, we need at least one person in the room to take on this role. Someone with professional training as a counsellor-whose focus is taking care of people (reported to AD).

For such an emotionally potent theme, several of the Artistic Team noted that there was a need for a counsellor or drama therapist or a resource person that any member of a project can access. This person should be qualified to address mental health and emotional issues that arise when tackling a project with the potential to trigger complicated emotions. The suggestion was also made that it would be helpful to have someone available who is knowledgeable about medications.

You need to be aware of what medications they are on and take the time to find out how it affects them – what happens when they take it and what happens if you don't take it. What should I watch out for? Are there certain days—eg the 3rd day after you take “x” when we don't work intensely? (reported to AD).

From the feedback of the Artistic Team and from the participant interviews that were done, there appears to be some concern regarding the talking circle process. The term “Talking Circle” has a specific meaning in First Nations culture and follows specific rules of etiquette. The person whose turn it is to speak is allowed to speak **uninterrupted for as long as they need to, about whatever they need to**. If the group is multicultural and unfamiliar with talking circle etiquette or not willing not follow the etiquette of the talking circle, the process you wish to follow should be called something else. If the purpose of the circle is to debrief the day, then simply call it a debriefing circle or something like that. Otherwise, you run the risk of appropriating a cultural form and then not following its protocols.

Overall, the recommendation is for Vancouver Moving Theatre to keep doing the work they are doing in the community but enlarge their budget for future projects. By having process strategies in place through all of its stages, the Shadows Project was

able to overcome the challenges that it faced and still put on a well-crafted and well-received production.

Giving birth new life — whether it's a child or a new production or play— is hard work. Although some births are easier and shorter, many are long, painful—even stressful— and may bring up troubling memories from the past as well as joy and renewed hope (Artistic Director).

Conclusion

The Shadows Project adhered to a community development philosophy by respecting the capacity of the people of the Downtown Eastside to promote the social, economic, cultural, and political development of their own community. The community development model strives to achieve both product and process goals. The Project pursued the product goal of producing a theatrical piece that addressed the issue of addiction using the ideas and images of members of the community. The process goal of The Shadows Project involved contributing to the development of the people involved as they worked on the product goal.

The findings show that the Shadow Project was able to support many of the participants in improving their quality of life by assisting their entry into the performing arts. This is evidenced by the number of Community Play and Shadow Project participants who are currently in and/or actively seeking other creative projects. Through dedication to attendance at rehearsal and workshops, employment readiness and job retention levels increase. In addition, involvement in the project helped to increase everyone's communication and social skills.

It's quite inspiring to see the increase in self esteem in some of the participants. It's also heartening to see the level of cooperation, support and camaraderie given that some participants have very serious personal challenges (Community Respondent #5).

The capacity building and other opportunities that the project provided have made this possible. The findings confirm that people in all segments of the project—professional and non-professional alike— have gained new knowledge, insights, and skills. The project has helped support participants not only through the honorariums but with new skills and new confidence the community members are better prepared emotionally, psychologically to pursue their dreams.

Even as the lead actors spoke to each other it was a healing journey (Community Respondent #16).

By providing a safe, nurturing, and caring environment for people of all ethnicities and social-economic statuses, the project encouraged the participation of people who are marginalized. As previously, stated there were people from every race represented, with 24% of the participants of Aboriginal heritage.

The Shadows Project was extremely successfully in raising awareness around issues of addiction. It gave the opportunity to view— through an innovative artistic medium, a

complexity of factors involved in addictive behaviour. Audience member, mentors, and community participants reported learning new insights on addiction through their experience of the Shadows Project. Several of the audience members and at least one cast member mentioned that *We're All In This Together* should be taken to the schools.

Vancouver Moving Theatre has developed new partnerships within the artistic community with organizations such as Fathom Labs on Galiano Island as well as built linkages with other sectors in the community. One example of this is a new collaboration with the academic community through the participation of Dr. Bruce Alexander in the Shadows Project. In addition, Vancouver Moving Theatre has added an affiliation with the Four Pillars Coalition.

VMT has become synonymous with innovative community theatre projects. Anticipation of their next project has already begun in the community. The recommendations in the previous section will help VMT to build in stronger supports in their future community arts projects. This will increase VMT's ability to sustain and improve its capacity to be a nurturing place to work and volunteer for everyone, especially those who are marginalized.

Through the archive and documentation produced by The Shadows Project, it is contributing to the body of knowledge in a relatively new field, arts-based community development. In so doing, Vancouver Moving Theatre is increasing its potential to make further linkages with the artistic, community development and academic communities.

In creating The Shadows Project, we are following in the footsteps of an international movement of arts-based community programs founded on partnerships between artists with non-arts based service providers concerned with community development. These programs are generating art centered activity striving to make sustained and profound impacts on human dignity, health, and productivity. Art based community development is about art made with, for, and about the community it serves; art making integrated with community interests, concerns and art events that celebrate, commemorate, advocate and heal (Artistic Director).

APPENDIX A: *The Shadows Project* Logic Model

Purpose: For Downtown Eastside residents to speak to the culture of problematic substance use and addictive behaviours, reflect upon experiences of addiction and recovery, and share visions for strengthening cultures and building healthy communities.		Project: <i>The Shadows Project</i> & Evaluation	
		Project Timeframe: 18 months	Budget: \$
ACTIVITIES	OUTPUTS	OUTCOMES	IMPACT
Connect with Community: Organizing <ul style="list-style-type: none"> Hold introductory evening workshop to garner interest in the Shadows Project Hold All day forum-type theatre workshop for Community Play veterans to talk about addiction and recovery and the Shadows Project Hold skill building workshops 	Community is aware of the play and a web of relationships is formed to support the project.	<p>Creative capacity among community artists with mentoring and capacity sharing among disadvantaged groups is developed and opportunities for interaction between culturally and socio-economically diverse groups.</p> <p>Community members come together to express itself artistically on a local issue with a local point of view as well as being more aware of their own creativity and skills and the community is more aware of the creativity that lies within.</p> <p>The larger Vancouver community gains insight on addictions, its roots and recovery as experienced in an inner city neighbourhood and a positive perception of the Downtown Eastside.</p>	<p>Increased capacity of the community in arts and creativity, a relevant tool for education on addiction and recovery is produced and an improved perception of the Downtown Eastside and its residents by the greater Vancouver community.</p>
Research & Write Play <ul style="list-style-type: none"> Identified writers Collect resident stories Developing creative collaborative structures Developing interdisciplinary maps Distil material into a representational anecdote and a theatrical structure Community writers are invited to contribute dialogue, songs and poems for incorporation into co-writers structure. 	A representational anecdote and a theatrical structure with room for creative community input		
Produce Short Musical Shadow Play <ul style="list-style-type: none"> Designing & building screens, lights, props, masks, puppets; Creating music score Assembling artistic team; audition & cast show Rehearse & run rehearsals Training crew; preparing venues & assembling supplies; organizing community performers Organize, research and plan mini-forum on addiction Tracking everything 	A 20-30 minute prototype is performed at two public workshop presentations during the <i>Heart of the City Festival</i> in the context of a mini-forum on addiction.		
Produce Full Musical Shadow Play <ul style="list-style-type: none"> Get feedback from audience and participants Revised script and music score based on feedback given to the co-creators Expand Shadow Play to 75 minutes 	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 Create flyers, play related articles, photos, etc. Reporting regularly to local community Promote play locally and city-wide 	Local and larger community, including media, come to the play.		
Documentation <ul style="list-style-type: none"> Preparing a written and audio/visual legacy of the process and product Planning dissemination 	An archive/record 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 project.	<ul style="list-style-type: none"> Does the project include cultural and gender diversity in the professional, student and community artists from inside the community? Does active community-based participation, co-writers with a personal relationship to the Downtown Eastside substance abuse, and a professional creative team support all aspects of the project? 	Participant Observation Face to Face (F2F) Key Respondent Interviews Journal entries
A representational anecdote and a theatrical structure with room for creative community input	<ul style="list-style-type: none"> Does the project reflect the stories and points of view of the community about addiction and recovery? Does the project engage the community in a discussion of the roots of addiction and solutions for the future? 	F2F Key Respondent Interviews Questionnaires Journal entries
A 20-30 minute prototype is performed at two public workshop presentations during the <i>Heart of the City Festival</i> in the context of a mini-forum on addiction.	<ul style="list-style-type: none"> Does the project feature training and capacity building opportunities such as, workshops, performance labs and mentoring? Did local groups, organizations and residents participate in providing input into the artistic content and design of the project? 	Document review F2F Key Respondent Interviews Participant Observation
Play is mounted effectively and everyone involved has a positive experience.	<ul style="list-style-type: none"> 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 project stimulate discussion, education and reflection on issues around addiction? Did the community at large enjoy, learn from, the play? 	F2F Key Respondent Interviews Journal entries Participant observation Audience Feedback Form.
The play is produced on budget and well managed.	<ul style="list-style-type: none"> Did the play exceed its budgetary allotment? Was first priority given to individuals from Vancouver's East End and the Downtown Eastside when hiring artistic and production personnel and in offering mentoring and apprenticeship opportunities? 	Document Review F2F Key Respondent Interviews
Local and larger community, including media, come to the play.	Did the local and larger community, including standard, community and ethnic media, attend?	Participant Observation Audience Feedback form
An archive/record of the process, materials and production	<ul style="list-style-type: none"> 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

<i>POSSIBLE OUTCOME INDICATORS</i>		
Outcomes	Outcome Indicators	Output Indicator Method
Creative capacity among community artists with mentoring and capacity sharing among disadvantaged, as well as, culturally and socio-economically diverse groups is developed.	What new or changed artistic visions have emerged?	F2F Key Respondent Interviews
Community members come together to express itself artistically on a local issue with a local point of view as well as being more aware of their own creativity and skills and the community is more aware of the creativity that lies within. .	<ul style="list-style-type: none"> • Are there plans to tackle other local issues? • What new skills, talents, groups of people, resources, have been recognized in the community? • Are there plans to mount similar or spin-off projects? 	F2F Key Respondent Interviews Key Journal entries Participant Observation
The larger Vancouver community gains insight on addictions, its roots and recovery as experienced in an inner city neighbourhood and a positive perception of the Downtown Eastside.	<ul style="list-style-type: none"> • How have perceptions of “others” changed? • Have new coalitions or partnerships between groups emerged? 	F2F Key Respondent Interviews Audience Feedback Form

APPENDIX B:

Shadows Actuals Two Phases Final Report

REVENUE

Government

City of Vancouver (VMT- OCA operating grant)	7,800
Carnegie Community Centre	1,000
Carnegie Association	3,000
Four Pillars Coalition	4,325
Vancouver Parks Board - R.House	4,000
The Canada Council - Theatre	15,156
- Foreign Artist	2,000
BC Cultural	
Theatre- Project	24,500
Community Arts - video	10,000
BC Gaming	31,845
ArtsNow	<u>28,100</u>

131,726

Foundations

Leon and Thea Koerner	2,000
Hamber	3,000
Vancouver Foundation	<u>45,000</u>

50,000

Inkind

Community Arts Council of Vancouver - staff	2,500
Carnegie Community Centre staff	3,500
Heart of the City Festival - Publicity	3,100
Vancouver Moving Theatre	1,800
Media Sponsorship	
Georgia Straight	2,000
CTV	12,100
Community Centres - facility	
Carnegie (confirmed)	4,200
Strathcona	<u>1,000</u>

30,200

Partner Cash Contribution - Urban Ink

200

Individual Donation

75

Earned Income

Festival Performance Guarantee 05/Gate 07	<u>9,147</u>
---	--------------

Total Revenue

221,348

EXPENSES SUMMARY

Salaries and Fees

Artistic	75,323
Admininstration	16,555
Production	21,410
Community Participants	34,343
Documentation	<u>20,796</u>

168,427

Production

Materials/Equipment	4,705
Transportation	1,704
Hospitality	2,306
Facility	<u>14,605</u>

23,320

Administration

Publicity	26,776
Office and supplies	1,950
Miscellaneous	<u>875</u>

29,601

221,348

Balance

0

APPENDIX C: Bios: The Shadows Project

Artist	Phase	Bio
Robin Bancroft-Wilson,	II	Robin has a BFA in Production and Design from UBC. Theatre credits include: <i>Killing Caesar</i> (Rubicon Collective in the PUSH Festival); <i>Life After God</i> , <i>Prodigal Son</i> , <i>Strawberries in January</i> , <i>The Lawyer Show 2005</i> (Touchstone Theatre); <i>The Boys</i> , <i>Gamut Mamet Gamut</i> , <i>Black Codes</i> (Ah Um Theatre); <i>King Henry VIII</i> and <i>Timon of Athens</i> (Savage God); <i>A Winter's Tale</i> (Driftwood Theatre); <i>As You Like It</i> and <i>Love's Labour's Lost</i> (Bard on the Beach); <i>A Midsummer Night's Dream</i> and <i>Macbeth</i> (Stratford Festival).
David Chantler	I	<i>Shadow Theatre Workshop Facilitator</i> Mr. Chantler is director of Calgary based Trickster Theatre, who have presented over 2000 performances at festivals in North America, Asia and Europe. Now in its 24 th season, Trickster is recognized for operating the most popular Artists in Schools Program in Alberta – probably the largest scale young people's residency program in Canada. In this program they build original shows based on student ideas for casts of up to 700 performers. Trickster's high energy and original productions are characterized by polished, professional presentation, imaginative technical innovation, daring audience interactions and innovative giant screen shadow effects.
Marie Clements,	II	<i>Script Dramaturge</i> Marie Clements is an award-winning performer and playwright, director and artistic director of urban ink productions. Her ten plays, including <i>Burning Vision</i> , <i>The Unnatural and Accidental Women</i> and <i>Urban Tattoo</i> have been presented on some of the most prestigious stages for Canadian and international work including the <i>Festival de Theatre des Ameriques</i> in Montreal and the <i>Magnetic North Festival</i> , Ottawa. Her work has garnered numerous awards including the 2004 <i>Governor General's Literary Award</i> , six <i>Jessie nominations</i> , shortlisted for 2004 <i>Governor General's Literary Award</i> , <i>George Ryga Award</i> , and currently nominated for the <i>Jack Webster Journalism Award</i> . As a writer, Marie has worked in a variety of mediums including theatre, performance, multi-media, radio and television. Her latest writing projects include the adaptation of <i>The Unnatural and Accidental Women</i> to film, currently in production with Raven West Films, the development of <i>Copper Thunderbird</i> in collaboration with the National Arts Centre, urban ink and Playwright's Workshop Montreal for a fall 2006 premiere, the development of her commissioned script by Native Voices titled <i>Tombs of the Vanishing Indian</i> to premiere in L.A., Spring 2007 and her work as a story consultant on the documentary <i>Somba-Ke</i> with Asa Nishi Masa Films. She has worked extensively in the development of Native and multi-cultural theatre, as well as alternative, performance, multi-media, community, women's work and a strong emphasis on the integrity of process and the integration of mediums towards production. Her initiatives to bring this forward includes urban ink's <i>Fathom Labs</i> , a new works laboratory for Aboriginal and diverse work and formation of a new partnership with Evan Adams in <i>Frog Girl Films</i> , an Aboriginal film company. Marie's work with <i>The Shadows Project</i> is a continuation of urban ink's commitment to the writers of the Downtown Eastside and the development of a relationship with the Vancouver Moving Theatre and their

Artist	Phase	Bio
		like-minded work with community and professional artists.
Kim Collier	II	<p>Director</p> <p>Kim Collier is one of the four founding Artistic Directors of the Electric Company Theatre and works with the collective creating, directing, acting and producing. She began her theatre training in 1983 at the University of Victoria studying acting and stage management and went on to study physical theatre at Mime Unlimited School in Toronto. Kim continued her acting studies at the Professional Acting Training Program at Studio 58, graduating from there in 1994. She went on to apprentice under the Emerging Director's Program by the Vancouver Playhouse Theatre. As a director she has received 3 Jessie Richardson Awards: the Ray Michael Award for Most Promising New Director and two Outstanding Direction Awards for Electric Company's <i>The Score</i> and <i>The One That Got Away</i>. Aside from her extensive directing work on Electric Company show to date, Kim has deked out to direct for Run Away Moon Theatre, Studio 58 and Western Canada Theatre Company. As an Actress she's worked on many exciting projects with Graphic Mime, Limelight Theatre, Dance Arts, Vancouver Playhouse, National Arts Center, Felix Culpa, Western Canada Theatre, Richmond Gateway Theatre, Touchstone Theatre and others. Her creation work has taken her from Canada's Yukon to Lagos Nigeria and has generated some of her most fulfilling experiences.</p>
Patti Fraser	I	<p>Forum Workshop Facilitator</p> <p>Patti Fraser is a writer, producer/ editor of film documentaries and forum workshop facilitator. During the 1990's Patti performed at the Carnegie Community Centre in theatre shows and facilitated forum events with Headline Theatre and Downtown Eastside residents looking at issues around HIV/AIDS. Patti was the artistic director of the Documenting Engagement Institute at the Roundhouse Community Centre. She is a story editor/mentor for the Summer Visions Film Institute's award winning youth-produced videos. Patti has been invited to work on First Nations projects (filmed in the communities of Gitanmaax, Kispiox and K-san Village). Her work is based on the knowledge that people are experts in their own lives.</p> <p>Story Editing Advisor</p> <p>As story editor for the Education Department at Pacific Cinematheque, Ms Fraser developed and story edited many award winning youth videos. She has also directed and produced videos on a number of community based projects. Her work in creation and development in film, theatre, and video spans over a decade and includes <i>Bowl of Bone</i>, the international award winning documentary by Jan Marie Martell, the internationally produced play for young audiences "Boom" (co-written with Julie Salverson) as well as co-authoring six radio dramas for CBC Network. With Steven Hill and James Fagan Tait she created and performed the seminal AIDS informer. In 1990-1992 she worked with Headlines Theatre and received the Mosaic's Human Rights Award for popular theatre work on violence and racism with youth. She also served as guest artistic director of Nakai Theatre in Whitehorse, Yukon.</p>
Rosemary Georgeson	I & II I	<p>Co-writer and First Nations Writing Workshop Facilitator</p> <p>Ms Georgeson spent many years in the Downtown Eastside during the</p>

Artist	Phase	Bio
		1970's, home to her family for generations. She performed roles of outreach worker and story consultant for VMT's <i>The Downtown Eastside Community Play</i> (2003) and Marie Clement's <i>Women in Fish, Hours of Water</i> project (2003-2004). She acted as a writer liaison (and writer) for the urban ink production <i>Rare Earth Arias</i> . As a member (and assistant facilitator) of the Downtown Eastside Women's Writing Group, Ms Georgeson's writing has been published in two books: <i>Scapes of the Downtown Eastside</i> , <i>No Supper Tonight</i> and <i>Rituals of Rock</i> . In addition to her work as a writer, she has attended courses at the Vancouver Film School. Currently Ms Georgeson is working with a group of parents and the school board to help bring Aboriginal Education to the schools in the Gulf Islands. She is also community director for the Galiano Island based <i>Fathom Labs</i> developmental laboratory directed by Marie Clements.
Terry Hunter	I & II	<p>Executive Producer</p> <p>A resident of the DTES for thirty years, Mr. Hunter has been active in the performing arts for thirty years as a theatre producer, director, performer, creator, band leader and teacher. A six-time Canada Council Arts Award recipient, Mr. Hunter is the co-founder and Executive Director of Vancouver Moving Theatre (1983) with whom he has toured to more than forty national and international festivals throughout Canada, the United States, Europe, Australia, Japan, Korea and Indonesia. Most recently, he served as Artistic Producer for Carnegie Centre/Vancouver Moving Theatre co-productions <i>In the Heart of a City: The DTES Community Play</i> (2003) and the first annual <i>DTES Heart of the City Festival</i> (2004). Mr. Hunter was also the Artistic Producer of the annual DTES based <i>Strathcona Artist at Home Festival</i> and the co-recipient of the Jessie Richardson Award for Significant Artistic Achievement in Spectacle Design (1998). Mr. Hunter is currently working as Cultural Development Consultant for the City of Port Coquitlam and with the Friends of DTES Parks on the development of a strategic plan for community arts programming in DTES public realm. Mr. Hunter is the Executive Producer of <i>the Annual DTES Heart of the City Festival</i>.</p>
Dorothy Jenkins	I	<p>Stage Manager</p> <p>Dorothy has been stage managing for over fifteen years. She has been involved in productions in London, Toronto, and Vancouver and has toured BC with Theatre for Young Audiences. Dorothy has considerable experience working with festivals, musicals and many Fringe shows as well as the large casts of Community play projects (including the Enderby Community Play, the Enderby Shadow Play, Jumbliies Theatre <i>Once a Shoreline</i> (Toronto) and the Downtown Eastside Community Play).</p>
Victoria Marie	I & II	<p>Evaluator</p> <p>Dr. Marie, head of MarieCo Research Services, did her doctoral research at the UBC Department of Educational Studies on the role of spirituality in recovery from addiction. She was the researcher/evaluator for VMT's <i>The Downtown Eastside Community Play</i>. Her dissertation, <i>Transformations: The Spiritual Dimension of Learning Recovery From Addictions</i> and the final report of community play <i>United in Play</i> are available online. Dr. Marie's recent projects include an evaluation for Project Welcome Sudanese Refugee Programs (Omaha, NE) and an evaluation for Family Services of Greater Vancouver of their Parent Education Program. She has also collaborated with the Strathcona Research Group on projects</p>

Artist	Phase	Bio
		such as homelessness and barriers to employment, the Aboriginal Front Door Evaluation Project and the Downtown Eastside Revitalization Project Evaluation. Her previous research experience includes archival, documentary and historical research for Indian and Northern Affairs Canada, and research in Mombassa and Nairobi (Kenya), Bogota and Cauca (Colombia). She is currently an independent researcher at Indian Residential Schools Resolution Canada and has the position of Adjunct Professor at University College of the Fraser Valley (Abbotsford) and at St. Mark's College (Vancouver).
Joelysa Pankanea	I	<p>Composer; musical director; performer</p> <p>An East End resident and Canadian immigrant, Joelysa is a passionate percussionist and composer as well as an active member of Vancouver's vibrant artistic community. In theatre, Joelysa's work has been nominated for four Jessie Richardson theatre awards. She is the resident composer for Urban Crawl Performance Society and was involved as co-composer/performer in Manon Beaudoin's <i>The Bloody Clean-up</i>, musical director for <i>Dragonfly Drinking</i>, performer for <i>The Havana Project</i> and member of the Drop of Water Orchestra in four consecutive productions of <i>Leaky Heaven Circus</i>. She co-composed <i>In the Heart of a City: The Downtown Eastside Community Play</i> (Vancouver Moving Theatre) and composed <i>Through the People's Voice</i> (Vancouver Moving Theatre) and <i>Crime and Punishment</i> (NeWorld Theatre/Push Festival/Vancouver Moving Theatre) – awarded Outstanding Sound Design or Original Composition by the Jessie Richardson Society. In music, she performs in music festivals such as Drum Heat, Vancouver International Jazz Festival, Vancouver Island Folk Festival. Joelysa is a graduate of the Vancouver City College jazz/contemporary program where she studied marimba with Vancouver's world music mentor Sal Ferreras.</p>
John Popkin	I	<p>Lighting Designer & Technical Director</p> <p>An East End resident, John Popkin has years of experience as head carpenter, head electrician and assistant technical director for Theatre Under the Stars Musical Society and head technician for the Granville Island Cultural Society. He has worked as a lighting designer for numerous projects including Science Friction Productions (<i>Press Play V</i>), Jan Kudelka (<i>Janis Janus</i>), Radix Theatre Society (<i>Sex Machine</i>), Felix Culpa Theatre Society (<i>The Possibilities</i>), Seventeenth Floor Performance Company (<i>Shhh..</i>) and Pound of Flesh Theatre (<i>The Bond</i>) for which he received a Jessie Richardson nomination for Outstanding Lighting Design. He has lots of experience mentoring high school students for Theatre under the Stars and the Waterfront Theatre Internships with Native Youth.</p>
Victor Porter		<p>Image Theatre Workshop Facilitator</p> <p>Victor Porter has facilitated lots of image theatre workshops for diverse community groups across Canada and in Vancouver high schools for Headlines Theatre and other organizations. He has facilitated workshops on family violence, poverty, intergenerational conflict, AIDS and substance use and discrimination. Manager of the MOSAIC community outreach program since 1994, he is fluent in English and Spanish. Victor is active in promoting services for the lower mainland Latin American community. He is trained in conflict resolution, substance misuse counseling and in film and theatre direction.</p>

Artist
Larry Reed

Phase Bio
II

Shadow Theatre Workshop Facilitator

Mr. Reed is the Artistic Director and Founder of San Francisco's ShadowLight Productions – a professional organization dedicated to exploring the theatrical use of shadows to bring the stories of the world to light and building a world community through cross-cultural storytelling and the magic of shadow theatre. He has pioneered contemporary shadow theatre by integrating traditional shadow theatre techniques – which he studied and performed for two decades – with American theatre and film styles. He is one of the few North Americans trained in Wayang Kulit, Balinese shadow puppetry. Mr. Reed was voted one of the top 50 artists of the San Francisco Bay Area in 1995 and 1996. His ShadowLight productions incorporate puppets, live actors, dancers, and musical ensembles. His work with ShadowLight has led to collaborations with the Karuk Native American Tribe and with Tibetan, Chinese, Indonesian and American artists and educational residencies of all kinds. He has collaborated with Lee Breurer and Mabou Mines and created shadow settings and figures for the Santa Fe Opera and LA Opera productions and the American Conservatory Theatre. Mr. Reed's filmmaking experience includes producing, writing and directing in the USA, Mexico, Columbia, Taiwan and Indonesia.

James Fagan Tait

I

Director

An East End resident, Jimmy trained in theatre at Toronto's Ryerson College and in music at the Royal Conservatory of Music in Toronto where he worked as an actor and director for several years. He also studied theatre at Ecole Jacques Lecoq in Paris where he worked as an actor and director for four years. He was co-artistic director of Dialogue Theatre Company in Cornwall, Ontario, a company dedicated to theatricalizing topical issues and local histories. He was the artistic director of "Fly on the Wall" Theatre Company in London, England which received acclaim for its production of *The Watermelon* at the Edinburgh Festival. He co-authored and directed Shadowland's *Lysistrata and the New Age*, a community play, on the Toronto Islands a dozen years ago before establishing himself as a regular actor/director at the Caravan Farm Theatre in Armstrong, B.C. He is a regular performer for all the local theatres in Vancouver, and co-authored and directed *Not the Way I Heard It* in Enderby, B.C., a massive community play about and created by the residents of Enderby, B.C. He has toured the province of B.C. in *A Change of Heart* for The Hospital Employees Union and *The A.I.D.S. Informer* for The World A.I.D.S. Group, both of which he co-authored and co-directed. Most recently he directed *In the Heart of a City: The Downtown Eastside Community Play* (VMT) *The Compleat Works of Wllm Shkspr -Abridged* (The Arts Club), and *Crime and Punishment* (NeWorld/Push Festival/VMT) – for which he received a Jessie Richardson Theatre Award for Outstanding Direction.

Tamara Unroe

I & II

Designer

Tamara is a passionate performer and maker of objects who is fascinated by the relationships between the body and the puppet, and how we express ourselves in the absence of language. Her work combines puppetry, dance and forms of movement which alter the body's natural ability: stilts, body extensions, hanging in the sky. Since graduation from the Emily Carr School of Art, where she first built giant shadow puppets, Tamara has worked in Vancouver and toured across Canada, the US, Europe and Asia as a stilt performer, dancer, builder and puppeteer both

Artist	Phase	Bio
		<p>independently, and with various troupes, including Mortal Coil Performance Society, Vancouver Moving Theater, Public Dreams, Urban Crawl Productions, Pollen Pot Theatre. She has studied puppetry at the Puppeteers of America International Festival, and the Sandglass Theatre Puppetry Intensive in Vermont. Tamara believes in building art with community and building community with art. Recent projects include puppet productions at the Bangkok Fringe Festival, the Hoontown Puppet and Mask Festival in Bangkok, puppetry and aerial dance at the Dream Parade in Taipei. Upcoming projects include the Shadows Project, a shadow puppet play about addiction with residents of the Downtown Eastside of Vancouver (VMT), artistic direction of Whalley's first ever Wandering Angels Lantern procession this summer, and a collaboration between puppets and neuroscience (an exploration of the flexible brain-map, and how our body image can extend to objects outside of the self) in London, England in 2007</p>
Savannah Walling	I & II	<p>Artistic Director; Co-writer; performer</p> <p>Savannah Walling is the Artistic Director of <i>Vancouver Moving Theatre</i>, a professional company she co-founded in 1983. Active in the performing arts for over 20 years as a writer, director, choreographer, interdisciplinary performer, still dancer, musician, lecturer and teacher, she has created over forty original works. She collaborates with performing and visual artists of many genres, techniques and traditions to create accessible interdisciplinary theatre influenced by Vancouver's Pacific Rim culture - over 2000 performances presented to over half a million audience members in Canada, the USA, Asia, Europe and Australia. In her role as Artistic Director of VMT, Ms Walling has written, directed or co-developed community based artistic projects tailored for Vancouver's Downtown Eastside Community - her inner city home for over 30 years. She co-founded the <i>Strathcona Artist at Home Festival</i> (1999-2004); oversaw artistic development of <i>The Downtown Eastside Community Play</i> (2003) - an epic year-long cultural development project that involved over 2,000 volunteers and 25 professional artists; she helped organize the 1st and 2nd annual Downtown Eastside <i>Heart of the City Festivals</i> (VMT/Carnegie, 2004-2005), organized <i>Breaking into the Biz Forum</i> workshops for community artists (2004-2005) and oversaw artistic development of <i>Though the People's Voice</i> - showcasing three new one-act plays by local writers (2004). Currently, she oversees artistic development of <i>The Shadows Project</i>, a community shadow play with images and puppets about addiction for families (2005-2006). These projects create shared experiences that bridge diverse cultural traditions, socio-economic groups, and artistic disciplines.</p>
Ya-wen Vivienne Wang	II	<p>Musical Director; , Co-composer; performer</p> <p>A composer, music director, collaborative pianist/vocal coach, TV music program host and interdisciplinary performer, Ya-wen Vivienne Wang has enjoyed traveling many different artistic pathways. Ya-wen is the recipient of the explorPERFORMANCE award 2005 (explorASIAN/CBC Television), Quest Grant Millennium award, Jessie Richardson Award (Outstanding Original Musical, and with many arts organizations across Canada including Canadian Opera Company, Vancouver Opera and CBC Radio. Her recent/upcoming artistic endeavors include gallery installation, new composition commissions for concert stage and media, performance production/curation for the Taiwanese Cultural Festival 2005, her first</p>

Artist

Sheila Baxter,
Wendy Chew,
Paul Cloutier,
Mary Duffy,
Melissa Eror,
Patrick Foley,
Leith Harris,
Stephen Lytton,
Muriel Williams

Phase Bio

original song album and performance video produced by CBC TV (ZED). Ya-wen is also a trained Japanese Taiko drummer, Capoeirista (Brazilian martial art/dance) and a musical clown. Most recently, she was the musical director/pianist for the Firehall Theatre's production of *Urinetown: The Musical*.

Community Writers

The team of community writers have individually been involved as writers in a variety of DTES community theatre and writing projects including the Carnegie Theatre Workshop and Theatre in the Raw projects directed by Jay Hamburger, *Rare Earth Arias* (a urban ink project directed by Marie Clements), *I Love the Downtown Eastside* (a Savage God project directed by John Juliani), and two VMT productions directed by James Fagan Tait *In the Heart of a City: The Downtown Eastside Community Play* and *Through the People's Voice*.

Several of the writers regularly contribute writings, essays and poetry to the *Carnegie Newsletter*. Some have had their work published in chapbooks: *Scapes of the Downtown Eastside: No Supper Tonight*, *Rituals of Rock* and *Surviving with Grace*. Sheila Baxter's published books include *No Way to Live: Poor Women Speak Out* and *Under the Viaduct: Homeless in Beautiful BC*

APPENDIX D: Professional Artists -- 2005-2007

1. Robin Bancroft-Wilson (Phase II SM)
2. Sharon Bayly (Phase II designer's assistant)
3. David Chantler (shadow theatre consultant and shadow workshop facilitator); Trickster Theatre, Alberta)
4. Marie Clements (Phase II dramaturge)
5. Kim Collier (Phase II director; dramaturgical input)
6. Joel Etkin (Phase II pre-recorded sound effects)
7. Patti Fraser (Phase I video documentation and Phase II video story consultant; forum workshop co-facilitator)
8. Rosemary Georgeson (co-writer; Phase II community liaison & cast/crew hospitality)
9. Jay Hamburger (play reader; Phase II acting coach)
10. Alison Jenkins (Phase II ASM)
11. Dorothy Jenkins (Phase I SM)
12. Kevin Loring (play reader)
13. Renae Morrissau (play reader)
14. Adrian Muir (Phase II technical director and lighting designer)
15. Joelysa Pankanea (composer; Phase I musical director)
16. John Popkin (Phase I technical director and lighting designer)
17. Victor Porter (forum theatre workshop co-facilitator)
18. Larry Reed (shadow theatre consultant and shadow workshop facilitator; Shadowlight Productions, San Francisco)
19. John Reilly (Phase I technical director – replacement)
20. Naomi Singer (Phase II *Hope and Memory Tree*)
21. Cathy Stubington (Phase I shadow theatre consultant; Runaway Moon, Enderby)
22. James Fagan Tait (Phase I co-writer, dramaturge, director; workshop facilitator)
23. Tamara Unroe (designer; workshop facilitator)
24. Cease Wyss (video documentation; Roundhouse Artist in Residence; digital workshop facilitator)
25. Savannah Walling (AD; co-writer and head writer)
26. Ya-wen V. Wang (Phase II: song arrangements; original score, music direction, conductor)
27. Carmen Rosen (Phase II replacement singer)

Mentoring Artists

1. Lauchlin Johnston (Phase II technical director and lighting designers assistant – mentored with Adrian Muir)
2. Stephanie Plaitin (Phase II assistant director who mentored with Kim)

Phase II assistant stage managers (temporary)

1. Doug Vernon
2. Kristen Iverson

Volunteer Professional Artist

1. Anita Rochon (director's shadow staging assistant)

APPENDIX E:

Community writers, cast, crew and readers –

The Shadows Project 2005-2007

Vancouver

1. Sheila Baxter	co-writer
2. Debbie Blair	assistant stage manager (ph. 2)
3. Sue Blue	Shadow caster (ph 1); chorus (ph. 2)
4. Jean Paul Bouchard	lighting operator and phase one lighting captain (ph.1-2)
5. Roger Brouillette	shadow caster / actor (ph. 1)
6. Grant Chancey	shadow caster/actor (ph. 2)
7. Wendy Chew	chorus;; also Chinese soloist (ph. 2); also co-writer
8. Phoebe Conway	shadow caster/actor (ph. 2)
9. Sandy Daniels	chorus (ph. 2)
10. Rachel Davis	shadow caster/actor (ph. 2)
11. Luke Day	shadow caster (ph. 1)
12. Paul Decarie	play reader; shadow caster/actor; (ph. 1-2; also co-writer
13. Mary Duffy	co-writer
14. Melissa Eror	co-writer
15. Patrick Foley	lighting assistant (ph. 1); play reader; also co-writer
16. Sophia Freigang	play reader; shadow caster/actor (ph 2)
17. Bruce Gongola	Shadow caster (ph. 1)
18. Leith Harris	co-writer
19. Montana Hunter	shadow caster / actor (ph. 1)
20. Bradford Keewatincappo	shadow caster / actor (ph. 1); reader
21. Maria Isabel Krause	shadow caster / actor (ph. 1)
22. Diane LeClaire	shadow caster/actor (ph. 1 + 2)
23. Robyn Livingstone	lead singer (ph. 2)
24. Jason Harris Logan	prod. assistant (ph. 1)
25. Luka Jolicoeur	shadow caster/singer (ph. 1)
26. Stephen Lytton	co-writer; chorus (ph. 2)
27. Yvonne Mark	Shadow caster/actor (ph. 2)
28. Victoria Marie	puppeteer (ph. 1); evaluator (ph. 1 + 2)
29. Alex Martin	shadow caster/actor (ph. 2)
30. Rick McCallion	musician (ph. 1)
31. Mike McNeeley	shadow caster/actor (ph. 1); designer's assistant (ph. 2)
32. Joan Morelli	Shadow caster (ph. 1); chorus (phase 2)
33. Elizabeth Murdoch	reader; shadow caster/actor (ph. 1 + 2)
34. Theresa Myles	shadow caster/actor (ph.1)
35. Naomi Narvey	Shadow caster (ph. 1); chorus and soloist (ph. 2)
36. Jenna Newman	musician (ph. 1)
37. Charlene Ottenbros	reader
38. Sheralyn Paulhus	shadow caster/actor (ph. 1)
39. Sandra Pronteau	ASM (ph. 1); chorus (ph. 2)
40. Tom Quirk	reader; shadow caster/actor and lead singer (ph. 1-2)
41. Mike Richter TBC	musician; lead singer (ph. 2)
42. Jaime Robson	designer's assistant (ph. 2)

43. Paul Nosotti	designer's assistant (ph. 2)
44. Jim Sands	musician (ph. 1-2)
45. Bob Sarti	reader
46. Priscillia Tait	Shadow caster (ph. 1 -2)
47. Lou Vodnak	designer's assistant and puppeteer (ph. 1)
48. Kevin Wilke	musician (ph. 2)
49. Muriel Williams	co-writer
50. Terri Williams	reader
51. Maggie Winston	lead singer; musician; also designer's assistant (ph. 2)
52. Susan P. Wong	Chorus (ph. 2)
53. Fanna Yee	shadow caster; designer's assistant (ph. 2)
54. Eroca Zales	shadow caster/ actor (ph. 1-2)

With special thanks to

55. Arlene Sinclair	shadow caster/actor (ph. 1 rehearsals)
56. Vance Grausso	chorus (ph. 2 rehearsals)
57. Corinna Gurney	shadow caster/actor (ph. 1 rehearsals)
58. Leesa Dee Tree	lead singer (ph. 2 rehearsals)

Daughters of the Drum and Aline LaFlamme

Galiano Island play readers

1. Jackie Bowers
2. David Burchall
3. Kate Emming
4. Arrie Nicholls
5. Dave Parent
6. Sonja Theroux

Evaluation:

1. Patricia McSherry (Research Assistant to Dr. Victoria Marie, MarieCo Research Services)