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**Transforming and Healing Communities through Art:
An Analysis of Community-Based Art in Canada**

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by

Elizabeth Orton, B.A., History

**A thesis submitted to the Faculty of
Graduate Studies and Research in partial fulfillment
of the requirements for the degree of
Master of Arts
Canadian Art History**

Carleton University

OTTAWA, Ontario

March 22, 1999

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**The undersigned recommend to the Faculty
of Graduate Studies and Research acceptance of the thesis**

**"Transforming and Healing Communities Through Art: An Analysis
of Community-Based Art in Canada"**

**Submitted by Elizabeth Orton, B.A., Honours (McGill)
in partial fulfilment of the requirements for the degree of
Master of Arts.**

Natalie Luckyj, Thesis Supervisor

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April 1999

ABSTRACT

This thesis will argue that community-based art, which is closely linked to 'new-genre public art', is an effective strategy for community development. Five case studies illustrate that artists can transform and heal communities by working collaboratively with communities in the conceptualization and creation of art. The first two case studies examined are artist-in-residencies: c.j. fleury's at the Municipal Buildings and Equipment Facility in Ottawa and Pam Hall's at Memorial University's medical school in St. John's. The next three case studies involve artists collaborating with marginalized communities: in *Spinning Yarns* in Hamilton artists work with groups of immigrant women; in *Point of View* in Ottawa a photographer engages homeless youth; and in the *Mount Pleasant Community Fence Project* in Vancouver artist-facilitators co-ordinate a collaborative art project with a low-income, racially diverse neighbourhood.

ACKNOWLEDGEMENTS

I would like to thank a number of people for their encouragement and support: Natalie Luckyj, my thesis supervisor, was on a fellowship leave in 1997-98, and has been on sabbatical in 1998-99, yet has always responded promptly to even my most mundane questions by e-mail. Annalee Adair, Public Art Consultant for the City of Ottawa has shared her vast knowledge of public art with me freely and has made herself available on a number of occasions to discuss my work as it has progressed. Artists c.j. fleury and Pam Hall took time to speak to me on the phone about their exciting artist-in-residency projects. Renée Johnston, Program Director at the Ontario Workers Arts and Heritage Centre, was extremely helpful in providing information about *Spinning Yarns*. Artist Pat Beaton in Vancouver facilitated my research from a distance by compiling and mailing a valuable package of materials on the *Mount Pleasant Community Fence Project*.

Many friends, family members, and work colleagues have given me encouragement and helpful pep-talks along the way. My parents, Larry Orton and Joanne Kidd, have also been infinitely helpful, particularly in doing some final proofreading. And finally, my husband, Michael Cox, has borne with me throughout this process and provided support ranging from doing more than his share of the housework to financial support to talking me through the hard times.

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CHAPTER 1

INTRODUCTION

Community-based art projects have been widespread in Canada for decades, but there are very few written records describing them and analyzing their impact on the communities in which they were executed. The purpose of this thesis is to begin some of that documentation. The thesis will also demonstrate that artists can play a critical role in community development, and that Canadian artists have used community-based art as a strategy for societal change.

Five case studies are presented, two artist-in-residency projects in Chapter 2 and three projects in which artists collaborated with marginalized communities¹ in Chapter 3. All five case studies touch on a single overarching issue: whether community-based art can play the transformative and healing role advocated by David Fisher.² The two artist-in-residencies described in Chapter 2 subscribe to the notion that art works most effectively “when the artist is at the energetic center of the communities, not attached prescriptively at its edges.”³ By directly participating with and engaging their audiences, artists-in-residence can act as facilitators to enrich and change the communities in which

¹ The term “marginalized” is defined and discussed at the beginning of Chapter 3.

² D. H. Fisher, “Public Art and Public Space,” *Soundings* 79, no. 1-2 (1996): 51.

³ Linda Frye Burnham, “The Artist as Citizen,” in *The Citizen Artist*, eds. Linda Frye Burnham and Steven Durland (New York: Critical Press, 1998), 184.

they work. The projects analyzed in Chapter 3 demonstrate Fisher's theory that community-based art and artists can heal and transform communities with diverse populations. These case studies will serve as examples of art that is "an essential medium for representing, placing into opposition, and linking the different persons, communities, and subcultures that form a pluralistic society."⁴

The remainder of this Introduction will define the terms that are used in the study: community, community-based art, and community development. Next, it will briefly explore the historical context of community-based art in Canada and then place Canadian practise in an international context by outlining developments in Australia, the United States, and the United Kingdom. Then, the development of funding policies for community-based art in Canada will be outlined. Finally, there is a brief review of relevant literature that has not been identified in earlier sections.

The background presented in this introduction will raise questions that will be further explored in two chapters that present case studies of community-based art projects that have been undertaken in Canada.

⁴ Fisher, "Public Art", 48.

DEFINITIONS

Community

Definitions of community⁵ range from people located in a particular geographic area to individuals bound by a common interest such as race, socio-economic status, or religion. This thesis will use the Ontario Arts Council's definition:

a discrete group of people bound together by common ties such as, race, nationality, culture (language, history, attitudes), geography, gender, physical ability, economic status, age, sexual orientation, ideology or goals.⁶

This broad definition of community allows for a comprehensive interpretation of community-based art. It fits the case studies used in this thesis particularly well. The Ontario Arts Council's definition is useful in characterizing the communities in Chapter 2's artist-in-residencies. In *The Mechanics of Gauging a Trade* by c.j. fleury, the community is bound by the fact that they are all tradespeople for the City of Ottawa. It is further defined by the workplace itself: the City's newly constructed Municipal Buildings and Equipment Facility in Ottawa. In the case of Pam Hall's artist-in-residency project in the Medical School at Memorial University in St. John's, Newfoundland the students, staff, and patients are bound by their close relationship to medicine; they are physically connected through the hospital and the medical school.

The Ontario Arts Council's definition also fits the use of the word community in the three examples of artists collaborating with marginalized communities. The three

⁵ See Brian Wharf, "Community Organizing: Canadian Experiences," in *Community Organizing: Canadian Experiences*, ed. Brian Wharf and Michael Clague (Toronto: Oxford University Press, 1997), 5-7 for a full discussion.

⁶ Ontario Arts Council, "Artists and Communities: Application Form and Guidelines," (Toronto: Ontario Arts Council, 1997).

communities in Chapter 3 are bound by the fact that they are not a part of the mainstream population. In *Spinning Yarns*, the community is made up of minority and immigrant women in Hamilton who are linked by gender and by their experience as immigrants. In *Point of View*, the community of homeless youth in Ottawa is connected by age and economic status. The community involved in the *Mount Pleasant Community Fence Project* is bound by the geographical boundaries that make up the Mount Pleasant neighbourhood in Vancouver. Since the area is a low-income one with a diverse racial make-up, most members of the community are bound by their low economic status and by their experience as minorities.

Community-Based Art

This term refers to art in which an artist or a group of artists have collaborated with a community in the conceptualizing and/or creation of a work of art. The idea that art be process-oriented rather than merely concerned with the ultimate aesthetic result is not a new one in the realm of contemporary public art. Suzanne Lacy's *Mapping the Terrain*⁷ contains a series of essays on what she has termed 'new genre public art', which she defines as: "visual art that uses both traditional and nontraditional media to communicate and interact with a broad and diversified audience about issues directly relevant to their lives", and stresses that it is, "based on engagement."⁸ Community-based art and new genre public art are closely related ideas in their emphasis on process and audience participation.

⁷ Suzanne Lacy, *Mapping the Terrain - New Genre Public Art* (Seattle: Bay Press, 1995c).

⁸ Suzanne Lacy, "Debated Territory: Toward a Critical Language for Public Art," in *Mapping the Terrain*, ed. Lacy, 19.

The five case studies in this thesis are all examples of both community-based art and new genre public art. The artists-in-residence whose projects will be explored in Chapter 2 are interested in enriching the communities in which they work through the process of creation. The case studies in Chapter 3 will illustrate how some community-based artists will target a group that they perceive to be marginalized and, through an art project, will attempt to assist that community in some way. In *Spinning Yarns*, artists in Hamilton worked with groups of immigrant women. Through the art project these women were given an opportunity to tell their stories in a society in which they had previously felt alienated and alone. With *Point of View* in Ottawa, homeless youth were similarly given a voice through photography. The *Mount Pleasant Community Fence Project* enhanced the sense of community in a disadvantaged area of Vancouver. All five case studies in this thesis are characteristically process-oriented and collaborative, and thus fit the definition of community-based art.

Community Development

Community development involves organizing a community to help itself and deal with its own problems more effectively. In relation to community-based art, the artist's role in community development involves acting as a coordinator to assist people to build their capacity to help themselves. New genre public art has particular potential to contribute to community development. David Fisher proposes that in the many-cultured society that is North America today, "a new type of public art might move social awareness towards healing the wounds caused by unreconciled difference."⁹

⁹ Fisher, "Public Art", 43.

Community-based artists work collaboratively with members of a given community to develop a product, but also use the creative process to help the members to understand and to help themselves. The creative process works as a catalyst for change. The increased capacity that results translates as successful community development with the artist as community organizer and coordinator.

In his introduction to *Community Organizing: Canadian Experiences*, Brian Wharf gives a succinct outline of the different models of community development that have been presented by Canadian scholars in the last three decades.¹⁰ These models will be helpful in analyzing different artists' strategies for community-based art. The three classic models of community development in Canada, put forward by Rothman in 1974, are locality development, social action, and social planning.¹¹ While Rothman's three models have been criticized for being too narrow, they will serve as useful tools of reference for the purpose of categorizing the case studies in this thesis.

HISTORICAL CONTEXT

A brief overview of the history of community-based art in post-industrial Western societies will be drawn largely from the writings of Michael Brenson and Robin Pacific.¹² Ellen Mary Easton McLeod's thesis on the Canadian Handicrafts Guild (CHG) and

¹⁰ Wharf, "Community Organizing", 7-12.

¹¹ Rothman, J. "Three Models of Community Organization Practice". In *Strategies of Community Organization*, F. Cox et al., eds, 22-39. Itasca, IL: Peacock Press. Cited in *Ibid.*, 8.

¹² Robin Pacific, "This is Not a Benetton Ad: The Theory of Community Art," *Mix* 23, no. 3 (Winter 1997/98): 38-43; Michael Brenson, "Healing in Time," in Mary Jane Jacob, Michael Brenson, and Eva M. Olson, *Culture in Action* (Seattle: Bay Press, 1995), 16-49.

Dawna Doris Gallagher's thesis on Norah McCullough will provide a Canadian context.¹³

The two theses give a historical perspective on Canadian activism in the art world in work with marginalized communities. I will show that the strategies used by the women in the CHG and by McCullough differed from those used by contemporary community-based artists.

Michael Brenson takes a broad look at the history of community-based art in *Culture in Action*. Brenson traces the history of the idea of using art as an agent for social change to early modernism in the late nineteenth century when artists like Courbet (1819-1877) and Van Gogh (1853-1890) painted people living in poverty in the hopes that the images would heighten society's awareness of inequity and injustice. He points to twentieth-century artistic movements and artists that espoused the use of art as a catalyst for social change, such as Joseph Beuys (1921-1986) and Christo (b.1935). Joseph Beuys, active from the 1960s until his death, was a pioneer of activist and political art. He believed that art was able and obliged to heal ills in society, namely Germany's Nazi past and the Cold War in Europe. Beuys' famous statement that "everyone is an artist"¹⁴ continues to resound amongst community-based artists today. Collaborative projects between artists and communities embody this philosophy. Christo was a trailblazer in instigating collaborative artistic endeavours. He engaged with a variety of professionals

¹³ Ellen Mary Easton McLeod, "Enterprising Women and the Early History of the Canadian Handicrafts Guild, 1905-1936" (Master of Arts, Carleton University, 1994); Dawna Doris Gallagher, "Bringing Art to the People: A Biography of Norah McCullough" (Master of Arts, Carleton University, 1997).

¹⁴ Citation from Ann Temkin, "Joseph Beuys: An Introduction to His Life and Work" in Ann Temkin and Bernice Rose, *Thinking is Form: The Drawings of Joseph Beuys* (Philadelphia Museum of Art/The Museum of Modern Art, 1993), 43 in Brenson, "Healing in Time," 30.

and communities for his large-scale environmental works from the 1960s to the 1980s. Beuys was a proponent of art as an agent of social change, which is central to many contemporary community-based artists' objectives. Collaboration is key to community-based art, and it is thanks to the example of artists like Christo and to the philosophy of Beuys that a tradition of collaboration was born that broadens the notion of artist to include non-artists.

Robin Pacific looks at the historical development of community art from a Canadian perspective. According to her, the forerunners of today's community art movement were "the little theatres, Sunday painter groups, the choirs and bands largely started by immigrants from the British Isles."¹⁵ She points out that the settlers took part in these activities to preserve traditions and communities:

They believed that amateur art was an important social activity which would make communities more livable, civil, and responsible to their members.¹⁶

Pacific's analysis noticeably excludes any reference to a history of community arts among French Canadians. Ellen Mary Easton McLeod's 1994 thesis on the Canadian Handicrafts Guild (CHG) discusses the patronage by the English-speaking, Montreal-based CHG of rural, French Canadian handicrafts.¹⁷ The CHG represented a privileged circle of women arts advocates who promoted an inclusive, multicultural Canadian nationalism designed to preserve and enrich a variety of craft heritages. One of several craft traditions that they sought to encourage was that of rural French Canadians. With a

¹⁵ Pacific, "This is Not a Benetton Ad," 42.

¹⁶ Ibid., 42.

few exceptions, most French Canadians in this period were labourers, while the English-speaking elites were the power-brokers in Quebec society.¹⁸ McLeod does point out, however, that while the CHG was dominated by anglophone women, they were careful to give members of the French Canadian elite positions of power on their committees.¹⁹ Due to the efforts of the CHG, the tradition of rural French Canadian handicrafts was able to continue and grow. By encouraging the preservation of traditional crafts and their recognition as art, the CHG no doubt strengthened the cultural integrity of the communities with which they worked. As their work strengthened the identity and capacity of the communities with which they worked through the arts, the women of the CHG were instigators of community-based art in French Canada.

The CHG promoted not only the handicrafts of rural French Canadians, but also those of other marginalized groups in Quebec. The women in the CHG were early advocates of the concept of multiculturalism and their activism in this regard involved the promotion and sale of these groups' handicrafts. This strategy, which was an early form of community activism involving marginalized communities, is fundamentally different from that of contemporary new genre public artists: today's community-based artists seek to include and engage populations outside the mainstream, rather than to romanticize and stress their difference. Contemporary examples of this will be described in Chapter 3.

¹⁷ Easton McLeod, "Enterprising Women."

¹⁸ "Only 2.4 percent of Canadian entrepreneurs in 1910 were French-speaking." R. Douglas Francis, Richard Jones, and Donald B. Smith, *Destinies: Canadian History Since Confederation* (Toronto: Holt, Rinehart and Winston of Canada, Ltd., 1988), 157.

¹⁹ Easton McLeod, "Enterprising Women," 136.

Norah McCullough, an influential arts administrator in the Canadian cultural arena from the 1930s to the 60s, advocated philosophies that contributed to the history of community-based art in Canada. She believed that bringing art to the people would create a better society²⁰, and she strove to bring this about through her work in arts education in South Africa and later through her position as Executive Secretary of the Saskatchewan Arts Board. Dawna Doris Gallagher's thesis described McCullough's outlook as linking "art with education and social change."²¹ When McCullough was working with the Saskatchewan Arts Board she stressed the importance of developing networks with diverse ethnic groups in promoting culture in Saskatchewan. In her awareness and respect for the multicultural fabric that was Canada, McCullough shared the ideas of the women involved in the Canadian Handicrafts Guild in Montreal, ideas that continue to resonate in community-based art. Like the women in the CHG, McCullough was a pioneer in encouraging artists and the community to work with marginalized communities. Also like the women in the CHG, she romanticized these groups' differences from mainstream society rather than working to make them feel included, as many community-based artists do today.

While Brenson's article demonstrates that community-based arts in Canada have origins in international thought on the very nature and purpose of art in society, Pacific shows that Canadians had a distinct tradition of working together in small groups in

²⁰ Gallagher, "Bringing Art to the People," 64.

²¹ Ibid., 115.

creative ways to develop culture and community.²² McLeod and Gallagher's theses indicate that the ideas of women in Canadian art history forwarded some of the ideas now associated with community-based art. The Canadian Handicrafts Guild encouraged art as a tool to strengthen communities and stressed the importance of an inclusive, pluralistic cultural tradition in Canada. Norah McCullough believed in art's ability to improve society and in the significance of a representative, multicultural heritage in Canada. These early strategies of community activism around marginalized groups differ from the approaches taken by many contemporary artists. The CHG strove to resurrect diverse marginalized communities through the sale of their handicrafts. McCullough attempted to promote the arts and crafts of ethnic groups. Artists and artist groups today strive to engage in a process of mutual dialogue for the benefit not just of the community with which they are working, but for their own learning experience and for the benefit of the wider community.

INTERNATIONAL CONTEXT

Community-based art, although not "mainstream", is thriving in a variety of cultures. For the purposes of this thesis I will touch only briefly on community-based art

²² A good example of amateur art undertaken for the purpose of developing community was the initiative of the University of Alberta in theatre in the early 20th century. Jim Lotz recounts how the secretary of the extension department at the university at the time, Edward Ottewell, distributed plays for amateur production to a number of communities in 1914-15. Lotz writes that the plays, "proved popular among isolated people who were deprived of culture and entertainment, and provided a way for community groups to work together in creative ways". The venture gradually evolved into the Banff School of Fine Arts in 1935. Theatre groups that contributed to their communities' culture and self-identification flourished across Canada throughout this century, and they continue to thrive and to make important contributions in the broader field of community-based art. From Jim Lotz, "The Beginning of Community Development in English Speaking Canada," in *Community Organizing*, eds. Wharf and Clague, 15-28.

traditions in Australia, the United Kingdom, the United States, and Canada. Although community art has a long history in many other countries and cultures, time and space limit me from exploring these here. I will focus on the countries outlined because documentation on community arts in these countries is readily available in English and because these countries share a number of political and cultural traditions with Canada – the parallels that exist will prove useful in drawing comparisons with the Canadian context.

Australia

Australia has an exceptionally rich tradition of community arts. The Australia Council for the Arts has a Community Cultural Development Section with a dedicated Community Cultural Development Fund, which has these specific aims:

to assist artists and communities to work together on artistic and cultural activities which allow communities to investigate and express their culture. The Fund supports community-based arts practice that affirms the principle of self-determination and allows communities to take control of their cultural development. Community cultural development enables communities to advance their artistic, social, and economic aspirations.²³

A number of interesting community-based art projects have been undertaken through funding from this source. Deidre Williams explored several of these in her 1995 study *Creating Social Capital – A study of the long-term benefits from community-based arts funding*.²⁴ Among the case studies included by Williams are the Residents' Mural Project (Adelaide, South Australia), the Horticultural Council Project (Riverland Region, South

²³ Australia Council, *Grants Handbook 1997* (Sydney: Australia Council, 1997).

²⁴ Deidre Williams, *Creating Social Capital - A study of the long-term benefits from community based arts funding* (Adelaide: Community Arts Network of South Australia, 1995).

Australia), the Collingwood Children's Farm (Melbourne, Victoria), and the Neighbourhood Centre Project (Brisbane, Queensland). Williams conducted her survey from a total of 95 community arts projects that had been completed at least two years prior to her research. The excellent infrastructure for the administration and evaluation of community art projects that exists in Australia is unparalleled in Canada.

The idea that the arts can play a fundamental role in building communities appears to have been accepted and understood by Australian society. Different government departments and bodies often collaborate in funding community arts projects with different goals. The Department of Immigration and Ethnic Affairs and the Australia Council for the Arts, for example, co-funded an anti-racism project with young people in Sydney, resulting in the South Sydney Youth Services Anti Racism postcard series. The products of this project were visually appealing and marketed the anti-racism message loudly and clearly (see Figures 1 and 2 for examples of postcards). Another example of collaborative funding for community arts with a community-building purpose is the South Bank Youth Action Project. Arts Queensland, the Department of Family and Community Services, Brisbane City Council, and the Australia Council co-funded the project with specific objectives:

[to develop] non-regulatory responses to the range of conflicts involving 10-17 year olds at South Bank and in the Queen Street Mall, in part as a complement to existing regulatory strategies.²⁵

In order to engage young people in the project, organizers implemented a four-month arts program that included music, visual arts, computer, and video. It is interesting that the

use of the arts in social policy issues seems to be well integrated in the minds of public funders in Australia. Deidre Williams' 1995 study demonstrates that public bodies such as the Australia Council have devoted funds for research into the long-term impact of community-based art projects, as well as grants for the projects themselves. As will be discussed later on, this type of evaluation is crucial in building an understanding of the potential for community development that exists in community-based art.

United Kingdom

Community-based art flourished in the United Kingdom in the 1970s and early 1980s. In that era British artists visited the United States and brought to America ideas that were considered well developed by their American counterparts.²⁶ David Harding was hired as the Town Artist for Glenrothes, Scotland from 1968-78; in this capacity he was a hired professional who could be called upon in town planning, celebrations, and events.²⁷ In London, the Greater London Council (GLC) initiated a variety of socially-conscious projects, including community-based art, in the early 1980s. The Thatcher government, however, unhappy with the left-leaning GLC, abolished it in 1986 and divided authority for transport, education, housing, etc. to individual boroughs. With the abolition of the GLC, the strong infrastructure that had existed for community arts in

²⁵ Feral Arts, *South Bank Youth Action Research Project - Young People and Public Space in Inner Brisbane* (Brisbane: Feral Arts, 1995), 6.

²⁶ Arlene Goldbard, "Postscript to the Past: Notes Toward a History of Community Arts," *High Performance* XVI, no. 4 [journal on-line] (accessed 27 June 1998); available from <http://www.artswire.org/highperf/hp/hpstories/Goldbard.html>; Internet.

²⁷ Moira Roth, "Town Artist: An Interview with David Harding," in *The Citizen Artist*, eds. Frye Burnham and Durland: 185-193.

London was lost.²⁸ Despite the blow to community arts that resulted, groups like the Art of Change have continued to produce high quality work with communities. The Art of Change describes itself as follows:

a visual arts organisation concerned with issues of change – particularly transformation of the urban environment and its impact upon quality of life and cultural identity.²⁹

They stress “consultation and development to root ideas firmly within the communities they serve.”³⁰ This collaborative approach with community has been used to deal with social issues such as racism in projects like *Celebrating the Difference* (1993) (Figure 3):

Produced in collaboration with pupils and teachers at George Green’s School on the Isle of Dogs. Working with a class of culturally mixed Year 11 pupils, the project dealt with issues of culture and identity, commonality and difference in an inner city area fraught with racial tension.³¹

Like the South Sydney Youth Services Anti Racism campaign in Australia, the Art of Change worked with young people to deal in a creative way with serious issues around racism and cultural difference. The artist worked as a facilitator with the young people to create a striking artistic product.

United States

The United States has produced a wealth of academic material on issues around public art, including community-based art. Suzanne Lacy and Nina Felshin have

²⁸ Loraine Leeson, The Art of Change, London, e-mail to author, 16 March 1998.

²⁹ The Art of Change, “The Art of Change - consultation, collaboration, production, new technology, sustainability, change,” (London: The Art of Change, n.d.).

³⁰ Ibid.

³¹ The Art of Change, “The Art of Change - Selected Projects 1991 - 1997,” (London: The Art of Change, 1997).

contributed a great deal to the body of knowledge on these issues.³² Mary Jane Jacob explores the history of the development of community-based art in the United States.³³ She says that art in public places began to be practised in America when the National Endowment for the Arts (NEA) established its Art in Public Places program in 1967. This led to municipal policies for the funding of public art. Initially, public art in the United States meant works of art were erected in public places. In 1974 the NEA began to stress the importance of site in the public artworks. In 1982, Visual Arts and Design programs began to work together so that artists would be directly involved in the design process of public sites from their inception. In the 1980s, Jacob says that public art started to deal with issues of “social history and cultural identity.”³⁴ The activist strains of the late 1980s have led to the 1990s’ idea that art can work to build and heal communities.

Art in the Public Interest (API), a “nonprofit organization providing information about artists, organizations, projects and ideas that bring the arts together with community and social concerns,”³⁵ has been operating in the U.S. since 1978. API published a quarterly magazine entitled *High Performance* from 1978 until the summer of 1997³⁶, at which point it ceased publication for lack of funding. The magazine contained numerous articles on community-based art projects in the U.S. This resource was invaluable to arts administrators in the U.S. and elsewhere. API’s web-site continues to function as a valuable research tool for public art administrators and community artists.

³² Lacy, *Mapping the Terrain*; Nina Felshin, ed. *But is it Art?* (Seattle: Bay Press, 1995).

³³ Mary Jane Jacob, “Outside the Loop,” in Jane Jacob, Brenson, and Olson, *Culture in Action*, 53-55.

³⁴ *Ibid.*, 55.

³⁵ Art in the Public Interest Home Page, <http://www.artswire.org/highperf/APIhome.html>; Internet

There are many excellent examples of community-based visual art projects that contributed to building community in the United States. Arguably the best known of these in recent years is “Culture in Action,” undertaken in Chicago between 1992 and 1993. The Sculpture Chicago initiative was comprised of eight projects in marginalized neighbourhoods in the city. “Culture in Action” worked to heal the communities involved of a variety of ills ranging from urban pollution to gang-related crime. The resulting publication adds to our understanding of how effectively community-based artwork can function in building communities.³⁷

Much of the funding for public art in the United States and in Canada comes from municipalities. Cities in North America frequently have programs that stipulate that one percent of new building budgets be dedicated to art. These are known as percent for art programs. Different cities have utilized these monies in different ways. Seattle provides an excellent example of a percent for art program in the United States. The city’s percent for art ordinance came into effect in 1973. It required that “1% of City of Seattle capital improvement project funds be set aside for the commission, purchase, and installation of artworks.”³⁸ Diane Shamash explores some of the features of Seattle’s program that have been exceptional among North American cities in her paper, “Public Art in Seattle.”³⁹ She identifies the emphasis on the social function of art, the integration of artists into urban design teams, and the city’s interest in artist-initiated projects as being particularly

³⁶ Frye Burnham and Durland, eds. *The Citizen Artist*.

³⁷ Jane Jacob, Brenson, and Olson, *Culture in Action*.

³⁸ City of Seattle, Seattle Arts Commission, *1997/98 Municipal Art Plan, City of Seattle*, (Seattle: City of Seattle, 1997), 4.

forward-thinking in Seattle's program. In 1989, the city launched the Neighborhood Matching Fund. This fund focuses on community-initiated projects. The handbook for people interested in the fund outlines a number of the benefits of community-initiated art projects, including community building:

Community is built when neighbors come together to assess what the neighborhood wants and how to accomplish that [. . .] when a public art project creates or enhances a place that provides a context for community life [. . .] when a public art project creates a focal point for neighborhood identity and pride.⁴⁰

While this kind of institutionalized policy for community-based art projects does not currently exist in most North-American cities, percent for art policies do. Arts administrators are able to draw from the latter, or from other sources, in order to fund community-based projects.

Canada

Examples of Canadian percent for art policies and of other funding policies for public art can be seen in Ottawa, Toronto, and Vancouver. The City of Ottawa implemented an Art in Public Places Programme in 1985. Since that time, the Programme's mandate has been

to develop, exhibit and manage a collection with focus on local artists acquired by purchase or commission which is to be made of permanently fixed and moveable works of art which would be displayed throughout the community.⁴¹

³⁹ Diane Shamash, "Public Art in Seattle," (Seattle: n.p., n.d.).

⁴⁰ Laurie Dunlap, *Public Art Projects - Help Yourself! How to Use the Neighborhood Matching Fund to Build Community* (Seattle: The Seattle Department of Neighborhoods and the Seattle Arts Commission, 1996), 6.

⁴¹ City of Ottawa, Department of Community Services, *Amendments to Public Art Policy, Document 5* (Ottawa: City of Ottawa, 25 April 1996), 4.

The mandate was thus fulfilled both by purchasing existing pieces of art for circulation among City buildings and by commissioning artists to create works in public places.⁴² Ottawa City Council reduced funding for the acquisition of mobile works of art from \$100,000 in 1988 to \$50,000 in 1989. The allocation for acquisitions was eliminated altogether in 1992.⁴³ Funding for commissions in Ottawa has been obtained mainly through a percent for art policy imposed on City buildings or improvement projects with budgets of over \$2 million. The percent for art policy requires that one percent of the budget for any new city building over \$2 million be allocated to art. An additional annual allocation of \$50,000 is to be made for projects with capital budgets of under \$2 million.⁴⁴ The funding policies associated with the City's Public Art Programme have allowed for the development of some interesting arts projects in and around municipal buildings. Ottawa's City Hall, for example, houses a variety of artworks funded through the percent for art policy.

A couple of the public art donations made to Toronto around the city's sesquicentennial celebration in 1984 turned into a public relations nightmare, and led Toronto City Council to formulate a more open and accountable public art policy than it had previously had.⁴⁵ In October 1985, the City of Toronto instituted a percent for art

⁴² Anna Babinska, "Public Art in the Community: Can it make a difference?," *Recreation Canada* 52, no. 1 (1994), 14.

⁴³ City of Ottawa, *Amendments*.

⁴⁴ Council for the Arts in Ottawa, *Art for Ottawa's Sake: A Brief History of the City of Ottawa's Corporate Art Collection*, (Ottawa: Council for the Arts in Ottawa, 1994), 9.

⁴⁵ Adele Freedman, "Public Art vs. Art For Public Spaces - Having survived 'plop art', is Hogtown ready for the new public art?," *Canadian Art* (Fall 1986): 82. Perhaps the most notorious piece of public art bestowed upon Toronto in 1984 was the *Memorial to Canadian Airmen*. The nine-metre monument by British artist Oscar Nemon was donated to the city by Henry R. Jackman. The statue was erected

policy for private developers. In 1993 several revisions recommended in a 1991 Public Art Policy Study⁴⁶ were officially adopted by City Council.⁴⁷ Developers' public art plans now have to be approved by the Public Art Commission before building rezoning can be approved. Since the Commission can now advise developers before construction begins, it is easier to ensure that an artist is included in the planning and design process.

The evolution of Toronto's public art policy reflects the evolution of public art in general. Consultation and planning must take place with a Public Art Commission which represents the objectives and interests of a city-wide policy. Unlike Ottawa's policy, Toronto percent for art program is geared towards private developers. Vancouver also targets the private sector, but in a different way.

Vancouver's public art program was born in the aftermath of Expo '86. Several public art projects had been incorporated into the site of the world's fair. After the event, some of the participating countries gave Vancouver artworks as tokens of their appreciation for the city's hospitality. In response, Vancouver set up a committee whose role was to advise the city on issues around public art, and, most interestingly, to establish a "deaccessioning" policy which could allow unwanted works to be removed.⁴⁸

prominently on University Avenue in spite of the recommendation of the Public Art Advisory Committee. It was received with outrage by the arts community and by the local media. A public art study conducted by an urban design company in Toronto said of the work: "while being very visible...[it] fails aesthetically to warrant that visibility." The piece was contemptuously dubbed "Gumby Goes to Heaven". From *The Art of the Avenue; A University Avenue Public Art Study* (Toronto: Hillier du Toit, Allsopp, Planning, Urban Design Landscape Architecture, n.d.), 54.

⁴⁶ City of Toronto, *Public Art Policy Study* (Toronto: City of Toronto, 1991), 11.

⁴⁷ City of Toronto, Planning and Development Department, *Objectives and Priorities for the City of Toronto Public Art Plan* (Toronto: City of Toronto, 31 May 1994), 1.

⁴⁸ Judith Mastai, ed. *Art in Public Places - A Vancouver Casebook*, vol. 3 (Vancouver: Vancouver Art Gallery Documents, 1993), 6.

Following the recommendations of the Visual Arts Committee, Vancouver's City Council adopted the Public Art Program for Civic and Private Development on October 4, 1990. The program's goals are described in the City's public art newsletter:

to enrich the community by means of public art; to take leadership in public art planning; to include artists and the public in public realm planning; and to increase opportunities for artists to contribute to the built form and spirit of Vancouver.⁴⁹

Initially, there were two components to the program: a percent for art policy for city buildings, requiring that one percent of projected construction budgets be directed towards public art; and a policy geared towards private developers. Private developers whose projects involve major rezoning are required to spend \$1 per revenue-producing square foot on public art. For private developers, there is a cash in lieu option, which is held in a Public Art Reserve.⁵⁰

Vancouver took a proactive approach to implementing its public art program. The Vancouver Art Gallery initiated a series of lectures on public art, excerpts of which were later published as a casebook.⁵¹ The series included lectures by well-known scholars and artists such as Rosalyn Deutsche and Krzysztof Wodiszko. The issues that were dealt with included defining public and public places, postmodernism, and multiculturalism.

In 1994, a third component was added to Vancouver's public art program, the Community Public Art Program. The program receives funding from allocations made by the City and has also received \$25,000 in each of the past 2 years from the Vancouver

⁴⁹ *Panorama: The City of Vancouver's Public Art Newsletter*, (Vancouver: City of Vancouver, 1996), 1.

⁵⁰ Vancouver's public art policy is clearly outlined in Chris Dafoe, "Going Public, Vancouver Style," *Globe and Mail*, 30 October 1993, E2.

Foundation. \$73,000 was allotted to community art in Vancouver in 1995, and \$93,000 in 1996. The purpose of the program is to develop and strengthen communities with public art projects that deal with issues that arise in these communities. One of the projects undertaken through the program, the *Mount Pleasant Community Fence Project*, will be examined in Chapter 3. Community public art is an interesting element in Vancouver's program that does not currently exist in a formal way in either Ottawa or Toronto.

Generally speaking, public art produced with municipal percent for art funding is different from community-based art in that its emphasis is on a final, tangible art product, while community-based art's focus is on the more ephemeral process. Other funding bodies, such as private and public art galleries, some government departments, and foundations, are acknowledging the important role that community artists can play. Of the five case studies that will be examined in this thesis, only one, c.j. fleury's *The Mechanics of Gauging a Trade*, was funded through a municipal percent for art policy. In this case, the artist used the percent for art policy to create a tangible product, as was demanded from the residency. And yet, because she focused on the process of creation to enrich the community in which she worked, fleury evidently undertook a more community-based project than had been required.

Examining community-based art in countries like Australia, England, and the United States illustrates that artists in Canada are not alone in practising this kind of work. As this study continues, we will see that American artists and scholars, in

⁵¹ Mastai, ed. *Art in Public Places*.

particular, have contributed a great deal to the body of knowledge about the issues around community-based art and community development.

LITERATURE REVIEW

The literary sources that have been used to research this thesis can be divided into four categories: academic writings, newspaper articles, government documents, and photocopies from administrators' and artists' files. A number of web-sites also contain invaluable information for the research. The academic writings, which are produced mainly in the United States, are useful in terms of their discussion of issues and ideas. For analysis of specific examples of community-based art projects, newspaper articles, government documents, and arts administrators' files had to be consulted.

The academic writings from which I drew most heavily in this thesis were Suzanne Lacy's *Mapping the Terrain: New Genre Public Art*⁵² and Mary Jane Jacob's exhibition catalogue from "Culture in Action."⁵³ Eleanor Heartney summarized Lacy's and Jane Jacob's points of view in these words:

[both] make the case for a new definition of public art that stresses community involvement, the elevation of process over product and a vision of art as an instrument for the encouragement of participatory democracy. Together they contain a great deal of provocative discussion about the social function of art as well as some inspiring examples of what can happen when artists seriously work for social change.⁵⁴

⁵² Lacy, *Mapping the Terrain*. The relevance of Lacy's book has already been noted in the Definitions section of this Introduction where I discussed the parallels between 'new genre public art' and 'community-based art'.

⁵³ Jane Jacob, Brenson, and Olson, *Culture in Action*.

⁵⁴ Eleanor Heartney, "Public Art in Action," *Art in America* 83, no. 6 (1995): 33.

Heartney goes on to criticize the essayists in Lacy's book for their vilification of modernism. In looking at *Culture in Action: A Public Art Program of Sculpture Chicago*, Heartney praises Michael Brenson for linking community-based art to modernist traditions, but questions Mary Jane Jacob's assumption that community-based art is free of institutional influence since it is largely funded by institutions such as the NEA. These are valid observations. Both books were valuable resources in finding examples of successful community-based art, and encouraged consideration of a number of relevant issues: the identification of audience, the role of the community-based artist, and the significance of community-based art in constructing cultural memory and social cohesion.

Suzanne Lacy's "Debated Territory Toward a Critical Language for Public Art"⁵⁵, was particularly relevant to all the case studies in this thesis. In this chapter from *Mapping the Terrain*, Lacy proposes a framework critics can use to enhance the understanding of public art on the part of a broader public. She describes four 'notions' that critics need to consider when evaluating public art: interaction, audience, artist's intention, and effectiveness of the project. Lacy outlines four categories within the notion of interactivity. The first of these is artist as 'experiencer', or as a conduit for expression of a whole social group; the second is as 'reporter', or in the role of informer and persuader; third is as 'analyst', who dematerializes art as object by rematerializing it as idea; last is the 'activist', who is able to make public art mean something to the public.⁵⁶

⁵⁵ Lacy, "Debated Territory."

⁵⁶ The categories of interactivity are defined in *ibid.*, 174-177.

Lacy's four categories of interactivity complemented Rothman's three models of community development in framing discussions of the projects in this thesis.

Lacy's study of audience also proved helpful in discussions throughout this study. She illustrates her notion of audience using a circular schema, noting that this model differs from the conventional, linear, two-way view of artist and audience. The central layers of Lacy's audience circle are made up of the artist(s), the collaborators in the venture, and those about or for whom the work is created. Further from the centre are viewers, those who are exposed to the work indirectly through the media, and those who are exposed to it through public memory.⁵⁷ This audience model illustrates Mary Jane Jacob's theory that audiences for new genre public art do not represent an expansion of traditional audiences, but their replacement with new ones.⁵⁸ Jacob argues that new genre public art is "not art for public spaces but art addressing public issues."⁵⁹ She goes on to propose that to be significant to its audience, public art must be locally appreciated and must therefore lack the universality and aesthetic significance traditionally advocated by artists and art critics.⁶⁰ The primary audiences of the projects in this thesis are made up not of conventional art gallery visitors or of passive viewers, but of the communities who participate in and are affected by the process of artistic creation.

⁵⁷ Ibid., 177-180.

⁵⁸ Mary Jane Jacob, "An Unfashionable Audience," in *Mapping the Terrain*, ed. Lacy, 59.

⁵⁹ Ibid., 54.

⁶⁰ Ibid., 56.

Dolores Hayden's article "Public Art and Public Memory"⁶¹ was valuable in the analysis of several of the case studies in this thesis. Hayden discusses the ability of art to build a sense of place. She argues that for art to be relevant to the public or audience, it must be created with consideration for the context of the place in which it is situated. To create the context, she advocates a strong community process: "The kind of public art that truly contributes to a sense of place needs to start with a new kind of relationship to the people whose history is being represented."⁶² Hayden's idea that artists can enhance the sense of place and cultural memory by engaging the community in the creative process will be illustrated with the analysis of c.j. fleury's *The Mechanics of Gauging a Trade* in Chapter 2, and of *Spinning Yarns* and *The Mount Pleasant Community Fence Project* in Chapter 3 of this thesis.

Other useful books were *The Subversive Imagination*⁶³, *But is it Art?*⁶⁴, *Art in the Public Interest*⁶⁵, and *Art and the Public Sphere*⁶⁶. The first two examine activism in art and the social responsibilities of artists. The second two look at more traditional forms of public art, such as monuments erected in public places. Some of the thoughts presented, however, advocate an extension of the role of art in society to generate debate. These

⁶¹ Dolores Hayden, "Public Art and Public Memory," in *The Power of Place* (Cambridge, MA: MIT Press, 1995), 66-78.

⁶² Ibid., 76.

⁶³ Carol Becker, ed. *The Subversive Imagination* (New York, NY: Routledge, 1994).

⁶⁴ Felshin, ed. *But is it Art?*

⁶⁵ Arlene Raven, ed. *Art in the Public Interest*, (Ann Arbor, MI: Da Capo Press, 1989; reprint, New York: Da Capo Press, 1993).

⁶⁶ W. J. T. Mitchell, ed. *Art and the Public Sphere* (Chicago, IL: The University of Chicago Press, 1992).

books provided a context for the study of community-based art as public art and provoked thinking about the role artists can play as socially responsible citizens.

For written material on Canadian case studies of community-based art projects, newspaper clippings, artists' statements, and municipal government documents were invaluable since there is little other written documentation on community-based art in Canada. These materials were found mainly in the files of arts administrators, or were generously sent to the author by the artists themselves.

OUTLINE AND METHOD

The next two chapters each focus on a different strategy of community-based visual art. In each, case studies are used to examine the issue more closely. Chapter 2 looks at two artist-in-residency projects. Chapter 3 looks at three projects in which the artist(s) worked in collaboration with a marginalized community to conceptualize or create an artwork.

Having defined relevant terms, looked at the historical background of community-based art in Canada, investigated the international context of community arts, and reviewed the literature, the community-based visual art projects identified at the beginning of this chapter will now be explored. Each of the case studies will provide a unique perspective on the role artists can play in community development. The case studies will show that artists can be more than simply producers of consumer products; they can play an important role in their communities as facilitators, teachers, and convenors.

CHAPTER 2

ARTISTS-IN-RESIDENCE AS COMMUNITY DEVELOPMENT WORKERS

Thousands of snippets of dialogue, with small groups and individuals, slowly forged understanding and participation in the project. (My) intention was to insure [sic] that the final sculpture would reflect both the essence of this unique process as well as the role of the facility.¹

[My art is] trying [. . .] to get the students to acknowledge that the way you see determines what you see. [. . .] If you are looking at the x-ray that is all you are going to see. You are not going to see the worried eyes, the clasped hands.²

This chapter will investigate and compare artist-in-residency projects, with particular focus on c.j. fleury's project at the Municipal Buildings and Equipment Facility in Ottawa and Pam Hall's residency at Memorial University's Faculty of Medicine in St. John's, Newfoundland. A definition of artist-in-residence will be given before the process involved in each of the residencies is examined in more detail. An analysis of the projects will be made in terms of funding, artistic products, and effect on the audience. While both artists took a collaborative approach to producing art during their residencies, we will see that they did so very differently: whereas fleury engaged her co-workers directly in the creative process itself, Hall had the students, staff, and patients at the Medical School participate in some of her projects as artistic subjects and garnered ideas from her new

¹ c. j. fleury quoted in David DuCharme, "A very (en)gaging work of art," *The Low Down to Hull and Back News*, 17 July 1995, 3.

work environment. Both of these artist-in-residency projects will serve to demonstrate that through a new, more participatory and active role, artists can transform communities.

DEFINITION

An artist-in-residence project involves hiring an artist, usually through a commission and a juried selection process, to work in a conventional workplace such as a university or factory among and alongside members of the community. The artist is thus integrated into a workplace, school, or other community as a full participant.

Artist-in-residency projects bring forward important issues relating to the role of the artist and the nature of audience. These are two key issues that will be addressed as the projects are analyzed in the following pages.

THE MECHANICS OF GAUGING A TRADE – C.J. FLEURY

c.j. fleury's *The Mechanics of Gauging a Trade* (Figure 4) at the Municipal Buildings and Equipment Facility in Ottawa was the result of a ten month artist-in-residence program. As noted in Chapter 1, fleury's project was funded under the City of Ottawa's percent for art policy when the new Municipal Buildings and Equipment Facility was built in 1995. The discussion of this project will begin with a look at the competition process and at the artist's intent. An analysis of the process of the residency, including a description of the art produced, will follow. Finally, the outcomes of the

² Pam Hall quoted in Catherine Teasdale, "How do MDs view the female body? Provocative display challenges thinking at Memorial University," *Family Practice* 10, no. 13 (1998): n.p.

residency, particularly in relation to issues of audience and the development of a public cultural memory, will be discussed.

The Ottawa residency was the result of an open competition. In the fall of 1993, the City of Ottawa released a call to artists for artworks for the City's new Buildings and Equipment Facility (see Appendix A), which would consolidate two previously separate facilities located at Heron Road and Bayview. The commissions available included an exterior commission of \$85,000 to be completed by an artist-in-residence and four commissions of \$10,000 each for the interior space. The requirements for the artist-in-residence were described as follows:

The successful artist will design and fabricate on site, a work(s) of art for the exterior of the facility. Access to on site studio space, woodworking, machine, electrical, welding and paint shops provided.³

This was the competition for which c.j. fleury applied.

In the letter of intent that fleury submitted in application for the artist-in-residency, she stressed the importance of developing "links of communication and respect" with the workers, and the opportunity the project presented to extend "opportunities for deeper comprehension of, and participation in, the creative experience to a broader public."⁴ While the original call to artists did not list any requirements beyond those listed above, communication skills are recognized to be crucial for artists undertaking community-based work. According to one writer, successful community-based artists need "the capacity to listen, to absorb, and to relate to the

³ City of Ottawa, Art in Public Places Programme, *Call to Artists - Commission Opportunities* (Ottawa: City of Ottawa, 1993).

community.”⁵ These are some of the strengths that fleury emphasized in her letter of intent:

I believe in working with people and use of art that develops links of communication and respect [. . .] The art from this project will reflect the importance of the process [. . .] I envision my position as one of co-ordination and design. I look forward to the opportunity to create with a team and facilitate the production of a permanent artwork [. . .]⁶

From this statement, it is clear that fleury advocated process-oriented art and a participatory role for the artist subscribed to by proponents of new genre public art. The Terms of Reference for the residency, developed by the Art in Public Places Programme after the initial call to artists had been made, demanded these kinds of skills. The criteria listed comprised “experience and/or ability to work in an industrial/unionized setting [and] ability to work as a team member.”⁷ Objectives of the residency included the following:

- To provide an opportunity for the artist and the on-site workers to collaborate in the creation of a work of art that reflects the workers’ input and relates to the function of the building
- To involve the on-site workers in the conceptual, fabrication, and installation phases of the work(s) of art in order to build support and ownership of the finished work(s) of art
- To create an opportunity for exchange of information between artist and worker in order to foster an awareness and appreciation of each others [sic] profession.⁸

⁴ c. j. fleury, *Letter of Intent*, December 1993, transcript in the files of City of Ottawa, Art in Public Places Programme, Ottawa.

⁵ Linda Johnson Dougherty, “SECCA’s Answer to the Culture Wars: Artist and the Community,” *Art Papers* 21, no. 3 (1997): 24.

⁶ fleury, *Letter of Intent*.

⁷ City of Ottawa, Art in Public Places Programme, *Terms of Reference for Artists: Buildings and Equipment Facility - Artist in Residence*, (Ottawa: City of Ottawa, 1994b), 5.

⁸ *Ibid.*, 1.

Clearly the selection committee recognized the crucial role that the artist's communications skills would play in the success of the project, and the importance of the artist engaging in a good relationship with the workers in the building.

From the seventeen artists who submitted letters of intent for the artist-in-residency, c.j. was one of five selected to enter a final, detailed proposal in April 1994.⁹ Earlier that spring, fleury had been working in a welding shop in her community on a project that would make up a component of the year-long installation at Harbourfront: Artists' Garden in Toronto. She found herself discussing her creative ideas with the proprietor, and in the course of their conversations her ideas evolved "to the point that [she] began a new piece about materials, symbolism, and the creative process."¹⁰ fleury realized that her dialogue with the welder was shaping her thoughts and leading to new and unexpected ideas, and through this experience she recognized that by working and collaborating with others, new and exciting ideas can develop. She conceived the collaborative creative process that took place with the welder to be exemplary of the kind of process she wanted to initiate at the Buildings and Equipment Facility. c.j. submitted two panels illustrating this concept as part of her final proposal. The panel boards show images of c.j. and the welder working and talking together, and the point at which one idea becomes clear for the artist. The panels were two of three pieces developed by c.j. to support her written proposal; the third was a video that

⁹ City of Ottawa, Art in Public Places Programme, *Media Release: Artists to Collaborate with Workers at New Buildings & Equipment Facility* (Ottawa: City of Ottawa, 1994a). Other artists were Stephen Brathwaite, Kevin Devey, Ineke Harmina Standish, and Jean-Yves Vigneau.

¹⁰ c. j. fleury, *Buildings and Equipment Facility Artist in Residence: Final Proposal*, 6 May 1994, transcript in the files of City of Ottawa, Art in Public Places Programme, Ottawa, 6.

showed the artist working with a welder and a carpenter. It included clips of the tradesmen “talking about what it was like to work with [c.j.]...to collaborate on ideas and jobs...about creative and technical factors coming into play.”¹¹ The video was produced by Anne Schmitz, herself a certified electrician and graduate of television production. fleury found the collaboration with the producer enriching in and of itself since Schmitz shared with the artist her own stories and insights about her experience as a woman in a male-dominated trade.¹² This experience stressed for fleury the importance of the collaborative process in her work, a concept that is widely held among thinkers in new genre public art and community-based art.

Jeff Kelley defines collaboration as “a process of mutual transformation in which the collaborators, and thus their common work, are in some way changed.”¹³ Estella Conwill Majozo writes that relevant art “invites its audience into the creative process and empowers them”¹⁴ and that “the truly visionary artist becomes a participant in the community in which s/he is working.”¹⁵ These are ideas that fleury presented in her final proposal to the City of Ottawa. In her letter of intent, the goals of which she reiterated in her final proposal, fleury wrote that the residency would provide “a period of discovery for both the artist and the worker.”¹⁶ She planned to use the workers’ skills and ideas to

¹¹ c. j. fleury, e-mail to author re: Gauging a Trade, 11 March 1999.

¹² Ibid.

¹³ Jeff Kelley, “Common Work,” in *Mapping the Terrain*, ed. Lacy, 140.

¹⁴ Estella Conwill Majozo, “To Search for the Good and Make It Matter,” in *Mapping the Terrain*, ed. Lacy, 91.

¹⁵ Ibid., 94.

¹⁶ fleury, *Letter of Intent*.

develop a project, and to share her own skills with them through means such as sculpture/design appreciation days and workshops for the workers.¹⁷ The artist's intention was "to link specializations and reduce alienation between the labour and culture industries."¹⁸ By working in a completely foreign context, she aimed to test the effectiveness of process to engender mutual engagement and understanding. Her goals were thus twofold: she wanted to draw on the workers' creativity and skills to build a sculpture and simultaneously to enhance the workers' understanding of artistic and cultural work by bringing them into the process of building it.

c.j. fleury was selected to do the commission at the Municipal Buildings and Equipment Facility in May 1994. She spent the next few months consulting with a variety of tradespeople, who gave her interesting and unexpected advice about working with labourers in a unionized environment. They recommended, for example, that the best time to engage workers in conversation would be in the mornings and that the worst time would be on Friday afternoons.¹⁹ fleury also visited the Bayview and Heron Road buildings whose occupants were going to be brought together under one new roof that fall. During these visits she collected materials that were going to be thrown away, such as sets of forging tongs and stainless steel arena grates²⁰, and had them delivered to the

¹⁷ fleury, *Letter of Intent*; While fleury notes that the sculpture/design workshops never materialized in a formal situation as she had originally hoped, the whole project became an extended exploration, for both the workers and herself, of how sculpture and design can be appreciated. Ever receptive to those interested in her work, fleury did spend time on one occasion with the teenaged daughter of one of the workers who had a particular interest in the arts. From fleury, e-mail to author.

¹⁸ c.j. fleury, typewritten description of *The Mechanics of Gauging a Trade* handed out during Public Art in Canada class, Carleton University, 29 October 1996.

¹⁹ c. j. fleury, telephone conversation with author from Wakefield, QC, 16 April 1998, Ottawa.

²⁰ fleury, *Letter of Intent*.

new building. Although several of the boxes of material she had packed never arrived at the new building²¹, she would later use some of these materials to create artworks.

From September 1994 to June 1995 fleury worked in the Municipal Buildings and Equipment Facility. When she entered her new workplace, the artist discovered a strong underlying tension between the two groups of workers, building and mechanical, who had previously been housed in separate buildings. Hostilities between the groups were “often voiced publicly among the men.”²² Not having expected this internal tension, fleury re-evaluated her objectives for the project: while she had begun her residency with the idea of emphasizing the collaboration between herself and the workers, she decided that it would be equally important to stress the collaboration between the workers themselves that she felt enabled the City of Ottawa’s buildings and equipment to function.²³

The artist was faced with skepticism, resentment, and even hostility from some of the workers at the beginning of her residency. Many of them felt that the City’s spending public funds on art was a waste of money. This experience is not uncommon for artists working in communities: “the largesse of subsidized culture has not [historically] benefited [the labour] community, while the idea of art carries with it an indelible stamp of class privilege.”²⁴ fleury was assigned a studio in an empty storage room adjacent to the building’s cafeteria. This led to some resentment from the workers since they had

²¹ In her e-mail to author, fleury notes that “this mystery was unsolvable”.

²² fleury, e-mail to author.

²³ fleury, telephone conversation with author.

become accustomed to using the empty space, which had a door on either end, as a shortcut to the cafeteria. Although the location gave fleury some strategic advantage by providing her with a clear sense of the workers' comings and goings to and from the cafeteria and an opportunity to converse with them, it was not ideal. She openly invited the workers into her studio to observe and participate in her work, but could only do "clean work", such as design, small assembly, clean finishing, and meeting with workers in the space due to its direct proximity to the cafeteria.²⁵ fleury notes that she was eventually given a caged storage space by the structural workshop for the rest of her work, but that this led to "a whole new line of 'monkey in the cage' jokes... There was a constant jockeying [sic] for a good spot from which to work well psychologically."²⁶

One of the first art projects that fleury undertook in the building involved using the found materials she had collected from dumpsters and junk piles during the move from the Bayview and Heron Road locations. fleury learned in her new environment that there were no chairs at the welding desk in the structural shop; if the workers in this area sat down, they were perceived to be lazy. The artist addressed this reality by creating non-functional chairs out of the found objects (Figure 5). This gives resonance to Rothman's social action model of community development, which postulates that tactics can be used to point out the deliberate oppression of certain communities. The chairs were an ironic commentary on the desire of workers to sit and rest and their inability to

²⁴ Dot Tuer, "Is It Still Privileged Art? The Politics of Class and Collaboration in the Art Practice of Carole Conde and Karl Beveridge," in *But is it Art?*, ed. Felshin, 203.

²⁵ fleury, e-mail to author.

²⁶ Ibid.

do so given workplace expectations. One of the chairs was entitled *Measures of Madness*, a title with multiple meanings. “Measuring” was an activity clearly familiar to all the workers in the building, but it also referred to the workers and the artist respectively measuring each other up. “Madness” alluded to the resentment felt by the workers for being in this new building, and to their resentment towards fleury and towards each other.²⁷ It also referred to the fact that they felt that this artist in their midst was a bit crazy.²⁸ fleury would use a similarly multi-layered title for her main piece. It is interesting to note that the different levels of meaning and readings of the works allow for a wider range of audiences to respond to these works in their own ways.

Some of the workers were impressed by fleury’s creative use of seemingly useless objects when they saw the chairs, and they began to engage with her to a greater extent.

This was a reaction that fleury had deliberately elicited:

as a way of ‘elbowing my way’ onto the welding table and establishing some shop time before the big piece got under way [. . .] some of the guys helped with difficult welds [. . .] In the opinion of the watchers, i [sic] was just wasting my time with a heap of junk – until they saw the finished chairs. Then, i think, the head scratching intensified. [. . .] the workers found them all torturous [sic], aggressive and of course - crazy. Isn’t it odd...how reassembling elements of their own trade could elicit reactions of fear?²⁹

fleury understood that to connect with the workers she needed to make them understand that she could create work for and about them. By using this strategy with other interior

²⁷ The latter was seen in “jealousies, gossiping, what they perceived to be inequities and...their general frustration with the way the place was run regarding management practices,” from *ibid*.

²⁸ fleury, telephone conversation with author.

²⁹ c. j. fleury, *Intro/Info - Interior Works* - c. j. fleury, 1995b, transcript in the files of City of Ottawa, Art in Public Places Programme, Ottawa, 4.

projects she was able to move a dialogue forward. The artist's development of a relationship with the workers was intended to lay the groundwork for a participatory process for the final, exterior sculpture.

When the artist arrived at the building in the first few months of her residency, a bureaucrat from the City of Ottawa had assembled all the workers to encourage those over 50 years of age to take a buy-out package for early retirement in order that the City could meet its budget. The feeling in the building, according to fleury, was grim. There was a lot of talk of how the retiring men would be missed.³⁰ c.j. decided that her next small project would pay homage to these men. She began collecting stories from the retiring men and made plaster casts of their hands. fleury incorporated the casts and fragments of the stories in individualized boxes, which together were entitled *The Retirement Suite* (Figures 6 to 9). The first of these personalized boxes was displayed on the reception desk in the front entry hall. When the workers in the building saw this piece, they began to realize that an artist really could create a work 'about', and 'for' them. Some who had previously been hesitant to talk to the artist now began to do so; others who had already conversed with her now started to help with some technical issues. Slowly, a relationship of trust was beginning to develop between the artist and the community of workers. By making art that had meaning to her public, fleury achieved Lacy's activist model of artistic interaction.

³⁰ c. j. fleury, *The Assembly in the Garage & The Boxes at Swansea*, 1995a, transcript in the files of City of Ottawa, Art in Public Places Programme, Ottawa.

At this point, fleury was able to tackle the design of her main project.³¹ Having worked in the environment for three months, she was now familiar with the workers' day-to-day concerns and tensions. As mentioned previously, she had observed that there was an underlying tension between the building and mechanical workers who had previously been housed in separate buildings. In her final sculpture, fleury wanted to stress collaboration not only between herself and the workers, but also among the workers themselves. Maquettes of several different designs were displayed in the lobby of the building in December 1994. The final selection was made democratically with workers selecting the final sculpture from these through a vote. The emphasis in this process was again on a collaborative strategy.

The winning design, according to fleury, was not her personal favourite because it contained imagery related almost exclusively to the building trades and because it was "too figurative and direct."³² Due to direct feedback on the voting forms and to the fact that the inclusion of all the workers was crucial to fleury, she made certain that elements were introduced into the winning design that incorporated the mechanical trades into the idea of 'building'. The artist also perceived that redesigning the sculpture offered another opportunity to engage the workers in the creative process. In order to make the piece more representative, she took the advice of welder Shawn Norman, who suggested that the bottom of the piece be turned into a wrench. The hammers of the original design remained at the top, but now they were transformed into a combination of carpenters'

³¹ Already a number of working sketches has coalesced into concrete concepts, from fleury, e-mail to author.

³² fleury, e-mail to author.

claw hammers at the rear and welders' chipping hammers at the front. Pieces were cut away from the shafts of the 'hammers', suggesting the weight reduction design of engine connecting rods and certain hand tools. It was fleury's creativity and sensitivity that succeeded in representing all the workers in the building in the final sculpture.

The Mechanics of Gauging a Trade, made of chrome and oxidized steel, is positioned directly outside the main entrance to the building. Each of the three ten-foot hammers has a wrench shape, and the three are spaced in such a way as to imply a mechanic's 'feeler gauge'. fleury describes how each of the hammers is at a different level, which creates a staggered effect that suggests one tool in motion, swinging down towards the earth:

The staggered spacing of these tools suggest many forms of motion, machinery, and unison. As one mechanic commented on his voting slip,...[sic] this sculpture "has the repetition concept that deals with trades."³³

A 22-foot steel gauge erupts from the ground behind the upright hammers. The semi-circular gauge is at about a 40-degree angle to the ground. fleury writes:

The heavy structure, part of an eternal circle, represents the nature of cyclical work, and the continuity of the service. The varying schemes of measurement on the arc's four structural bars, [sic] reflect the distinct demands of seasonal preparation: speed, stresses, overtime, as well as the accuracy and pressures of the workers and machinery that are required to maintain the buildings and equipment of Ottawa.³⁴

The sculpture produced by fleury is compelling in and of itself; however, the process of creation and the involvement of the workers from the Municipal Buildings and

³³ c. j. fleury, *The Mechanics of Gauging a Trade*, Artist's statement, 1995c, transcript in the files of City of Ottawa, Art in Public Places Programme, Ottawa.

³⁴ Ibid.

Equipment Facility in this process are of particular relevance to the project and to this thesis. They demonstrate the capacity of community-based art to transform and heal in a newly amalgamated workplace, and of the community-based artist to act as the agent of change within that community.

Naming the exterior sculpture with the multifaceted title *The Mechanics of Gauging a Trade*³⁵, like the naming of the chairs that were displayed inside the building earlier in the residency, is another strategy for presenting the complexity of the workplace community. The word “gauge” refers to the different gauges that are omnipresent in the workers’ lives, be they watches indicating when breaks and the end of the work day will arrive, gauges for speed, pressure, weight, or stress. It alludes to the relationship between the artist and workers in this situation as they measured each other’s performance and makes reference to the fact that many of the tasks that make up the trades in the building are seasonal. “Trade”, as well as literally signifying work, indicates the exchange of information and skills that took place between the workers and the artist over the course of this project. The title, like the sculpture itself, can be interpreted in a number of ways and is inclusive of all the workers in the City building.

fleury believes she changed the workers’ perceptions of artists, if not of art itself:

Some of the best times were the discussions about those “artworks?” and seeing the looks on [the workers’] faces when they realized that, yes, they did understand. It was always a different quality of dialogue after those magic moments. . .that indeed we could think on the same plane - and that you didn’t have to be crazy to do it!³⁶

³⁵ The various meanings intended in the title were explained by fleury in telephone conversation with author.

³⁶ fleury, *Intro/Info*, 1.

By working in their environment for ten months, fleury was able to demonstrate to the workers that an artist works hard to create a piece of art. Over the course of her residency, they learned to value a discipline different from their own. fleury observed that there seemed to be three circles of observers when she began her project: those who talked to her, those who watched from afar, and those who wanted nothing to do with her. As she produced the smaller projects the talkers became participants, the watchers became talkers, and those who had wanted nothing to do with the project became interested.³⁷ By the end of her residency, the workers were asking more questions about art in general and had begun to discuss art that they had seen on their own. The residency not only addressed on-site issues, but also moved beyond to generate interest in the arts to the point that the workers now considered it less elitist: they had learned to value their own ability to read artwork and to participate in a complex art process.³⁸ The artist, thus, succeeded in her goal of broadening the audience for art through her residency.

One of the key questions raised by art in the workplace is the identity of the audience: who is the “public” in this form of public art? Journalist Alan King of the *Ottawa Citizen*, while noting that fleury’s piece was “by the workers, for the workers”, went on to complain that it would be visible only to the workers in the building.³⁹ King, with his more traditional view of public art, has not taken into account that the primary audience for successful community-based art must be the group with which the artist has

³⁷ fleury, telephone conversation with author.

³⁸ fleury, e-mail to author.

³⁹ Alan King, “Ottawa got good value for the money it spent on art for Municipal Workshop,” *Ottawa Citizen*, 24 December 1995, C7.

collaborated. Michael Brenson discusses this issue in his article “Healing in Time”, observing that evaluation standards for community-based work differ from those used for traditional art:

Unless [the particular contextual] situations are grasped or experienced to some degree, it is very hard for any evaluation of a [community-based art] project to be responsible or just.⁴⁰

Brenson argues that “the community with which the artist has collaborated must be the primary audience for the work” because “the community-based art project [must first and foremost] benefit the community.”⁴¹ Mary Jane Jacob also supports the centrality of the community as the primary audience for new genre public art:

Indeed, it is this change in the composition of the audience, and their position at the creative center, that makes this public art so new.⁴²

fleury too believes that the community of workers themselves are the ‘creative centre’ of *The Mechanics of Gauging a Trade*. This attitude also relates to Patricia Phillips’ discussion of the ability of new genre public art to affect change by assisting “in the construction of a public – to encourage [. . .] a participatory audience where none seemed to exist.”⁴³ The workers at the Municipal Buildings and Equipment Facility as both the audience and collaborators characterize the duality of community-based art:

Community arts is [sic] not a tool for increasing arts appreciation, audiences and purchases of art products (although these may prove by-products of community arts programs). It is a community’s active

⁴⁰ Brenson, “Healing in Time,” 40-41; 40.

⁴¹ Ibid., 41.

⁴² Jane Jacob, “An Unfashionable Audience,” 59.

⁴³ Patricia C. Phillips, “Public Constructions,” in *Mapping the Terrain*, ed. Lacy, 67.

intervention in its own cultural development and future, not a way to increase consumption of other people's culture.⁴⁴

When considered in this light, fleury's project is made no less relevant by the fact that the workers in the Buildings and Equipment Facility are the primary audience who view the sculpture on a regular basis. Traditionalists like Alan King might well have looked at how the community of workers in the Municipal Buildings and Equipment Facility benefited from the process of creating this piece rather than at how many people would get to see the final sculpture.⁴⁵ The traditional analysis overlooks the fact that the process of engagement with a specific community is the essential component of community-based art.

As a result of their participation in the process of creation, the workers were engaged with what Hayden terms cultural or social memory.⁴⁶ Through the placement of fleury's sculpture outside its entrance, the Buildings and Equipment Facility was invested with a sense of place for those who worked inside. The sculpture also became a point of identification and "social memory" for those who had participated in its creation. When trying to conceptualize a logo design after the project had been completed, the workers suggested using an image of the sculpture since they felt it best represented them. Clearly, at the end of the process *The Mechanics of Gauging a Trade* embodied and represented the collective identity of the workers. This is due to the fact that they actively

⁴⁴ Australia Council, Community Cultural Development Board, *Programs of Assistance, 1990-91*. In Lori Baxter, "Community Arts Development," *Management Matters/Question de Gestion*, no. 3 (1995): 1-3.

⁴⁵ The audience also extended to tradespeople outside the Municipal Buildings and Equipment Facility through articles and photos about the project published by Shirley Northrup in two industry magazines, *Canadian Parker* and *Canadian Welder*. From fleury, e-mail to author.

participated in the conceptualizing and creation of the work, and that the artist effectively listened and interpreted their stories and experiences into a single sculpture. fleury thus succeeded in facilitating a community development project that exemplifies Rothman's locality development model, which "represents the attempts of definable localities, such as neighbourhoods, to identify and resolve problems cooperatively."⁴⁷ In this case the locality was the Municipal Buildings and Equipment Facility. Through a collaborative creative process based on the idea that it is people who "invest places with social and cultural meaning"⁴⁸, this workplace was able to resolve some internal conflicts, break down some stereotypes about art and artists, and, in the end, establish a collective identity.

Despite its outward appearance as a traditional, site-specific piece of public art, *The Mechanics of Gauging a Trade* is an example of the new genre public art because of its ability to heal and transform.⁴⁹ Mary Dockstader, an administrative worker from the building, observed that fleury "was able to bring the employees together," and through this process of involving staff in the conceptualizing and construction of the piece, she

⁴⁶ Hayden, "Public Art and Public Memory," 66-78.

⁴⁷ Wharf, "Community Organizing", 8.

⁴⁸ Hayden, "Public Art and Public Memory," 78.

⁴⁹ As is the case with much newer public art, *The Mechanics of Gauging a Trade* was carefully designed to be integrated into its site. Rosalyn Deutsche talks about the collaborative approach taken among architects, landscape architects, other artists and engineers in public art projects in "Public Art and Its Uses", in *Critical Issues in Public Art*, ed. Harriet F. Senie and Sally Webster (New York: Harper Collins, 1992), 164; fleury described the symbolism of the design in relation to its location in her e-mail to the author dated 11 March 1999: "The treatment of the shapes, materials and scale are completely informed by the contextual elements. . . of the site. [There is a clear] relationship between the gauge and the arcing canopy around the doorway. . . the relationship of tools to constantly passing trucks...the scale of the structure to the steel beams of the entrance posts. . . [The] shiny and rusting surfaces relate directly to the concept of continual maintenance."

confirmed that “[t]here is better communication now between people, between departments.”⁵⁰ fleury’s residency illustrates that new genre public art is “an art that seeks to represent actual differences within society creatively rather than to depict or create a common taste.”⁵¹ By acting as a conduit for expression for the workers in the building, fleury epitomizes Lacy’s definition of the artist as ‘experiencer’.⁵² At the same time, she embodies Lacy’s notion of the artist as ‘activist’ since she has made art that is meaningful to its public. fleury presents a typical example of a contemporary activist artist in that she emphasizes process, does a great deal of preliminary research, and works in collaboration with the people who will be affected by her art.⁵³ The fact that both the building and mechanical trades are represented in the final sculpture demonstrate fleury’s sensitivity to the distinct identities of the two groups of workers. The participants who helped to create *The Mechanics of Gauging a Trade* learned to appreciate the work of the artist through the process of its creation because of the strategies that fleury used to engage the workers.

MEDICAL SCHOOL AT MEMORIAL UNIVERSITY – PAM HALL

The second example of an artist-in-residency project that will be examined in this chapter is Pam Hall’s residency in the Medical School at Memorial University

⁵⁰ Kirk Finken, “Blue collars and berets: Part III - The mechanics of gauging a pompous city councillor,” *X Press*, 2 August 1995, 18.

⁵¹ Fisher, “Public Art”, 43.

⁵² Lacy’s different notions of artist’s interactivity were discussed in the Introduction.

⁵³ Characteristics of activist artists presented in the “Introduction” to Felshin, ed. *But is it Art?*, 10 & 11.

(MUNMED) in St. John's, Newfoundland. Hall's residency project will provide some interesting points of comparison and contrast to fleury's in terms of project organizers' selection criteria, specific artistic outcomes, processes of creation, and strategies employed by the artists.

The artist-in-residency project at MUNMED was initiated by the Art Gallery of Newfoundland and Labrador (AGNL) as a way to extend contemporary art practice beyond the institutional site into the community. Patricia Grattan, Director of the Gallery, conceived of the residency and was responsible for negotiating the terms with Dr. Ian Bowmer, Dean of MUNMED in the spring of 1996. The project was funded by AGNL and MUNMED for one year beginning in January 1997. A grant from the Canada Council's Artists and Communities pilot project allowed the residency to continue in 1998. At the time of writing, the artist is still working at the Medical School and says that while there is no formal contract renewing the residency in 1999, there is a possibility that there will be some kind of extension.⁵⁴ Several of the art projects undertaken by Hall as part of her residency at the school are still in progress.

In the spring of 1996, the AGNL established an open competition for the residency by advertising the position in the newspaper (see Appendix B). The terms of the residency involved the artist not only as a producer of art, but as a teacher in the school. The medical school at Memorial University is one that incorporates the study of humanities and ethics into its program. Dr. John Crellin, Clinch Professor of the History of Medicine, heads up the program. Like c.j. fleury's residency, the MUNMED project

⁵⁴ Pam Hall, e-mail to author, 16 February 1999.

required the resident artist to create artwork within a specific location. While the original call to artists for the Ottawa undertaking simply described the project in terms of the opportunities for visual artists, the advertisement published for the Newfoundland project stipulated that applicants must have skills over and above those related to the visual arts:

teaching experience in formal and non-traditional contexts; strong communications skills; demonstrated interest in carrying out art project related to medical education, medical science, etc.⁵⁵

In the case of the MUNMED residency, the importance of candidates' communications skills were clearly delineated at the outset. In the Ottawa residency, it was only in the final Terms of Reference, written after the first call for submissions and before the final proposals were submitted, that additional skills were articulated. In both cases, the goal was to hire artists with strong communications skills, and an ability to work within designated environments. Whereas the advertisement for the Newfoundland residency stressed the artist's ability to teach and to produce art independently in a didactic, medical setting, the final Terms of Reference in Ottawa emphasized the importance of the artistic process and collaboration. Project organizers at MUNMED were less concerned with forwarding a collaborative process than those in Ottawa; instead the focus remained the ability of the artist to make a unique contribution to the curriculum and teaching in the medical school.

Patricia Grattan and Dr. Crellin interviewed three of the eight applicants for the MUNMED residency.⁵⁶ Following these interviews, Hall was selected as MUNMED's

⁵⁵ "Visual Artist-in-Residence," newspaper advertisement, from files of Art Gallery of Newfoundland and Labrador, 1996.

⁵⁶ Pam Hall, telephone conversation with author from St. John's, NF, 8 June 1998, Ottawa.

artist-in-residence.⁵⁷ For the AGNL, the artist-in-residency was a creative way to maximize several components of its mandate:

finding innovative ways to build public understanding of and support for the visual arts [. . .] building new partnerships in the community, extending AGNL activities beyond the galleries themselves, and extending our audiences.⁵⁸

Grattan also anticipated that the project would attract local and national media attention, which she predicted would build the profile of both the Gallery and the medical school.⁵⁹ One of the goals for the gallery was to expand the existing audiences for art. Grattan's innovation was to establish a process that would put an artist to work within a community not traditionally associated with the arts.

Hall, in her capacity as a teacher at MUNMED, is part of a larger, interdisciplinary team established by the medical school that also includes an ethicist, an English professor, a folklorist, and an anthropologist.⁶⁰ She does not teach students how to draw, but rather deals with broader issues of perception and communication:

how to use their eyes in looking at patients and at the world [. . .] to become better doctors because of having a curious eye – diagnostic tool for interacting with their patients – focus the medical gaze beyond its normal boundaries into a more subjective experience.⁶¹

⁵⁷ I was not able to obtain documentation on the other applicants, nor on the interview process and final selection criteria.

⁵⁸ Patricia Grattan, memo to Dr. Ian Bowmer re. Artist-in-Residence at Medical School, 4 April 1996, transcript in files of Art Gallery of Newfoundland and Labrador, St. John's, 2. Reproduced with permission.

⁵⁹ Ibid.

⁶⁰ Greg Memer, "Merging visual art and science: Artist-in-residence teaches at MUN's medical school," *The Evening Telegram* 1 April 1997, 18.

⁶¹ Pam Hall, interview by Peter Gzowski, *Morningside*, Hour 2 (Toronto: CBC Radio, 10 March 1997).

At the same time that she shares her skills with medical students, her experience in the medical school, like fleury's experience at the Municipal Buildings and Equipment Facility in Ottawa, expands and develops her own art. Hall also contributes to MUNMED's culture by creating works for and about the staff, students, and patients at the medical school in much the same way as fleury did for the municipal workers in Ottawa.

The program at Memorial University's medical school is not the first to have a humanities and ethics component, nor is it the first medical school to involve an artist in its curriculum. In the wake of an American report that criticized medical schools for focusing exclusively on science and technology and too little on the art of healing and issues around communication, a number of medical schools developed medical ethics courses.⁶² Dalhousie University, for example, established a Medical Humanities Program that would dedicate activities and programs to the humanities in 1992. One component was an artist-in-residence program; it also included a film series, literary retreats, and other activities and projects intended to help students, staff, and faculty to "better understand people and the profession of medicine."⁶³ Verl Harrop worked as the school's artist-in-residence in 1992. Harrop's art at this time involved technological

⁶² Tracy Barron, "Medicine beyond the science: Artist-in-residence Pam Hall drawing on life experiences to help medical students," *The Evening Telegram* 9 July 1997, 13.

⁶³ Dr. Jock Murray, the head of the program, cited in Nancy Robb, "Dalhousie medical school's artist-in-residence uses unique methods to interpret brain's mysteries," *Canadian Medical Association Journal* 150, no. 7 (1994): 1127.

imaging of the brain and themes of globalization and technology in neuroscience.⁶⁴ She undertook a teaching role in the school in much the same manner as Pam Hall:

Having me at the medical school introduces students to creative alternatives to problem solving that they can turn around and use with their [patients] in the healing process.⁶⁵

Pam Hall had a personal interest in working with the medical community after undergoing a hysterectomy in 1992. Subsequent to the operation, she became acutely interested in how the medical world viewed the female body. In order to discover how medical doctors are trained to view the body, Hall audited first-year medical courses in 1992. The experience led her to make a film entitled “Under the Knife – Personal Histories.” It also led her to begin an installation called *Fragments from a Reconstructed Gynaepedia*, consisting of mock archival images of female anatomy. To date, there are five works in the ongoing *Gynaepedia*, of which *Selected Gestures of Female Reproductive Development* (Figure 10) is one. The mixed media drawings, labelled in a satirical way, are accompanied by audio tape and three-dimensional optics. The satire inherent in this work is reminiscent of fleury’s ironic chairs at the Municipal Buildings and Equipment Facility. Both artists employ irony in their visual images and use language to address perceived injustices, and in this way both personify Suzanne Lacy’s notion of the activist artist. Hall’s film and her *Gynaepedia* demonstrated to project

⁶⁴ An exhibition of her work, *Remote Sensing Mapping: Neurological Imaging*, was described as: “computed tomography (CT) scans painted in red, orange and blue and centred on circles of textiles; magnetic resonance images (MRIs) in similar tones placed above computer circuit boards; and traditional illustrations of the cortex superimposed on early-20th century maps.” In *ibid.*, 1125.

⁶⁵ *Ibid.*, 1128.

organizers that she had an interest in undertaking art projects related to medicine, and thus she met that component of the criteria for the residency.

To date, three artistic projects are underway as part of Hall's residency: *Making Introductions*, *Hands in History*, and *The Eye of the Beholder*. They are in various stages of evolution.

Making Introductions (Figure 11) is a series of portraits of hospital staff at the Medical School, conceived by Hall to humanize the hospital staff by introducing their diverse personae. Her portraits juxtapose three images of individual staff members with each representing a different role. The "professional" portraits show staff members in uniform, the "personal" portraits present them in street clothes, and the "patient" portraits show them wearing "Johnny Coats", the garment worn by patients. The portraits incorporate legal-size clipboards with colour photocopy images of the subject. A legal-size form containing vital statistics reminiscent of those taken from patients accompanies each individual's portrait in a vinyl cover. By June 1998, four series of portraits of different types of health care professionals had been completed, one each of a doctor, nurse, resident, and technician. Two were placed on display in the day-surgery waiting-room and two in the outpatient waiting-room, strategic locations chosen so that patients waiting in those rooms, as well as the staff working in those areas, would see the portraits.

The similarities between *Making Introductions* and c.j. fleury's *The Retirement Suite* are clear. In both cases the artists used images and information from people around them to create images for and about the location of their residencies. Hall did this by

presenting portraits of hospital staff at MUNMED, and fleury by using plaster casts of the hands of retiring workers in the Municipal Buildings and Equipment Facility in *The Retirement Suite*. In fleury's case, the pieces that were produced as part of *The Retirement Suite* were well-received and subsequently encouraged many of the workers to become more engaged in the larger project. In Hall's case, "talk-back" books placed next to the portraits gave an opportunity for staff and patients to respond to the work. This element of dialogue is an important component of the works installed by the artist during her residency since it provides an opportunity to communicate directly with her audience. However, it also exposes Hall to the resentment felt by some members of that audience: responses in the talk-back books with *Making Introductions* ranged from "thoughtful and provoking challenges, to crass attacks, to breathtaking support."⁶⁶ The comments left Hall feeling somewhat ambivalent and uncertain about whether to pursue some of the other projects she had envisioned.⁶⁷ Like c.j. fleury in Ottawa, Hall has had to face hostility and resentment in the workplace. In both cases a combination of the pressures of workplace culture and stereotypical ideas about art created hostile environments. fleury, who engaged the workers at the Municipal Buildings and Equipment Facility directly in the creative process was able to change their initial

⁶⁶ Hall, telephone conversation with author.

⁶⁷ Hall had planned to undertake a second series of portraits, *Asking For It*, that would have taken the voice of patients into the medical school. Photographic portraits of patients who are ill would have been displayed with texts describing their personal and professional lives. The idea was to stress the humanity of the patients to the medical staff who were treating them and to encourage staff to see them as more than just "patients" and sick people. Comments in the talk-back books accompanying *Making Introductions* have made Hall very sensitive to the importance of not imposing her own agenda. She has become very aware that she takes her own biases into this community and does not want to impose them on others. From *ibid.*

negative response towards herself and art in general. Pam Hall's students and colleagues at MUNMED, on the other hand, by not participating in the creation of the work, have not directly experienced the challenges and appear to be less open to consider the value of the artist's work.

Nonetheless, Hall has undertaken a number of other projects as part of her residency. *Hands in History* is a work-in-progress that explores the learning process, how medical students are taught to view the body, and how this perception changes over the course of their medical education (Figure 11). Twelve students agreed to speak with Hall once a year about their learning process. Her plan is to photograph the students' hands at each annual interview, and ask them to select two pages from a textbook on the history of medicine. Images of the students' hands will then be overlaid on the historical text. The project will simultaneously embody the students in the school through the visual representation of their hands, and engage viewers in the learning process as they read the selected underlying texts on medical history.

Another completed project, *The Eye of the Beholder*, consists of close-up anatomical photographs that have been installed outside the students' anatomy labs (Figure 12). The display is made up of twenty eight-by-ten inch prints. Students are encouraged to change the order of the photographs and to write comments on blackboards placed next to them. The changeable nature of the installation speaks to the temporality that is inherent in many instances of new genre public art.⁶⁸ The project deals

⁶⁸ Patricia C. Phillips argued that conceptual, temporary projects based on ideas could represent highly effective public art in "Temporality and Public Art," in *Critical Issues in Public Art*, eds. Harriet F. Senie and Sally Webster (New York: Harper Collins, 1992), 295-304.

with the fact that when a physician sees one part of the body in isolation, s/he may be blind to the whole person:

[My art is] trying [. . .] to get the students to acknowledge that the way you see determines what you see. [. . .] If you are looking at the x-ray that is all you are going to see. You are not going to see the worried eyes, the clasped hands.⁶⁹

Hall encourages students to look beyond the conventional, objective approach to medicine that has fragmented perceptions of the body, and instead to take a more holistic approach to see the whole patient. *The Eye of the Beholder* generated an active dialogue among the students :

busy week at “school”...lots of dialogue on the Eye of the Beholder, which went up last week in the lab hallway....a good “conversation” begun....I had thought the “dialogue” clipboards were a “nice” idea, but had not imagined how quickly they would be filled.⁷⁰

The blackboard next to the installation provides a space where the audience can engage directly in a dialogue with the artist and the work. Hall responded to questions and comments on the blackboard itself, and also by e-mail. The dialogue element of Hall’s work is an important didactic component of her art at the medical school. By inviting the audience of her work to comment on and question it, the artist is encouraging them to reflect on art and the ideas it presents. Through this project Hall has encouraged the medical students to think about and re-evaluate how they look at patients and at patients’ bodies.

⁶⁹ Pam Hall quoted in Teasdale, “How do MDs view the female body?”: n.p.. Another example used in Hall, telephone conversation with author, was that “if one focuses on the foetus, one might be blind to the mother.”

Both c.j. fleury and Pam Hall engaged their respective audiences in their artwork, but there is a key difference in the level of participation that they sought from those audiences, and between the artists' objectives. Whereas fleury involved the workers at the Municipal Buildings and Equipment Facility from the conception of the project to its design and final construction, Hall envisioned and created the artworks herself, and then encouraged responses and interaction from staff, students, and patients at MUNMED. fleury gave a voice to different groups of workers at the Municipal Buildings and Equipment Facility, and in this way she played an activist role. Hall's approach centred around her didactic role at Memorial University's medical school and represents an example of Rothman's social planning model of community development because she uses research and a rational approach to the problem of medical doctors' objectification of their patients and their bodies.⁷¹

THE ARTIST-IN-RESIDENCE AS COMMUNITY MEMBER AND ACTIVIST

The two artist-in-residencies examined in this chapter clearly demonstrate examples of community-based art in which the role of the artist is different from that of traditional Western artists. Clare Atwell observed that the individual artist has been viewed as a hero in the West since the Renaissance:

⁷⁰ Pam Hall, "Reflections on the Residency" dated 12 September 1997 in *An Artist in the Halls of Science: A Report to The Faculty of Medicine and The Art Gallery of Newfoundland and Labrador* (St. John's: Faculty of Medicine, Memorial University of Newfoundland: February 1998)

⁷¹ Hall has uncovered some interesting links between medical doctors and artists in her research. The two professions, along with apothecaries, were part of the same Guilds in medieval Europe because they all worked with powders. Surgeons, on the other hand, were in the same Guild as barbers. She also observes that artists and medical doctors today are the only professionals expected to deal regularly with the human body. Hall, telephone conversation with author. From *ibid*.

We have thus separated the artists and their work from the community by focusing on the achievements of the artist, as opposed to the value of the artist's relationship to the community.⁷²

In contrast to that tradition, the two initiatives examined emphasize the value of the artist's relationship to the community and the process of creating art. c.j. fleury worked to facilitate and lead a collaborative creative process. Pam Hall initially felt vulnerable and completely excluded, and she continues to feel like an outsider at MUNMED.⁷³ However, in her capacity as an artist, Hall has become an active participant and is now a key player in a team of ethics and humanities teachers at the medical school. While the aim of both projects and of both artists was to stress the importance of process in their work, fleury was given more freedom to pursue innovative strategies to engage the workers in her community. Hall, on the other hand, finds that members of the medical school community have trouble associating value with the creative process: "they want to relate to me through the work I make rather than through the process, which I think is the core of my work."⁷⁴ Through her artwork she stresses the humanity of patients and of the body over its traditional objectification in the scientific world.

In both residencies, the final artistic products received traditional receptions in that they were critiqued as products of the individual artists' oeuvre. Within the communities in which they were created, however, the artworks themselves had a lesser impact than did the process activated by the artists. fleury created a feeling of common

⁷² Clare Atwell, "Community Arts Development," *Management Matters/Question de Gestion*, no. 3 (1995): 3.

⁷³ "It's hard....I'm in the community, but not of it," from Hall, telephone conversation with author.

⁷⁴ Ibid.

culture between two groups of disparate workers and gave the labourers an appreciation for art as she demonstrated that it could be for them. Hall gives the medical community a new perspective on how to view their patients and the world around them both through direct instruction and through her art. While both artists created tangible art objects through their residencies, it is the process through which the works were produced that illustrates that artists can play an important role in healing and transforming communities by being active participants in them.

CHAPTER 3

ARTISTS COLLABORATING WITH MARGINALIZED COMMUNITIES

... the arts has [sic] a tremendous role in bringing people together and creating a sense of neighbourhood.¹

This chapter will look at community-based art projects in which a community has been directly involved in the conceptualization and creation of the work of art. The focus will be on collaborative projects and marginalized communities. Three case studies will be examined: *Spinning Yarns* (1997), a project undertaken through the Ontario Workers Arts and Heritage Centre in partnership with the St. Joseph Women's Immigrant Centre in Hamilton, Ontario; *Point of View* (1995), an initiative with homeless youth in Ottawa, Ontario; and the *Mount Pleasant Community Fence Project* (1994), organized out of and by members of the artist-run **grunt gallery** in Vancouver, British Columbia. In each of the projects a group of people outside the mainstream is given an opportunity to express itself in a creative way.

The three projects that will be explored in this chapter are collaborative and process-based. Collaboration is defined as "a process of mutual transformation in which the collaborators, and thus their common work, are in some way changed."² This is the

¹ Susan Gordon, co-ordinator of arts and multiculturalism in Vancouver quoted in Frances Bula, "Community art popping up everywhere," *Vancouver Sun* 6 July 1995, B1.

² Kelley, "Common Work," 140.

kind of art advocated by Estella Conwill Májozo, an art that “invites its audience into the creative process and empowers them.”³ Through the collaborative process *Spinning Yarns* empowers immigrant women, *Point of View* capacitates homeless youth, and the *Mount Pleasant Community Fence Project* validates a whole community. The three projects will be described; their capabilities as transformative endeavours will be explored; and the role this type of community-based art project can play in making marginalized groups feel more included in the larger, mainstream community will be examined. As was the case with the artists discussed in Chapter 2, the three undertakings illustrate that artists can play a role in community development both as facilitators and as political activists. The artists and arts administrators who undertook the three projects subscribe to Suzanne Lacy’s notion of the artist as ‘activist’.

The term “marginalized” must be examined before going into the case studies of this type of work. Marlene Nourbese Philip argues against the traditional concept of marginality:

[It] suggests a relationship with the dominant culture in which the marginal is considered inferior, and implies that the marginal wishes to lose its quality of marginality and be eventually absorbed by the more dominant culture.⁴

³ Májozo, “To Search for the Good,” 91.

⁴ Marlene Nourbese Philip, “Who’s Listening? Artists, Audiences & Language,” in *Questions of Community - artists, audiences, coalitions*, eds. Daina Augaitis et al. (Banff, AB: Banff Centre Press, 1995), 141.

Nourbese Philip finds the term marginal acceptable only when used to refer to a group as being on the frontier, or resisting the dominant culture.⁵ She advocates art that resists the dominant culture and that changes peoples' perceptions of themselves.

Judith Baca, when discussing community-based art for minority communities, suggests that rather than just being "for art's sake" as in the modernist ethic, art should "provide a venue for [the community's] voices."⁶ Alan West further explores the role that art can play in providing communities with a voice in an article about IBA.⁷ In his article, West discusses the importance of cultural capital, meaning knowledge, skills and cultural acquisitions in an immigrant community:

the question of identity is not one of assimilation versus the defense of a heritage and values that are unquestionable and pure. It is more complex, an experiment with no previous maps or easy solutions. What better place than art, with its fertile questioning, its nomadic beauty and utopian anticipations, to forward [a] dialog [sic] of equals.⁸

The three projects in this chapter encourage this kind of creative dialogue between marginalized communities and the dominant culture. In the case of *Spinning Yarns*, the immigrant women recruited from St. Joseph Women's Immigrant Centre express their feelings of isolation and loneliness in the community through projects facilitated by artists hired by the Ontario Workers Arts and Heritage Centre. These feelings result from

⁵ Ibid., 141.

⁶ Judith F. Baca, "Whose Monument Where? Public Art in a Many-Cultured Society," in *Mapping the Terrain*, ed. Lacy, 135.

⁷ Inquilinos Boricuas en Acción (Puerto Rican Tenants in Action), IBA, is a group of 3000 residents, two-thirds of whom are Latino, who pursue housing, social services, and cultural concerns in Villa Victoria in Boston. Since the 1970s IBA has recognized culture as a key component to making the community a vibrant place.

⁸ Alan West, "Sharing the Future: Boston; IBA/Arte y Cultura," *High Performance* XVII, no. 4 (1994).

language and cultural barriers and from a fundamental lack of understanding of the immigrant experience on the part of mainstream society. In the case of *Point of View*, homeless Ottawa youth actively reveal their perspectives on life. In the *Mount Pleasant Community Fence Project*, artists mobilized a culturally diverse neighbourhood in Vancouver to create a place in which residents could take a collective sense of ownership and pride and through which they could engage in dialogue with each other. In all three instances, Nourbese Philip's notion of art that resists the dominant culture and changes peoples' perceptions of themselves is present.

Baca explores how artists might assist in the creation of a public memory for a diverse society.⁹ The case studies examined in this chapter will demonstrate how this can be done through collaborative, community-based art projects. An important element of contributing to public memory through art involves the connection to the history of place.¹⁰ And yet, "no public art can succeed in enhancing the social meaning of place without a solid base of historical research and community support."¹¹ Since community support cannot exist without audience education, the issue of audience and dissemination will prove crucial as each project's contribution to the sense of place and public history is examined.

⁹ Baca, "Whose Monument Where?", 137.

¹⁰ Idea attributed to Suzanne Lacy in Hayden, "Public Art and Public Memory," 68.

¹¹ Hayden, "Public Art and Public Memory," 75.

SPINNING YARNS

Spinning Yarns: Stories of Women's Work in North End Hamilton was conceived by the Ontario Workers Arts and Heritage Centre (OWAHC) in Hamilton, Ontario, in 1997. The exhibition itself ran at OWAHC in conjunction with the *People and the Bay: A Popular History of Hamilton Harbour* from July 10 to September 14, 1997. The exhibits attracted about 1500 visitors and were held over until mid-October 1997.¹² OWAHC was interested in collaborating with the many women immigrants in the community whose stories were unknown to the community at large. OWAHC staff approached the Bay Area Artists for Women's Art (BAAWA) with the idea for the project. From BAAWA, Renée Johnston, Program Director at OWAHC and curator of *Spinning Yarns*, selected artists Jane Gordon, Anna Torma, Dawn White Beatty, and Juliet Jancso to create four separate pieces with teams of immigrant women.¹³ The criteria used by Johnston in selecting the artists were "their artists' c.v.'s, their ability to mentor/teach and whether or not they had taken any anti-racism training."¹⁴ The goal was to use the immigrant women's narratives as inspiration for four separate artworks. Each of the four pieces would be undertaken jointly by a group of the women and one of the artists. The participation of the immigrant women in the creation of the artworks empowered them by enabling them to contribute to the process of telling their own stories. OWAHC began by developing a partnership with

¹² Renée Johnston, fax to author re: *Spinning Yarns*, 4 January 1999.

¹³ Gordon is a painter, born in England, who works from Waterdown, Ontario. White Beatty is a graphic artist and was Special Projects Coordinator for BAAWA when the exhibition at OWAHC was being organized. Torma is a freelance fibre artist, originally from Hungary, who now lives and works in the Hamilton area. Jancso, born in England, is a sculptor with some experience in public art. From artists' curricula vitae in files at the Ontario Workers Arts and Heritage Centre, Hamilton.

¹⁴ Johnston, fax to author.

St. Joseph Immigrant Women's Centre, and sought volunteers from the cooking and life skills classes offered at the Centre. Twelve volunteers were recruited through a presentation made by the four artists and OWAHC staff in which they explained to the students that the goal of the project was to bring immigrant women's stories to the broader Hamilton community. The project budget allowed for the payment of childcare and transportation costs for participants. Each of the immigrant women also received an honorarium to compensate for their time. The resulting artworks, *Letters/Home: The Bench Mound*, *Stories of Josefina, Phely and Jarmila*, *White Fiesta*, and *Mending the Fabric*, were varied in terms of media and in terms of the experience for participants and artists; the process was enriching for everyone involved.

The project funding for *Spinning Yarns* came from three sources: \$9000 from the Ontario Arts Council, \$2000 from OWAHC, and \$500 in materials donated by local suppliers. To further enhance *Spinning Yarns*, OWAHC actively fostered partnerships and sponsorships with other organizations in Hamilton. As has already been noted, both St. Joseph Immigrant Women's Centre and Bay Area Artists for Women's Art were active partners in the project, St. Joseph's through assisting in the recruitment of participants and BAAWA in helping to identify artists. St. Joseph's also contributed translation services in the discussions between artists and participants. The Public Works division of City of Hamilton donated stones, sod, gravel, and screening for the garden installation, *Letters Home: the Bench Mound*.¹⁵ Braun Nursery Limited contributed to the

¹⁵ Renée Johnston, letter to Charlie Gibbs, Superintendent of Streets and Sanitation, Public Works, City of Hamilton, 19 June 1997, transcript in files at Ontario Workers Arts and Heritage Centre, Hamilton, 1.

garden by donating planting materials.¹⁶ Fostering partnerships with private and public sector organizations, such as Johnston did with *Spinning Yarns*, is an effective way to build a community's capacity, which involves building on a community's strengths and assets:

Communities are strengthened by initiatives which increase the capacity of organizations and individuals to respond to challenges and opportunities, develop local leadership, promote self-reliance, emphasize prevention and mobilize civic participation and resources.¹⁷

When one builds upon a community's existing strengths, members of the region become aware of their collective capacity and can thus be inspired to play an active role in community development.¹⁸ Renée Johnston, Program Director at OWAHC, recognized the existing community capacity in Hamilton, and actively encouraged an expansion of that capacity in the *Spinning Yarns* project.

Artist V. Jane Gordon worked with five immigrant women – Touran Majidi from Iraq, Almas Ghafoor from Iraq, Kobra Zibaandanrad from Iran, Ilang Rivera from the Philippines, and Jeanine Mendieta from El Salvador – to create the garden installation,

¹⁶ Renée Johnston, letter from to Peter Braun, Braun Nursery Limited, 10 June 1997, transcript in files at Ontario Workers Arts and Heritage Centre, Hamilton, 1.

¹⁷ Community Foundations of Canada, *Explorations - Principles for Community Leadership: A Guide for Community Foundations*, (Ottawa: Community Foundations of Canada, 1998), 4.

¹⁸ Another example of a community-based art project that made effective use of community capacity can be seen in the Arts Discovery program in Etobicoke, Ontario, formally launched in January 1995. The program is intended to provide elementary school children with the opportunity for creative expression that has been eroded following the cuts to education in the province and the resulting cuts to the arts in school curricula. In April/May 1997, partners for the program included the Imperial Oil Foundation, the Eaton Foundation, the J. P. Bickell Foundation, Etobicoke Lakefront Corporation, Polaroid Canada, Etobicoke Rotary Club, the Gannett Foundation, and Canada Trust. The Etobicoke Board of Education and Metropolitan Separate School Board also made financial contributions to the program. Canada Trust contributed to the project not only financially, but also in terms of public relations and marketing for the initiative by flying kites made by children who had participated in the program. From Siobhan Mitchell, *Arts Discovery Program* (Hamilton: Community Arts Ontario, April/May 1997).

Letters/Home: The Bench Mound. Gordon first met with the women, and asked them to talk about the lives they had left behind and their feelings about living in a foreign country far away from their homelands (Figure 14). With the help of translators from St. Joseph's Immigrant Women's Centre the women were able to tell their stories to Gordon, and to each other. For many of them, it marked the first time anyone had asked them why they had come to Canada and what they had left behind.¹⁹ The idea of involving the immigrant women in building a garden was part of Gordon's concept of the project from the outset. The resulting garden (Figures 15, 16) was described in the OWAHC leaflet:

This work is the latest in a series which deals with women's embodied history. Water and landscape elements such as earth mounds, plants and stones combine to create a place of connection and healing between the earth and the body. In the current work, women from Asia, Central America and the Middle East reflect on their experiences of the earth through plantings from kitchen gardens in the home countries. A winged bench allows the imagination to "fly away home", while letters in the mail box are a reminder of the day-to-day experience of displacement.²⁰

Each woman contributed to the garden in a very personal way by donating plantings of seeds brought from their homelands. The women also wrote individual letters home (Appendix C), which were placed in a mailbox in the garden. The letters, although written in the women's maternal languages, were translated into English and displayed in both languages. Throughout the letters the themes of each woman's strong sense of faith and family, as well as the daily stresses of living in a foreign country, remain constant:

It was so difficult to be alone in Canada, without family around [. . .] At last they arrived in 1994 dear God answered my prayers, we are very

¹⁹ Renée Johnston, Program Director, Ontario Workers Arts and Heritage Centre, conversation with author, 7 May 1998, Hamilton.

²⁰ *Spinning Yarns: Stories of Women's Work in North End Hamilton*, n.d., transcript in files at Ontario Workers Arts and Heritage Centre, Hamilton.

happy, but sometimes I don't really understand that I don't know what I want in my world, still very sad at night, feeling insecure [. . .]²¹

I always try to help [my mother] because she is my mother and she did everything for [my brothers and me]. And I thank God because she is alive.²²

Municipal workers undertook the physical making of the garden on a volunteer basis (Figure 17). The workers were recruited through their union, which, as a labour organization, was connected to OWAHC. This union solidarity provides an additional example of the partnerships that OWAHC so effectively utilized throughout this project.

In another installation, artist Juliet Jancso worked with three women – Josefina Ciriello from Mexico, Phely Rivera from Vietnam, and Jarmila Standen from the Czech Republic – to create, *Stories of Josefina, Phely and Jarmila* (Figures 18, 19). As a first step, the artist met with these women at OWAHC to discuss how work would progress. As a group, they agreed that Jancso would visit them in their homes, listen to their individual stories, and photograph them. The women also gave personal photographs to Jancso for use in the project. Over the course of these visits, the women not only shared their stories, but also made suggestions as to how the project might progress.²³ The end result was an installation that combined a clay sculpture of the three women mounted on a pedestal surrounded by transparent mylar panels on which photographs were mounted. The sculptures on the column were connected to the panels by a series of ribbons; the

²¹ Jane Gordon et al., *Letters/Home: The Bench Mound, with stone maze*, 1997, transcript in files at Ontario Workers Arts and Heritage Centre, Hamilton.

²² Ibid.

²³ Juliet Jancso, *Spinning Yarns: The Stories of Josefina, Phely and Jarmila - Sculpture Project by Juliet Jancso*, 1997, transcript in files at Ontario Workers Arts and Heritage Centre, Hamilton.

colours of the ribbons corresponded to the colours of the flags of the women's homelands. The photographs mounted on the mylar panels had been selected and arranged by the immigrant women (Figure 20). They included images from the women's lives in their homelands, images of their travels to Canada, and the photographs taken by Jancso. The pictures thus juxtaposed the "here" and "there". Texts written by the women in their respective maternal languages were also included in the installation. Their words were translated into English and, at the women's request, were displayed in English only. Like *Letters Home: The Bench Mound, The Stories of Josefina, Phely and Jarmila* gave a direct voice to the women participants not only through their participation in the conceptualizing and creation of the artwork, but also through a straightforward, textual retelling of their personal narratives.

Anna Torma, with the collaboration of three women – Ines Rios, Irma Hernandez and Martha Villalta – created the installation *White Fiesta* (Figure 21). This is a quilt-like work that incorporates textile fragments such as cotton, silk, linen, wool, and hemp. The choice of medium is significant, since it has traditionally been as quilters that women have been able to express themselves creatively.²⁴ In keeping with the American tradition of quilting in which women used materials that had emotional significance to them,²⁵ *White Fiesta* uses textile fragments from daily life, such as tablecloths, clothing and linens.²⁶ The women themselves sewed the pieces of fabric together to produce the final

²⁴ Patricia Mainardi, "Quilts: The Great American Art," in *Feminism and Art History: Questioning the Litany*, eds. Norma Broude and Mary D. Garrard (New York: Harper & Row, 1982), 335.

²⁵ Ibid., 340.

²⁶ *Spinning Yarns*.

work, and at the same time shared their stories with the artist and each other (Figures 22, 23). These occasions, reminiscent of historical quilting bees which provided important social occasions for frontier women,²⁷ now did the same for the participating immigrant women in Hamilton. Text panels of stories from the three immigrant women's lives told during these sewing sessions were displayed next to the textile work.²⁸ As with *Stories of Josefina, Phely and Jarmila*, the text panels were in English only, again at the women's request. This decision about the language of display indicates that the intended audience for the installation would be the mainstream, English-speaking community in Hamilton. *White Fiesta* is a composite of the experiences of these three Latin American women in its materials, in the women's stitching, and in the collaborative nature of the work that went into it.

Artist Dawn White Beatty envisioned the installation *Mending the Fabric* as the telling of the experiences of several Somali women. The installation included boxes containing mementos, tools, and textiles that told of the women's histories, and text panels that narrated horrific personal memories of their homeland. The text panels, displayed in English only at the request of the women, who hoped "to foster a better understanding of their plight,"²⁹ were disturbing and graphic in detail:

Memories of rape and murder, of impossible thousand-mile treks to Ethiopia with almost no food or water: One woman, Alba, was raped repeatedly by soldiers, lost three children and her husband, and lost an arm to a land mine. And then there is the almost surreal atrocity of female

²⁷ Mainardi, "Quilts," 341-42.

²⁸ I was unable to obtain the texts from *White Fiesta*.

²⁹ Johnston, fax to author.

circumcision. A personal account of it is included here and it boggles the mind.³⁰

The focus on female circumcision, or Female Genital Mutilation (FGM), was highlighted in a poster project, an integral part of the *Mending the Fabric* installation. This project involved the production of an educational poster on a drafting table set up in the installation space (Figure 24) over the eight-week exhibition period by the Somali women and White Beatty. The poster focused on FGM and the elimination of this practice. In addition, several of the items in the boxworks contained items related to FGM: thorns used to sew the wounds and a mortar and pestle used to mix the salve applied after the procedure (Figures 25 and 26). White Beatty, like Gordon and Jancso, used the resonance of objects and text to provide a more powerful recounting of these immigrant women's painful narratives.

The women who collaborated with the four artists in *Spinning Yarns* were all recent immigrants and/or refugees to Canada; several could not speak English. The fact that their cultural backgrounds and languages were so very different from the predominantly white, Anglo-Saxon, English-speaking society in Hamilton resulted in some very real communication barriers. The feeling of isolation, something that all the women shared, can be characterized as a part of a larger 'transcendental homelessness' identified by Georg Lukacs as a central element in contemporary Western society.³¹ Critic Lucy Lippard asks the question whether "an interactive, process-based art [can]

³⁰ Jeff Mahoney, "Art that jars us, changes us," *The Hamilton Spectator*, October 4, 1997 1997, W4.

³¹ Lucy R. Lippard, "Looking Around: Where We Are, Where We Could Be," in *Mapping the Terrain*, ed. Lacy, 115.

bring people ‘closer to home’” in this kind of civilization.³² By providing the tools for communication, the artists in the *Spinning Yarns* project sought to give immigrant women a voice and an outlet for communicating with the rest of society so that they could become an integral part of the culture around them.

The project also contributed to the idea of a community’s public memory, as advocated by Judith Baca, for once the women’s stories were told in a public place, they were necessarily added to the public, social memory of North Hamilton. The issue of audience and dissemination becomes relevant here in terms of looking at how the women’s stories were heard, and by whom. One audience was, of course, the group of immigrant women who participated directly in the project and others who took classes at the St. Joseph Women’s Immigrant Centre. A wider audience, however, included the 1500 visitors who viewed the exhibition. *Spinning Yarns* and another exhibition, *People and the Bay: A Popular History of Hamilton Harbour*, on display at OWAHC at the same time, were both advertised in the local Hamilton newspaper, on the local cable station, in the arts council newsletter, and in OWAHC’s bi-annual publication, “Worklines.”³³ Furthermore, the documentation produced around the exhibition is now on public record, and is thus part of the written history of North Hamilton. The pairing of the historical *People and the Bay* exhibition with a contemporary project like *Spinning Yarns* also

³² Ibid., 115.

³³ Johnston, fax to author. Johnston did not specify in which arts council’s newsletter the show was advertised.

reinforced the continuity of the public memory and social history³⁴ of North Hamilton. Now, Hamiltonians had the opportunity to integrate the experiences of these immigrant and refugee women into the established concept of their community identity.

The collaborations that took place in the creation of the four projects of *Spinning Yarns* resulted in the process of mutual transformation discussed at the beginning of this chapter. The immigrant participants in the projects were transformed and empowered by being given a voice in their new homeland. They found mutual strength by sharing their histories and their common experiences as immigrants in North Hamilton. According to OWAHC, the project was also successful in alleviating “the depressive states amongst the refugee and immigrant participants in the project.”³⁵ The four artists were also transformed by having been exposed to the women’s narratives. Many developed personal friendships with the women participants, and thus enriched their own lives.³⁶ The transformative potential of *Spinning Yarns* was summarized by Yvonne Maracle, an aboriginal artist from Hamilton hired to document the project:

If projects such as this were to continue, I feel that they would break down the walls and barriers between cultures and we, as a community would be far better off as a people who care and share.³⁷

³⁴ Dolores Hayden’s theory that a sense of place can be built on the social history of the place is illustrated with *Spinning Yarns* since the immigrant women’s memories of their homelands were added to the North Hamilton’s public, social memory. Hayden, “Public Art and Public Memory”.

³⁵ Ontario Workers Arts and Heritage Centre and St. Joseph Immigrant Women's Centre, “Ontario Arts Council Special Projects Grant: Spinning Yarns II: The Use of Art Therapy on Self Esteem and Depression of Immigrant Women.” (Hamilton: n.p., 1998), 9 pages.

³⁶ See particularly project descriptions: Jancso, *Spinning Yarns*; Dawn White Beatty, *Mending the Fabric*, 5 July 1997, project description in files at Ontario Workers Arts and Heritage Centre, Hamilton.

³⁷ Yvonne Maracle, “Spinning Yarns: Stories of Women's Work in North End Hamilton,” *Artsbeat*, October/November 1997, 8.

The *Spinning Yarns* project answers Lucy Lippard's question regarding the ability of interactive art to bring isolated members of society together by demonstrating the truth of Májozo's theory that a collaborative, process-based art can work to empower participants:

The simply [sic] question of asking "where are you from?" gave the women a sense of self-esteem – a sense of importance in that their story is being sought out and is relevant.³⁸

The strong collaborative nature of *Spinning Yarns* demonstrates how a community-based project that incorporates process can work to transform and heal a given community.

Spinning Yarns also supports Rothman's social action model of community development since the organizers used strategies aimed at making those in power uncomfortable as a means to raise public awareness of the ordeals faced by immigrant women in Hamilton. They artists involved embody Suzanne Lacy's notion of artists as analysts since they all emphasize textual elements to give accounts of the experience of immigrant women in Hamilton in their works. They also act as coordinators and visionaries in the creative process, and thus, to a certain extent, embody Lacy's notion of artists as activists.

In the introduction to this thesis, another example of a community-based art initiative in which the artists worked collaboratively with immigrant women was noted. *Between Family Lines*, produced in East London in the United Kingdom in 1994 by the Art of Change in collaboration with Karen Merkel of Cultural Partnerships, and with the support of Women against Fundamentalism, involved the participation of women who

³⁸ Ontario Workers Arts and Heritage Centre and St. Joseph Immigrant Women's Centre, *Ontario Arts Council Special Projects Grant: Spinning Yarns II: The Use of Art Therapy on Self Esteem and Depression of Immigrant Women*, 1998, transcript in files at Ontario Workers Arts and Heritage Centre, Hamilton.

had immigrated to England from countries with fundamentalist traditions. The final product consisted of a tape and slide production and exhibition. A series of postcards were produced as part of the project (Figure 27). With the images on the postcards are the women's statements in text form. The inclusion of both images and text, in separate but integrated fashion, is reminiscent of the textual accounts of participants' narratives included in V. Jane Gordon, Juliet Jancso, and Dawn White Beatty's components of *Spinning Yarns*. Like the immigrant and refugee women in Hamilton, the women in London were given the ability to speak out and tell their stories to the community at large through their participation in this collaborative, community-based project. The fact that the English artist-facilitators produced postcards out of the project enabled them to greatly expand the audience for the work, and thus the politicization of the project was increased. Because a larger number of people in mainstream society were able to view the images and accompanying text through postcards, the U.K project more directly engaged in political activism, and in "resistance" to this mainstream. In both cases the artists provided the media through which the women could tell their stories. Art, in these cases, has become a communications tool for marginalized communities.

In October 1997 OWAHC applied for another grant from the Ontario Arts Council to undertake *Spinning Yarns II* and thus continue the work begun with *Spinning Yarns*.³⁹ This time the application was rejected because the OAC felt the project was too much oriented towards art therapy, and the artists involved in the project were not art therapists themselves. The Ontario Arts Council was being sensitive to the fact that some

³⁹ Ibid.

of the immigrant and refugee women participating in *Spinning Yarns* were in need of a higher degree of therapy and continuous care than untrained artists would be able to provide and that the repercussions could be potentially serious.⁴⁰

It is important to note that community-based art projects can be therapeutic, and may well benefit from the involvement of art therapists. In the next case study, we will see that the same idea might lead one to involve social workers. However a comprehensive discussion of this issue is beyond the scope of this thesis.

POINT OF VIEW

Another innovative collaborative community project, *Point of View*, was undertaken with homeless youth in Ottawa in 1995. The project was one component of the Waller Street Mall Youth Outreach Project, and its objective was to allow homeless young people an opportunity to develop technical skills in photography and learn “about mediation and [. . .] about the power of framing things (life) with a camera.”⁴¹ Through announcements posted throughout the Youth Services Drop-In Centre on Besserer Street Centre (Appendix D), homeless youth were recruited to participate in a photography project led by photographer Tony Fohse. Initially, six young people were slated to

⁴⁰ Steven Durland and et al., “How? Why? By Whom? Evaluating Community Arts,” at *Vital Links*, (Toronto: Ontario Arts Council, 27 September 1997). Durland is the former editor of *High Performance*, a magazine dedicated to unrecognized and innovative work in the arts and published by Art in the Public Interest in the U.S. from 1978 to 1998. He spoke to this issue in his conference session at *Vital Links*, citing a study that demonstrated that the lack of continuity in the artist’s intervention with a disturbed or distressed population actually leads to a rise in the suicide and crime rates after the artist leaves that community: Durland pointed out that a lack of continuity in community-based art can have disastrous ramifications.

⁴¹ Tony Fohse, Report on the William Street Mall 1% Youth Outreach Project, 1996, transcript in the files of City of Ottawa, Art in Public Places Programme, Ottawa.

participate, but only three youths completed the project: Amber-Celene Leary, Dave Martin, and Waine Wing.⁴² The teens were asked to take 350 photos from which a series of 6-10 would be chosen to show their point of view, or perspective, on life's experiences. The project gave the three young people a forum in which to voice their frustrations, concerns, and ideas, and provided them with an expressive outlet that they had likely been denied because of their living situations.⁴³ The photographs and accompanying texts were displayed at the Youth Services Drop-In Centre, Ottawa City Hall, and in several community centres and schools throughout Ottawa in 1995 and 1996.⁴⁴ In addition, two thousand postcards were produced from six images, two each from Leary, Martin, and Wing (Figures 28 to 33). The City of Ottawa Public Art Programme covered the costs of printing, while the youth Drop-In Centre sold the postcards. Proceeds from sales went back into the Drop-In Centre.

Point of View can be classified as new genre public art in that it transformed the teens by empowering them. The transformative nature of the project becomes particularly apparent when one looks at the experience of Amber-Celene Leary. Following the positive reception of her work, Leary was hired by the Drop-In Centre as their on-call

⁴² As Foughse observed in *ibid.*, "It became apparent to me almost immediately that the one operative word I would have to remember was FLUID. Nothing went as I had pictured."

⁴³ In "Turning street life into street art," newspaper article, n.d., from the files of City of Ottawa, Art in Public Places Programme, Ottawa. In this article, the author observes that most people learn to express themselves in school, but since street kids are not attending school they do not learn this important life skill.

⁴⁴ The exhibition was shown at the Dovercourt and St. Laurent community centres as well as at Canterbury High School, the Ottawa High School of Commerce, and an unnamed French school. Annalee Adair, telephone conversation with author, 11 January 1999, Ottawa.

photographer.⁴⁵ This young woman's life appears to have changed for the better as a result of her participation in the project. The process of creation gave the teenager the confidence to approach life with new optimism. Like the immigrant women who participated in *Spinning Yarns*, the participants in *Point of View* were given the means to express their experience through art. Fohse taught them to use the camera and written words as a conduit for personal expression. With *Spinning Yarns*, elements of the immigrant women's personal memories were crucial to the experiences that they recounted. They talked about their families, their faith, and political injustices they had faced in their homelands. The young people who participated in *Point of View* had to learn about photography, how to use a camera, how to compose a compelling image, and then actively think about and seek scenes that portrayed how they saw the world. While the participants in both projects controlled the narrative, the young people played a far more active role in the material creation of the final artworks produced in *Point of View* than did the immigrant women in *Spinning Yarns*. *Spinning Yarns* relied on the women's memories of the past, while *Point of View* presented literal snapshots of the present reality being lived by the teens.

Another one of the young participants in *Point of View*, Waine Wing, appeared only sporadically for scheduled meetings with Tony Fohse and the two other young photographers. He has not been heard from since completion of the project. Following is the written text that accompanied his series of ten photographs (Figures 32, 33 are from Wing's series):

⁴⁵ Eve Edmonds, "Youths show the world their world," *Ottawa Sun* 12 April 1996, n.p.

- getting caught up in life,
the ways of change.
- not going through with it, not
dealing with it. You can't. You just
can't accept what's wrong.
- You will never again go through
when the rest are strange.
- You will be with the strong. You will
never relive the past. Nor will you
see for long.
- You've chosen to be free, to go the
way of the wind, but it is with
others that you will go, for you never
truly be alone, at peace.
- For it is with them that you truly
be...long, eternally free.⁴⁶

The suicidal sentiment expressed in this text was also apparent in the writings of Dave Martin and Amber-Celene Leary. The three teens' "point of view" included a desire to be free from the worries of this world. Providing an outlet for expressing this despair and frustration was an important aspect of the public art project. As *Spinning Yarns* did for the group of immigrant women in North Hamilton, *Point of View* provided an opportunity for the homeless youths' narratives to be heard by the larger community.

As in the *Spinning Yarns* project, a number of partnerships and sponsorships were developed in conjunction with *Point of View*. The Youth Services Drop-In Centre was a partner with the City of Ottawa's Public Art Programme for the project. Diann Consaul, Director of the Youth Services Bureau, assisted in coordinating the recruitment of young participants from her facility. In addition to this direct partnership, Annalee Adair, the City of Ottawa's Public Art Consultant, approached several private corporations for

⁴⁶ Wayne Wing, Text accompanying photographic series for *Point of View*, transcribed from exhibition at Dovercourt Community Centre, November 1996.

sponsorships such as Kodak Canada Ltd. who contributed cameras, film, and paper.⁴⁷

Several local businesses donated food and drink for the opening exhibition at the Youth Services Drop-In Centre. These sponsorships increased the project's visibility in the community, and in so doing expanded the number of people who would hear the young peoples' voices through their work. The development of these sponsorships also illustrates the ability of an art project to build community capacity.

The issue of audience and dissemination is also important in considering the impact of *Point of View*. The fact that photographs, with their accompanying texts, were displayed in diverse public settings differs from the more contained approach taken by OWAHC in *Spinning Yarns*. Had it been mounted at a single venue like *Spinning Yarns*, *Point of View* would have been viewed by a far narrower audience than it was. The production of postcards from *Point of View* further increased the dissemination of the project, as with *Between Family Lines*, the U.K. project examined earlier. The audience for the project extended from the artist and the young participants to viewers of the installation at the youth centre and at the community centres, schools, and City Hall, to readers of the newspaper articles and other publicity related to the project. Recipients of the postcards further expanded the audience circle. Through written and visual documentation the story of homeless youth in Ottawa was ensured a place in the City's public history and public memory.

Given that the transformative capabilities of the process in community-based art projects are more indicative of their success than the final artworks produced, an effective

⁴⁷ Annalee Adair, letter to Leslie Sparks at Kodak Canada Ltd., 11 January 1995, transcript in file of

way to gauge the success of *Point of View* would be to assess how this project affected the lives of the young people who participated. While Amber-Celene Leary went on to pursue photography for the Youth Services Drop-In Centre, the other two participants did not continue with photography. As one journalist noted, after the project was completed one of the young participants disappeared and another was sleeping on the streets.⁴⁸

Going back to Steve Durland's comments at *Vital Links*, in which he noted that a lack of continuity in collaborative art projects with distressed communities can have potentially disastrous ramifications, one might conclude that *Point of View* should have included on-going follow-up with the young participants. As it was, they might have felt "abandoned" after the artwork was completed. The artist's role in working with homeless youth became that of teacher, counselor, mentor, and confidante. The participation of trained social workers might have been beneficial to the homeless youth who participated in this project in much the same way that the Ontario Arts Council perceived the need for trained art therapists in a second phase of *Spinning Yarns*. As I suggested at the end of my discussion of *Spinning Yarns*, however, a comprehensive analysis of this issue is beyond the scope of this thesis.

As in the case of *Spinning Yarns*, organizers of *Point of View* employed Rothman's social action model of community development. The public exhibition of photographs and texts by homeless youth emphasized the teens' feelings of isolation and helplessness and thereby served to remind those in power and the public at large of their

City of Ottawa, Art in Public Places Programme, Ottawa.

⁴⁸ Edmonds, "Youths," n.p.

plight. By heightening public awareness, organizers sought to educate society about the need for help and understanding. By giving free rein to the young participants, the result was a message regarding the need for societal changes that would keep more young people from being in homeless situations. Thus the catalytic role played by Foughse exemplified the activist role as outlined by Suzanne Lacy.

THE MOUNT PLEASANT COMMUNITY FENCE PROJECT

The *Mount Pleasant Community Fence Project* (Figure 34) was produced out of the **grunt gallery** in Vancouver in 1994. Artist Pat Beaton brought the idea to the gallery, which agreed to take on the project and to make applications for funding. The **grunt gallery** then hired Beaton and another artist, Haruko Okano, to facilitate the project. The project manager, Merle Addison, and publicist Deanna Bowen (replaced in January 1995 by Charmian Bullen), were also key leaders. The project involved building a 60-metre picket fence around the Mount Pleasant neighbourhood garden. Mount Pleasant is a low-income, racially and culturally diverse neighbourhood on the East Side of Vancouver. The objective of the fence project was to have a variety of community members participate in the design and production of pickets for a fence that would surround a community garden in the neighbourhood. Most importantly, organizers wanted the community members themselves to be the creators of the fence. As artists, Beaton and Okano would act only as facilitators, teaching community members to use the necessary tools, and giving advice when asked. The artist-facilitators stated their goal as follows: “We hope that working with the community can make art a part of everyday life.

We also hope to bring people from different communities together.”⁴⁹ Notices advertising two community workshops that would be held at **grunt gallery** in February 1994 were put up in the community newspaper and around the neighbourhood to recruit community members to participate in the creation of the fence. A number of additional workshops were held outside the gallery in schools and community centres where community members of all ages and backgrounds designed and carved their own pickets.

The projected budget for the community fence was \$47,984 with revenues drawn from the British Columbia provincial government, the Mount Pleasant Neighbourhood Association through the City of Vancouver, The Samuel and Saidye Bronfman Family Foundation, VanCity Savings Credit Union, and the Mount Pleasant Community Centre. Several local businesses also made cash and in-kind donations. The participation of local businesses is reminiscent of the partnerships developed by the organizers of *Spinning Yarns* and *Point of View*. As was illustrated with those two examples, the ability to recognize and build upon existing community capacity is an important component of community development. The involvement of the Bronfman Foundation, a private family foundation based in Montréal, indicates that the **grunt gallery** was innovative and experienced in fundraising. The funding from the municipal government speaks to the well-developed infrastructure for community-based art that exists in Vancouver, which is reflected as well in the city’s public art program.⁵⁰

⁴⁹ *The Mount Pleasant Community Fence Project*, recruitment flyer (Vancouver: grunt gallery, 1994).

⁵⁰ The development of Vancouver’s public art policy, in particular, was discussed briefly in Chapter 1.

There is a strong culture of community-based art in Vancouver. The Public Art Program, established in 1990, is pro-active in three main areas: the Civic Public Art Program, responsible for development of art in City buildings and spaces; the Private Development Program, which requires major private developments to allocate 95 cents per buildable foot to art in public areas; and the Community Public Art Program, which supports artist and community collaborations in public art projects initiated by neighbourhood needs or aspirations.⁵¹ Most of the community-based art projects have been concentrated in Vancouver's generally lower-income East Side.⁵² Many of the artists involved in the East Side projects are politically active in the community, and they see these projects, like *Spinning Yarns* in Hamilton and *Point of View* in Ottawa, as a way of providing a forum for the disadvantaged in society to express themselves. What differentiates the Mount Pleasant project from the others is that it originated out of a small artist-run centre, rather than from the more institutional frameworks of the Hamilton and Ottawa projects. Although part of the Vancouver project included an exhibition of pickets in the **grunt gallery**, the focal point for the project was the community garden, not the gallery. Because it expanded beyond gallery walls, the *Mount Pleasant Community Fence Project* successfully introduced art to new audiences in much the same way as *Spinning Yarns* and *Point of View*. This will be discussed more fully later.

⁵¹ City of Vancouver, *City of Vancouver Public Art Program - Question & Answer Fact Sheet*, (Vancouver: City of Vancouver, n.d.).

⁵² Bula, "Community art". In 1994, seventeen out of twenty applications to the Community Public Art Program, and five of the six projects approved, were from the East Side.

The **grunt gallery** is an artist-run centre that was formed in the Mount Pleasant neighbourhood in Vancouver in 1984. The gallery is involved in programming exhibitions, performances, artist talks, publications and special projects. The *Mount Pleasant Community Fence Project* was the third project in which **grunt** collaborated with other art and community organizations. Previous projects included the *Brewery Creek Project* in 1986 and the *Masque of the Red Death* in 1991. The gallery had also established a record of responsiveness to the surrounding multicultural community through its Cross Cultural Curatorial Program initiative (1991-95).

Inspiration for the *Mount Pleasant Community Fence Project* originated in a presentation by Marla Guppy from the Australian Arts Council, who had facilitated a number of community-based art projects in Australia that focused on social issues, such as the construction of the Box Hill Community Centre. At the Community Cultural Development workshops sponsored by the Vancouver Park Board, Guppy presented a video showing the Box Hill community's creative involvement in the building and grounds.⁵³ Guppy's presentation inspired Beaton to encourage the **grunt gallery** to undertake a similar community-based initiative.

As mentioned above, the **grunt gallery** project attracted new audiences for art through an outreach approach like the OWAHC did in *Spinning Yarns* and the City of Ottawa Public Art Programme did in *Point of View*. According to the final report on the

⁵³ "The Community Fence," *Quarterly Commentary* Spring 1994. The article does not contain a complete explanation of the Box Hill Community Centre project, but does say that the centre "had come to life, imbued, it seemed, with the spirit of the people who added their hands-on creativity to every aspect of the building and grounds." Images of the Centre that made an impression on Vancouver viewers included "carving, inlaid figures, leaves embedded in the walkway [. . .]"

Mount Pleasant project, the workshops held at **grunt gallery** brought people into an art gallery for the first time.⁵⁴ A journalist with the *Vancouver Sun* described the situation succinctly:

the organizers are not emphasizing the public art element to the carvers, some of whom don't even notice that they're working in a gallery, a space that otherwise make [sic] them feel intimidated.⁵⁵

By playing down the art setting, the **grunt gallery** was successful in making the community participants feel at ease, thus enabling them to express themselves and to focus, albeit unconsciously, on art-making. The role of the gallery became that of a community centre, and the co-ordinating artists were seen as facilitators and teachers. In March 1994 an exhibition of the completed pickets was held in the gallery:

Again, this brought in people whom [sic] had never been in a gallery before and of the people who had pickets in the exhibition most had never made "art", let alone exhibited before.⁵⁶

Later, the fence was installed around the garden and a grand opening for the whole community was held on May 1. Volunteers set up the fence and once again local businesses donated food and beverages. The installation of the fence in the community now served not only a practical function, but expanded the audience for the community art project. Mary Jane Jacob explains:

By designating the physical and conceptual locus of a work of art outside the institution, art is taken to its audience, even if viewers are brought into

⁵⁴ Merle Addison, *The Mount Pleasant Community Fence Project: Final Report*, (Vancouver: grunt gallery, 1994), 1.

⁵⁵ Peter Wilson, "The fine art of the fence: Building a picket fence for the Mount Pleasant gardens is public art in its truest form," *Vancouver Sun* 22 February 1994, C8

⁵⁶ Addison, *The Mount Pleasant Community Fence Project*, 1.

the experience unknowingly. Thus, recent developments in [...] public art have made the audience a new frontier for contemporary art.⁵⁷

The members of the Mount Pleasant community, the creators of the fence, took on the role of artists and were introduced to art institutions both through their participation in the project in a gallery setting and through exposure to the fence in the community itself.

This collaborative project was highly successful as a community public art project in which members of the community worked together to build something that would be a permanent fixture in their neighbourhood. According to Project Manager Merle Addison, the most important benefit of the project over time has been that “the community has become more interconnected. In the process of making the pickets at the workshops, people got to meet their neighbours.”⁵⁸ By enabling individuals from different social strata and ethnic groups to participate in and contribute to their own creative vision, those groups are all represented. VanCity and the Vancouver-based Workplace Ministry, a non-profit organization that promotes spiritual and ethical development in the workplace, awarded the **grunt gallery** the 1995 Ethics in Action award. **grunt** won the award for “helping create opportunities for people in the Mount Pleasant neighbourhood to meet each other, explore their creativity, and build something together for the community.”⁵⁹ A good indication that the community itself now feels pride in the fence is the minimal amount of vandalism to the project and the development of ownership, with community members taking it upon themselves to repair minor damage.

⁵⁷ Jane Jacob, “Outside the Loop,” in Jane Jacob, Brenson, and Olson, *Culture in Action*, 52.

⁵⁸ Addison, *The Mount Pleasant Community Fence Project*, 3.

⁵⁹ Barbara Cameron, “Ethics in Action Winners,” *Working Dollars* 1995, 8.

The *Mount Pleasant Community Fence Project* was described by project publicist Charmian Bullen as “a symbolic gesture towards community participatory development.”⁶⁰ The act of making art was an effective means to create a sense of neighbourhood in Mount Pleasant, due in part to the intense focus on audience, community, and dissemination taken by project organizers Addison, Beaton, Bullen and Okano. The fact that publicist Deanna Bowen (later replaced by Bullen) was hired at the outset of the endeavour ensured that widespread media coverage was established.⁶¹ The result of the publicity was that it incorporated the community fence into the public’s consciousness and into the neighbourhood’s ‘public history’. This, in turn, built the sense of public place in Mount Pleasant, and thus is an excellent example of Rothman’s locality development model of community development. The organizers of the project, like those of *Spinning Yarns* and *Point of View*, were engaged in activist new-genre public art.

THE ARTIST AS CATALYST FOR COMMUNITY HEALING AND CHANGE

Artists who work with marginalized communities to affect change must possess skills beyond those of the visual artist. To some degree, artists working with particularly troubled communities like those in *Spinning Yarns* and *Point of View*, take on the role of art therapists who deal with the sense of alienation and pain that these communities may

⁶⁰ Steve Braverman, “Grunt Gallery builds fences to rip down walls,” *The Vancouver Echo*, 9 February 1994, 10.

⁶¹ Addison, *The Mount Pleasant Community Fence Project*, 2, lists media coverage in or on *The Vancouver Courier*; *The Echo Newspaper*; *Mt. Pleasant Review*; *The Vancouver Sun*; *The Georgia Straight*; *CO-OP Radio* (several times); CBC AM Radio, afternoon show; CBC FM Radio, *Arts Report*; *The Canadian Gardener*; CBC Television; *Fuse magazine*; *Quarterly Commentary*, Assembly of BC Arts Councils; and *Canadian Living Magazine*.

feel a need to express. As with the artists involved in the artist-in-residency projects outlined in the previous chapter, artists who initiate collaborative projects with marginalized groups must act as facilitators, convenors, visionaries, and community leaders.

In *Spinning Yarns* and *Point of View*, the art produced expresses feelings of isolation and loneliness. Both projects are activist in that they force members of the dominant culture who view the works to confront narratives told by marginalized communities, and they tell of neglect by mainstream society. The images produced in the pickets in Mount Pleasant, on the other hand, did not express issues of pain and isolation. As in the first two case studies, though, participants in the fence project were transformed through a collaborative art project. Organizers of the *Mount Pleasant Community Fence Project* brought a low-income, racially and culturally diverse community together in an act of collective cultural expression.

CHAPTER 4

CONCLUSION

... as the arts become increasingly threatened with cuts in public funding and are forced into the global marketplace as the upscale component of mass media, a newly defined community arts movement will not only become an alternative form of arts practice but an essential component of a larger oppositional politic that seeks human dignity and social justice.¹

The analysis of the five case studies presented in this thesis has demonstrated that community-based art can work to transform and heal communities, and can thus be an effective strategy for community development. This final chapter will outline the implications of the findings, will discuss their contribution to the current body of knowledge, and will suggest lines of inquiry for future research.

As illustrated in the case studies, artists who chose to develop community-based artworks extend the definition of artist to include facilitator, convenor, and community leader. The artists-in-residence examined in Chapter 2 were active participants in the communities in which they worked: c.j. fleury showed the workers in the Municipal Buildings and Equipment Facility that art could be for and about them, and in the process she facilitated the creation of a common culture for two previously disparate groups of workers in the building. Pam Hall continues to give the medical community at MUNMED a new perspective on their patients and the world around them through her

teaching and her artwork. The artists in Chapter 3 engaged in collaborative projects with marginalized communities and acted as facilitators, convenors, and community leaders. In both *Spinning Yarns* and *Point of View*, artists worked to effect change for participants by giving a voice to people who are not normally heard in their communities.

Artist-facilitators involved in the *Mount Pleasant Community Fence Project* assisted in building a sense of neighbourhood in a low-income, racially and culturally diverse neighbourhood in Vancouver by providing a place in which residents could engage in a dialogue with each other. All of the case studies show that artists can play an active, participatory role in society by effecting social change through creative initiatives that allow members of the community to find their own voices and speak to each other. One artist explained how the voices of participants in new genre public art speak through the artwork as follows:

It matters to me that [community participants'] names and the dates on which they said it are there, because they're speaking and I'm not mediating their speech. I'm not interpreting it. I'm simply gathering it and giving it form for others.²

The community-based artist is thus a creative mediator between members of the participant community, or between members of the participating audience and the larger community.

All of the case studies deal with ideas about the construction of public memory and of a common cultural memory for communities. Dolores Hayden's idea that artists

¹ Carole Conde and Karl Beveridge, "Telling Stories: Some Thoughts on Art and the Labour Movement," in *Questions of Community*, eds. Augaitis et al., 218.

² Sheila de Bretteville quoted in Suzanne Lacy, "Introduction: Cultural Pilgrimages and Metaphoric Journeys," in *Mapping the Terrain*, ed. Lacy, 35.

can build a sense of place, and thus the cultural memory of a community, by engaging the community in the creative process was illustrated with c.j. fleury's *The Mechanics of Gauging a Trade* in Chapter 2, and with *Spinning Yarns* and *The Mount Pleasant Community Fence Project* in Chapter 3. Judith Baca's notion that a sense of place can be created for different communities in a diverse society is closely related to Hayden's ideas, but deals specifically with the construction of place for marginalized communities; this can be done by giving these communities a voice in the dominant society. *Spinning Yarns* did this for a group of immigrant women in Hamilton as did *Point of View* for homeless youth in Ottawa, and the *Mount Pleasant Community Fence Project* for a diverse community in Vancouver. Because the artists who coordinated these projects gave their audience-participants a direct voice through a participatory, collaborative process, they exemplify Marlene Nourbese Philip's notion that art for marginalized communities should resist the dominant culture, and by doing so change the perceptions of these communities from within. In *Spinning Yarns* and *Point of View*, the art produced expresses feelings of isolation and loneliness. Both projects are activist in that they force members of the dominant culture who view the works to confront narratives told by marginalized communities, and they tell of neglect by mainstream society. The images produced in the pickets in Mount Pleasant, on the other hand, do not express issues of pain and isolation. As in the first two case studies, though, participants in the fence project were transformed through a collaborative art project. Organizers of the *Mount Pleasant Community Fence Project* brought a low-income, racially and culturally diverse community together in an act of collective cultural expression. Community-based art,

because it is collaborative and process-based, enriches the cultural memory of participant communities, and adds to the public history of society.

Many of the theories of new-genre public art that were presented in *Mapping the Terrain*³ were examined in this thesis using Canadian case studies. This examination focused in particular on the ability of community-based art to effect change, as did Elinor Bowles in her 1995 study, *Community Development and the Arts*:

The purpose [of Bowles' study is] to examine the use of arts and culture as an integral component of community revitalization and community enhancement and to help contribute to an understanding of the present status of arts and community development.⁴

While Bowles' work and this thesis set out to illustrate the effectiveness of community-based art in community development, Bowles' intent is to provide a tool for not-for-profit Community Development Corporations in the United States undertaking such projects. The present study, on the other hand, integrates contemporary theories on new genre public art in order to present the argument that community-based art can work to transform and heal communities. As such it adds to the growing body of documentation on community-based art in Canada.

This thesis has examined a select group of community-based art projects in Canada. However, there is a need for further documentation and study of this rapidly developing art practice. A number of funding agencies in Canada are beginning to recognize the importance of community-based art in their programs.

³ Lacy, *Mapping the Terrain*.

⁴ William E. Strickland, Jr., "Preface" to Elinor Bowles, *Community Development and the Arts*, (n.p.: Manchester Craftsmen's Guild, 1995), 2.

In the spring of 1997 the Canada Council, with provincial, municipal, and foundation partners in British Columbia, Ontario, and Newfoundland, launched the Artists and Communities pilot program. The program is described as “a juried funding program which supports arts projects that result in artistic work(s) created by artists and community groups working in equal partnership.”⁵ When asked why a new program has been initiated now, at a time when there are widespread funding cutbacks, the Canada Council responded as follows:

because it's important. It's important that more people have the opportunity to directly experience and participate in the process of artistic creation. It's important for artists to be acknowledged and encouraged in their work as community members, catalysts and activists. It is very important for a sense of community to be nurtured, and for the arts to play a more active role in the dynamics of community life.⁶

The Canada Council is not the only arts institution that has recognized the importance of funding community-based art. The Ontario Arts Council, despite drastic cuts to its funding by the provincial government, has continued to administer a community arts program. British Columbia, as was pointed out earlier, has in place strong provincial and municipal infrastructures for community-based art. Arts administrators and artists will find the written material that will continue to be developed as a result of these programs extremely helpful.

Some written documentation on community-based arts is already under development. The Canadian Conference for the Arts (CCA), a national advocacy group

⁵ The Canada Council for the Arts, *Artists and Communities Pilot Program* (Canada: The Canada Council for the Arts).

⁶ Ibid.

for the arts, has convened a working group that is looking at community-based art as a means to improve the relationship between the arts and the public.⁷ This project is the result of some of the fifty recommendations that came out of *Arts in Transition*, a two-year project facilitated by the CCA in partnership with The Samuel and Saidye Bronfman Family Foundation and the federal Department of Canadian Heritage. Arts in Transition was initiated “to help the arts survive and flourish in a period marked by public and political scepticism about government spending on the arts, increased competition for audience and private contributions, and dramatic demographic changes in the population.”⁸ The current working group will present a discussion paper based on its findings to the Board of Directors of the CCA, followed by an open discussion of the paper at the organization’s policy conference in June 1999.

A catalogue of community-based art projects by region or by theme would be valuable to both community-based artists and arts administrators. Such a catalogue would provide a register of ideas for projects and for practice in the field. The Ontario Arts Council published a limited index of community-based art projects following its 1997 conference on community arts, *Vital Links*.⁹ An excellent inventory of community-based projects in Vancouver was compiled in 1996 by a Recreation Leadership Internship

⁷ Canadian Conference for the Arts, *The Arts and Community: Striking a Balance* (Ottawa: Canadian Conference for the Arts, 1998).

⁸ Cited in *ibid.*

⁹ Ontario Arts Council, “Community Arts Workbook...another Vital Link,” from *Vital Links* (Toronto: Ontario Arts Council, 1998).

Student at the Vancouver Park Board.¹⁰ The Ontario and Vancouver documents begin the process of cataloguing community-based art projects in Canada, but similar resources need to be developed in other provinces and municipalities; they would provide excellent reference material and ideas for artists working in community-based art across the country.

While the case studies in this thesis have demonstrated that art can be used as a strategy for social change and for community development, a long-term assessment of the impact of community-based art projects has never been undertaken in Canada. Such a study would be very useful. If such an evaluation were undertaken, it would be crucial that it contain not only quantitative assessments, but also qualitative, anecdotal evidence of the impact of community-based art. An excellent evaluation tool that could easily be adapted in Canada is a survey that was conducted by the Community Arts Network of South Australia (Appendix E).¹¹ The methodology for this study involved a selection process to identify nine case studies of community-based art. In eight of these cases¹², 25 people who had observed each project were selected to fill in the survey. Of the 25 people, five individuals were in positions of community leadership or business; five were involved only in artistic workshops; five were audience members or only saw the finished product; five were family members of the participants; and five supported the project in

¹⁰ Cindy Pulvermacher, *Community-Based Art: Strengthening Our Communities. A Partial Inventory of Vancouver's Community Based Public Art Projects In the Visual Arts*. (Vancouver: British Columbia Recreation and Parks Association, 1996).

¹¹ Williams, *Creating Social Capital*.

¹² The ninth case study involved a project with an Aboriginal community, and in that case a community survey was not gauged to be an appropriate method of evaluation. Ibid., 6.

some way but did not get involved.¹³ It would be extremely interesting to see the results of this kind of survey in Canada. Data from such a survey would allow for a comprehensive evaluation of community-based art in Canada.

Regardless of the amount of documentation and research, the issues brought forward in this thesis anticipate the ideological changes occurring in the arts across Canada. There is little doubt that as new perspectives take a deeper root community-based artists will play an increasingly critical role in the construction of public memory and community identity.

¹³ Ibid., 6.

APPENDIX A

CALL TO ARTISTS COMMISSION OPPORTUNITIES

The City of Ottawa is constructing a new consolidated Buildings & Equipment Facility. Over 300 employees will work within the facility that contains heavy equipment, garages, and workshops. In conjunction with this project, the Art in Public Places Programme announces the following opportunities for artists living within 150 km of Ottawa:

1) **Artist in Residence Programme: 1 Exterior Commission \$85,000.00**
The successful artist will design and fabricate on site, a work(s) of art for the exterior of the facility. Access to on site studio space, woodworking, machine, electrical, welding and paint shops provided.

2) **Interior Spaces: 4 Commissions @ \$10,000.00 each**
Successful artists will be required to work as a team to determine appropriate sites for their permanent and/or moveable works of art.

Artists may submit for one commission opportunity only. All works of art shall reflect the input of the employees and relate to the function of the facility. An Information Meeting will be held at 5:30 pm Tuesday November 9th 1993 at Arts Court (Courtroom #3) 2 Daly Avenue Ottawa.

To apply, please send the following information no later than 4 pm December 10, 1993 to the Art in Public Places Programme, 55 Byward

Market Sq. 2nd Floor Ottawa Ontario K1N 9C3

- *Submission Form
- *Letter of Intent
- *Slides (10 + Slide List)
- *Resume

Call Annalee Adair/Public Art Consultant at 564-1133 for further information

APPENDIX B

Art Gallery

Of Newfoundland and Labrador

VISUAL ARTIST-IN-RESIDENCE

(Part-time contract position 1996-1997)

Project description: Artist-in-residence to be located within Memorial University's Faculty of Medicine. Responsibilities include participation in formal medical education curriculum and in co-curricular activities; informal interaction with Medical School and broader Health Sciences Complex communities; carrying out own medically-related art project from work space at Medical School; encouraging public access to creative process and to work produced from residency.

Position requirements: Recognition/achievement as professional visual artist; experience with interdisciplinary work; teaching experience in formal and non-traditional contexts; strong communications skills; demonstrated interest in carrying out art project related to medical education, medical science, etc. Formal education background an asset.

Time commitment: One and one-half days a week or equivalent, September 1996 - August 1997. Salary: \$10,000.

A joint project of Memorial University Faculty of Medicine and the Art Gallery of Newfoundland and Labrador, with funding assistance from The Canada Council.

For more information, call the Director, AGNL 737-8210.

Applications due: Friday, August 23, 1996 at Art Gallery Office, Box 4200, St. John's A1C 5S7 - ground floor, St. John's Arts & Culture Centre.

A corporation of Memorial University of Newfoundland.

APPENDIX C

LETTERS

one in a series of work which deals with women's embodied history.

Landscape elements such as earth mounds, plantings, stones and relationships to water, combine and create a place of connection and healing between the earth and the body. In the current work women from the far east, central America and the middle east reflect on their embodied experiences of the earth through plantings from kitchen gardens in their home countries. A winged bench on the mound allows the mind "to fly away home" while letters in the mail box inevitably spring from the day by day experience of living "Here" and not "There".

Letters on brass created by Touran, Kobra, Almas, Jeanine, Maritza, Ilang.

Vietnam, the Philippines

Hi! I speak Vietnamese and Tagalog (Philippines language). I came in Canada in 1990 alone, to meet my fiancée, and I marry him after three months. It was so difficult to be alone in Canada, without family around, without help for my little girl. I have a lot of friends around, but most of all, is a love and care of family.

I live in Hamilton since I came in Canada. In 1993 I have a problem with my spouse, then I have to make a big decision to leave him, I love him so much but his only concern is his friends and his hobby being drinking, so I have to live alone.

I been through a lot. Cries at night and feel very lonely, sometimes I want to go away. But I couldn't do it because of my family, I have to wait for them to come. I don't know what to do being in and out about three times to the shelter in Hamilton, but thanks God that he gave me strength and for love from the friends around. And my daughter is the reason for me to be happy again, sometimes I feel that it was a mistake to come to Canada, but then I realize that I said I am doing this for my family and I know my Mum been through a lot, so she deserves this.

At last they arrived in 1994 dear God answered my prayers, we are very happy, but sometimes I don't really understand that I don't know what I want in my world, still very sad at night, feeling insecure, during the day working at women's centre, helping them to cope with their problems and handling their problems very well.

Until now still the same, who knows that I am sad and feeling down, sometimes very stressful too, sometimes I told my own shadow that "please push out to do something, please give me confident." I am still living alone with my daughter and always wanting to be alone.

Costa Rica

Today is July 3, 1997. I am here in Canada thanks to you.

It was your will that made me to come here.

Thanks for my life, my family and my wonderful husband.

Father don't allow me to become apart from you. I want to live always according to your holy ways.

Thanks for sending your only son Jesus to this earth to take our sins on him and carry them to the Calvary for us.

Jesus precious blood, clean us from our sins and all that is necessary to do so we can recognize ourselves as sinners.

There is nothing we can do to repay you for our salvation.

Jesus Christ has paid on our behalf.

Father I pray to you for all those people that do not believe in you and do not know our saviour.

I wish they open their hearts and accept Jesus as the saviour of their souls.

father help me to be light and salt of the earth and with my life give testimony of your love for us.

for years I live in darkness. Now I live in the light of Jesus Christ.

Father, Bless everyone on earth.

I love you, Your daughter.

El Salvador

Hi! My name is Maritza Beltran. It's very nice to meet you and work with you. I like to make friends and share with them good and bad times and help them in any way that I can do it.

I am going to tell you about my country and my family. In my country my family is very big. I have three sisters and four brothers.

One day my father decided to go to United States. All of us stayed with my mother because we were little. For months my dad sent us money my mother did not work she took care of us.

After a year my father forgot us. we had very hard times. My mom decided to go to work and leave us alone because we needed money for our food. She was very sad because we were very little. She could only see us once a month because they only permitted that time in her work. Life for us was tough. Thanks to my mother we grew together but it was a very sad experience for us. My oldest brother taught us to cook and all the chores in the house.

After we grew up we learned different things. now each of us has our own lives and we try to give our children things that we did not have, like: love of parents, that is the most important thing, material things are second.

I try to teach my children that you should never take for granted all the love that is given to you by the family. and that they have to share with everybody in our family.

Today my brothers don't appreciate what my mother did for them. They don't help her and she is only being helped by myself. I brought her here two years ago and she did not want to go back and she wants only to be with me. I think all of us have to help her. but my brothers don't understand that.

I always try to help her because she is my mother and she did everything for us. And I thank God because she is alive. It is a great honour to have my mother even though she is not with me.

Persian, Iran

My Dear Brother,

In this world how long is far away, you always are in my mind. I want to write this letter for you, my eyes are full of cry my heart is full of sadness. I want to give you a big hug. I want to kiss you. I know how far from your family, I know how sad you are because I am in this world too. I am in this country. Nobody want to kill me, no one wants to scare me. I feel safe. They have respect for me just like a human being.

But about you I know how poor you are and one day here and one day another place you have to hide yourself. I know sometimes you are scared of war or anything around you. I don't know sometimes why the world is so evil. Sometimes I'm thinking choices are hard for us when the earth turns, but I don't know why it is so slow for us. Always I'm thinking about the last letter you write for me you are my only hope. I don't know what I have to do ... just I have to think and pray. One day I was very sad just like a bird I want to run away from my home. And when I opened my eyes I saw a church in front of my eyes. I went there. Before I never went inside the church. I cried and prayed and I asked from God to make sure you are healthy. But I want to tell you one big secret- if God closed the door one day he's gonna open the window some other. I believe miracles because it was happen to me. This miracle was when angel helped me to find my way in this life and her name was Inez

Please. Anyone read this letter from me to my brother, I am asking for help, because I have two children to raise.

Touran

Kurdish, Iraq

This is the true thing I want to talk about. Why I am very sad in this country. This is because in my country they don't have any respect for the woman. Most of them think about woman just like a piece of garbage. Now I want to tell you about my sister. Two years after my sister married she got divorced. The reason for her divorce it was because he was very bad with his wife and his children too. He has done so much to them I can't explain everything. Now always they are in my mind. I have an old mother and now my sister and her children they are living with her. Everybody knows the situation of my country. They are poor and they are sad. How can she survive this life with two children? No job? No help from anybody? My sister's husband he married with someone else. But he didn't leave my sister and her children alone. He hit them always, most times he wanted to go there and kill them. He didn't care about his children, he was like a mad man and my sister is scared of that. One day my sister write letter for me and she explained what her husband did to them. She say he was drunk, and he went my sister's house and he hit my sister so bad all her body was black and blue and he looked for the children to kill them. Thanks God that some neighbor helped them. Now the only thing I want is to pray to God, and ask anybody can help me and help my sister sometime? I am like a dead woman because of my sister I don't know what I have to do to help her.

Almas

Persian, Iran

My daughter. Her name is Azita. In November 1996 she came to Canada and she brought us more gifts. Some of my friend they ask her for some seeds they can't find in Canada and she brought more seeds for example one of the name Shambalaya. The other one is Gishnyz and Jaffery (Iranian celery).

We are using all of these for different food. for example soup or Horisht that we eat with rice. And these kind of vegetable sometimes we are using like a medicine. Special the Shambalaya is good for a pain over the heart. Most time we can dry this vegetable and use it in winter. And all these vegetable have a different taste. All these vegetables God made for us. We have to be pray everyday for God — how much God cares for people and this is the way we must pray. "Thanks God to give all these things to us."

Kobra

APPENDIX D

EXPRESS YOURSELF

WANT TO TAKE PICTURES?

WE GOT CAMERAS

WE GOT FILM

ALL WE NEED IS

YOU!

We are looking for
6 people who would
be interested in
expressing
themselves through
photography.

Cameras, film,
processing and
instruction
will be supplied.

You bring your eye,
your brain, your
time & your
commitment.

If you are interested in taking part in this project please attend a
meeting at the drop in centre:

147 Besserer Street

Wednesday, August 23rd

7:00 P.M.

City of Ottawa

public art program
a community outreach project

APPENDIX E

Office Use Only	
Code	NAT
Type	C I
Area	
Artform	

National Research on Community-Based Arts Projects

Survey Form

A project of the Community Arts Network
of South Australia 1994-95

This questionnaire has been designed to collect information regarding the types of people who become involved in or support community based arts projects, what motivates their involvement and if these projects generate any long term benefits for the community.

Most questions require you to tick a box, a few require a short written response.

Your willingness to participate in this survey is greatly appreciated.

1 In this section, I would like you to tell me about yourself and what motivated you to become involved in the project. The information will be described in the form of people who get involved in or support community arts projects. Please tick appropriate boxes.

- (a) Age
- ☐ 1 under 20
☐ 2 20-25
☐ 3 26-35
☐ 4 36-45
☐ 5 46-55
☐ 6 56-65
☐ 7 over 65
- (b) Sex:
- ☐ 1 female
☐ 2 male
- (c) Please indicate which industry most accurately describes your area of work:
☐ 1 arts	☐ 12 public service
☐ 2 agriculture	☐ 13 recreation & sport
☐ 3 building & construction	☐ 14 retail & wholesale
☐ 4 community services & health	☐ 15 road transport
☐ 5 electrical & electronic	☐ 16 student
☐ 6 insurance	☐ 17 telecommunications
☐ 7 fishing	☐ 18 textiles, clothing & footwear
☐ 8 forestry	☐ 19 tourism & hospitality
☐ 9 local government	☐ 20 not in paid workforce
☐ 10 metals & engineering	☐ 21 other (please specify)
☐ 11 printing	
-
- Please state your occupation: _____
- (d) Are you from a non-English speaking background?
- ☐ 1 yes
☐ 2 no
- (e) Were you born in Australia?
- ☐ 1 yes
☐ 2 no
- (f) Is English your first language?
- ☐ 1 yes
☐ 2 no

1 (cont'd)

(g) What is your personal gross yearly income?

- ☐ 1 none
☐ 2 less than \$5,000
☐ 3 \$5,000 – 10,000
☐ 4 \$10,001 – 20,000
☐ 5 \$20,001 – 30,000
☐ 6 \$30,001 – 40,000
☐ 7 \$40,001 – 50,000
☐ 8 over \$50,000

(h) What is the highest level of education you completed?

- ☐ 1 Year 11 or less
☐ 2 Year 12
☐ 3 Trade/apprenticeship
☐ 4 Certificate from TAFE/business college
☐ 5 Tertiary diploma
☐ 6 Bachelor's degree
☐ 7 Post graduate diploma or higher degree

If you have a post secondary qualification, please state:-

Discipline area

Title

(i) How would you describe your political beliefs?

- ☐ 1 left
☐ 2 toward left
☐ 3 can be influenced either way
☐ 4 toward right
☐ 5 right
☐ 6 don't know
☐ 7 other (please specify)
-

(j) How would you rate your involvement in your community?

- ☐ 1 heavily involved
☐ 2 quite involved
☐ 3 a few commitments
☐ 4 not involved

Please list your areas of recent and current involvement (eg sporting clubs, local government, hospital board, child care centre, church)

.....

.....

1 (cont'd)

(k) What were the three main reasons for your becoming involved/interested in this project? Please list them in order of importance.

1.

.....

2.

.....

3.

.....

- (1) What were the three most important things you gained from being involved in this project? Please list them in order of importance.

1. _____

2. _____

3. _____

2 In this section, you will be asked to rate the social benefits that resulted from following the project.

2.1 SOCIAL BENEFITS

Indicate if you believe any of the following social benefits occurred as a result of this project. *Please circle your answer.* Feel free to add an example in the space provided.

Social Benefit Indicators	significantly	moderately	slightly	don't know	not at all
▼					
Established community networks of ongoing value	5	4	3	2	1
eg.					
Raised public awareness of a social or community concern	5	4	3	2	1
eg.					
Inspired action on a human rights or social justice issue	5	4	3	2	1
eg.					
Improved leisure or recreational options	5	4	3	2	1
eg.					
Improved understanding of different cultures or lifestyles	5	4	3	2	1
eg.					
Lessened social isolation for individuals or groups	5	4	3	2	1
eg.					
Developed community identity or sense of itself	5	4	3	2	1
eg.					
Increased appreciation of the value of community arts projects	5	4	3	2	1
eg.					
other (please specify					
.....					
.....					
.....					
.....					

Overall, how would you rate the social benefits gained as a result of this project?

- ☐ 1 significant
☐ 2 moderate
☐ 3 slight
☐ 4 none
☐ 5 don't know

2 (cont'd)

2.2 ECONOMIC BENEFITS

Indicate if you believe any of the following economic benefits occurred as a result of this project. *Please circle your answer.* Feel free to add an example in the space provided.

Economic Benefit Indicators	significantly	moderately	slightly	don't know	not at all
▼					
Improved crime prevention	5	4	3	2	1
eg.					
Developed local enterprise	5	4	3	2	1
eg.					
Led to employment	5	4	3	2	1
eg.					
Improved productivity in business/public/community services	5	4	3	2	1
eg.					
Enhanced or developed tourism	5	4	3	2	1
eg.					
Attracted new resources into the community	5	4	3	2	1
eg.					
Improved or developed public facilities	5	4	3	2	1
eg.					
Improved planning & design of public spaces	5	4	3	2	1
eg.					
Improved consultation between government & community	5	4	3	2	1
eg.					
Cost savings in public expenditure	5	4	3	2	1
eg.					
other (please specify)					
.....					
.....					
.....					
.....					

Overall, how would you rate the economic benefits gained as a result of this project?

- ☐ 1 significant
☐ 2 moderate
☐ 3 slight
☐ 4 none
☐ 5 don't know

2 (cont'd)

2.5 Has this project assisted in gaining ongoing support for community based arts activity from other key organisations? (eg local government, schools, church, health)

- ☐₁ yes
☐₂ no
☐₃ don't know

If you answered 'yes', please list those organisations

.....

What kind of support was provided? (eg access to facilities, funding, administrative)

.....

Please rate the degree of support that was gained from other key organisations.

- ☐₁ a great deal
☐₂ moderate
☐₃ slight

3 In this section I would like you to tell me what it was about the project which most influenced the benefits that occurred. Please tick appropriate boxes

(a) Group processes

How much did the team work experiences influence the long term benefits which occurred from this project?

- ☐₁ very strongly
☐₂ strongly
☐₃ moderately so
☐₄ only a little
☐₅ not at all

because

.....

3 (cont'd)

(b) **Topic/issues**

How much were the long term benefits influenced by what the project was about (for example, the topic or issue)?

- ☐ 1 very strongly
- ☐ 2 strongly
- ☐ 3 moderately so
- ☐ 4 only a little
- ☐ 5 not at all

because

.....

.....

.....

.....

(c) **Skills of the professional artist/s**

How much did the skills of the professional artist/s influence the long term benefits which occurred from this project?

- ☐ 1 very strongly
- ☐ 2 strongly
- ☐ 3 moderately so
- ☐ 4 only a little
- ☐ 5 not at all

Which aspects of the artists role most influenced the long term benefits that were gained?

- ☐ 1 their ability as a teacher
- ☐ 2 their artistic skills
- ☐ 3 their ability as a community facilitator
- ☐ 4 other (please specify)
-
-

(d) **Other things which influenced the long term benefits which occurred from this project were**

.....

.....

.....

.....

.....

.....

4 In this section, we will be asking you to indicate how much you have appreciated the arts. Please tick as appropriate.

(a) Has being involved in this project given you a greater appreciation in any aspect of the arts?

- ☐ ₁ no ⇒ go to question 5
☐ ₂ yes ⇒ continue to 4 (b)

(b) How much did this project develop your appreciation of the arts?

- ☐ ₁ a great deal
☐ ₂ quite a lot
☐ ₃ slightly
☐ ₄ not sure

(c) Has this appreciation influenced you to (tick as many as appropriate):

- ☐ ₁ attend more performances, exhibitions or arts events
☐ ₂ attend more arts classes or workshops
☐ ₃ purchase more books, art or craft work
☐ ₄ become a more active supporter of the arts
☐ ₅ read more arts articles/tune into arts radio/watch arts programs on television
☐ ₆ other (please state) _____

(d) Was your interest or involvement in the arts restrained by any of the following factors:

- ☐ ₁ cost
☐ ₂ geographic access
☐ ₃ personal access (eg. limited mobility)
☐ ₄ insufficient leisure time

5 Given that governments continue to provide arts budgets, please indicate your response to the following statement:

"I believe arts projects such as this are a valuable way to invest the public arts dollar"

- ☐ ₁ strongly agree
☐ ₂ agree
☐ ₃ not sure
☐ ₄ disagree
☐ ₅ strongly disagree

Figure 1

Figure 2

Figure 3

Figure 4

Figure 5

Figure 6

Figure 7

Figure 8

Figure 9

Figure 10

INTRODUCTION FORM	
Participant	Observer
<p>Name: <u>Mr. Thomas</u></p> <p>Job Title: <u>Primary Instructor, Unit 101</u></p> <p>Job Title: <u>PHR</u></p> <p>Company: <u>...</u></p> <p>Address: <u>...</u></p> <p>City: <u>...</u></p> <p>State: <u>...</u></p> <p>Zip: <u>...</u></p> <p>Phone: <u>...</u></p> <p>Other: <u>...</u></p>	<p>Name: <u>...</u></p> <p>Job Title: <u>...</u></p> <p>Company: <u>...</u></p> <p>Address: <u>...</u></p> <p>City: <u>...</u></p> <p>State: <u>...</u></p> <p>Zip: <u>...</u></p> <p>Phone: <u>...</u></p> <p>Other: <u>...</u></p>
<p>Signature: <u>...</u></p> <p>Date: <u>...</u></p>	<p>Signature: <u>...</u></p> <p>Date: <u>...</u></p>

Figure 11

...nurses have been the principal performers of nursing duties in every period and every country.

WITKIN, *As History of Nursing*, p. 141

Of course, women had been highly regarded as nursing leaders for a long, long time; they probably were female practitioners in ancient Sumeria, Babylonia, Egypt, Greece, Rome, and in Pre-Columbian America.

In the Middle Ages the chief medical activities of women were as midwives, but they were also skilled female doctors practicing secretly or openly.

WITKIN, *As History of Nursing*, p. 141

"Medical history involves social and economic as well as biological content and perspective of the central themes in human experience."

Richard H. Sherrack, quoted in WITKIN, *As History of Nursing*, p. 141

Figure 12

Figure 13

Figure 14

Figure 15

Figure 16

Figure 17

Figure 18

Figure 19

Figure 20

Figure 21

Figure 22

Figure 23

Figure 24

Figure 25

Figure 26

Figure 27

Figure 28

Figure 29

Figure 30

Figure 31

Figure 32

Figure 33

Figure 34

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